

ARAGÓN AND VALÈNCIA

Aragón and València

“The *jota* is at its best with the scent of rosemary and fresh-plowed earth,” says the opening song on this CD. An infectious collection of danced and sung jotas, archaic threshing songs, May courting songs, struck zither tunes, raucous shawms and lyrical strings, travelling down from the mountains of Aragón to the fertile coast of València.

The Spanish Recordings

Alan Lomax made these historic recordings in 1952 while traveling for months through Spanish villages, under formidable physical and political circumstances, during the Franco regime. Covering the breadth of Spain, these songs and dance melodies constitute a portrait of rural Spain’s richly varied musical life, dispelling the common stereotypes of Spanish folk music.

The Alan Lomax Collection

The Alan Lomax Collection gathers together the American, European, and Caribbean field recordings, world music compilations, and ballad operas of writer, folklorist, and ethnomusicologist Alan Lomax.

Recorded in 1952 by Alan Lomax. Introductions and notes by Luis Bajén García and Mario Gros Herrero (Aragón), Archivo de Tradición Oral de Aragón (ATOA); and Josemi Sánchez Velasco (València), Consellería de Cultura, Educació i Ciència, Generalitat de València. Series Editor, Judith R. Cohen, Ph.D.

Remastered to 24-bit digital from the original field recordings. Contains previously unreleased recordings.

Aragón

1. **AL REGRESO DEL CAMPO** (Work jota) Teruel (2:19)
2. **A LAS ORILLAS DEL RÍO** (Danced jota) Teruel (2:30)
3. **JOTA HURTADA** (“Stolen” jota) Albarracín (1:08)
4. **MAYOS DE ALBARRACÍN** (May courting verses) Albarracín (2:53)
5. **SE ME OLVIDAN LOS RAMALES** (Jota for plowing) Monreal del Campo (0:50)
6. **NO PUEDO PASAR EL EBRO** (Danced jota) Monreal del Campo (1:52)
- 7–13. **MUDANZAS DEL DANCE DE YEBRA DE BASA** (Sung tunes for the *dance* of Yebra de Basa) Yebra de Basa: Demonstration (1:19), Processional tune (0:39), Desde Alemania (0:49), Estaba la niña (0:57), Mucho vale Tudela (0:57), Estas son viñetas (1:02), El Naranjero (1:31).
14. **HIMNO A SANTA OROSIA*** (Hymn to Saint Orosia) Yebra de Basa (1:11)
15. **ESTA ES LA RONDA QUE RONDA** (Jotas for the ronda) Zaragoza (2:10)
16. **BOLERO DE CASPE** (Bolero) Zaragoza (2:06)
17. **LA MAGALLONERA** (Concertized olive-picking song) Zaragoza (2:12)
18. **JOTAS DE PICADILLO** (Song duelling jotas) Zaragoza (1:26)
19. **JOTA DE BAILE CORONA DE ARAGÓN** (Danced jota) Zaragoza (1:39)
20. **SOMOS HIJOS DE MONREAL** (Jota duet) (2:04)

València

21. **MARE DE LA MEUA MARE** (Ú i dotze) Tavernes de la Valldigna (4:43)

- 22. EVARISTO, EVARISTET** (Albaes) Tavernes de la Valldigna (5:24)
- 23. A LA VORA DEL RÍU** (Plowing song) Tavernes de la Valldigna (2:22)
- 24. NANA, NANETA** (Lullaby) Tavernes de la Valldigna (0:48)
- 25. UNA LLAURADORA PLORA*** (Riberenca) València (3:12)
- 26. NADALA** (Christmas song) Tavernes de la Valldigna (1:36)
- 27. I ACÍ EN ESTA TAULA*** (Ú i dos) València (1:50)
- 28. SI VAS A TONYAR AL TENDRE*** (Threshing song) Castelló de la Ribera (2:55)
- 29. TODOS LOS AÑOS VENIMOS** (Aguinaldos) València (2:41)
- 30. COMO LAS PROPIAS ROSAS** (Pasodoble) València (3:07)
- 31. SI TE VAS A LA RIBERA*, PUEBLO DE LA CARBONERA*, TAVERNES LI DONEN FAMA*** (Threshing songs) Tavernes de la Valldigna (2:20)
- 32. JA NO CANTE COM ABANS** (Ú) València (3:43)

ARAGÓN: INTRODUCTION —*Luis Bajén García and Mario Gros Herrero*

Aragón is situated in the northeast quadrant of the Iberian Peninsula. To the north, the Pyrenees range forms a natural border with France; to the east, Catalonia and València are its bridge to the Mediterranean; Navarra, Soria (Castilla-León), and Guadalajara (Castilla-La Mancha) are its neighbors to the west. Aragón consists of some 47,600 square kilometres divided into three main regions: the Pyrenees range to the north is divided horizontally by the Ebro River into two distinct areas; the third area is a mountainous region of hills and valleys belonging to the Iberian System. Aragón's population of approximately 1,200,000 is very unevenly distributed. Over half (700,000) live in the capital, Zaragoza, situated in the middle of the Ebro corridor, leaving a population density of only some 25 inhabitants per kilometre elsewhere, so that some districts are almost deserted. One of Spain's Autonomous Communities, with its own Parliament and governing body, Aragón is divided into three provinces: Huesca, Zaragoza, and Teruel. The main language is Castilian, sometimes enriched by Aragonese expressions and words; Catalán is spoken in the easternmost area bordering on Catalonia and València; and various dialects of Aragonese, an old Romance language now almost extinct, survive in the Pyrenees valleys.

This description of music and dance in Aragón in the first half of the twentieth century is necessarily brief, but it should give a general idea of the musical world Alan Lomax encountered in his 1952 visit.

The instrumental repertoire: From the late nineteenth century on, Aragón's instrumental repertoire has had two main aspects: the older modal repertoire now relegated largely to ceremonial activities such as the *dance*, religious processions, and ritual dances; and the more recent popular dance rhythms such as the *pasodoble*, *habanera*, *mazurka*, and *waltz* which, have been displacing the earlier forms, such as *jotas*, *fandango*, *bolero*, and *seguidilla*. By the beginning of the twentieth century, only the *jota popular* was holding its ground against the onslaught of “new exotic and barbarous rhythms,” as one writer described them.

Musical instruments (see glossary): Like the older rhythms, older instruments have also been largely superseded by clarinets, accordions, bands, orchestras, gramophones, and pianolas. Often, musicians will accompany the *dance* in the morning with the traditional *dulzaina* and *tabor* and later in the afternoon play for the dancing in the main square, using saxophone, clarinet, and battery.

Dances: In the mid-twentieth century, some ritual dances are still taking place: those of the *mayordomos* (festival organizers), *renaus*, and processional dances. The traditional recreational dances listed under instrumental repertoire are increasingly replaced by more modern dances.

The *dance*: Not to be confused with the English word “dance,” the Aragonese *dance*, pronounced DAHN-thé, is one of the most complex popular events in Aragón. It combines musical, dance, and theatrical elements and is performed in the village when the statue of the local patron saint is venerated during that saint's fiesta celebration. Among the dances that may be part of the *dance* are those using sticks, swords, *broqueles* (bucklers), arches, handkerchiefs, ribbons, or castanets. Each melody, with its corresponding dance, is called a *mudanza*, of which there may be anywhere between five and thirty in a given *dance* performance. The theatrical performance is declaimed in verse and may include shepherds' dialogues, representations of Moors and Christians (ending in the Moors' conversion), confrontations between an angel and a devil, praises of saints, popular local compositions about recent events or satirizing local authorities, and jesting rhymes about the dancers. The *dance* group has from eight to

twenty-eight dancers, each playing the role of a traditional character such as an angel or a Turkish General. These elements and their interpretation vary considerably, and in the early twentieth century, some 200 localities in Aragón maintained their own versions.

Traditional song: The singing associated with religious events has been reasonably well preserved, unlike recreational song, which was weakened by the disappearance of its traditional contexts. The main song types are: *ronda* songs; *quinto* songs; weddings songs; dawn songs; *mayos*; Christmas songs; Carnival songs; work songs for plowing, sowing, reaping, preparing saffron, and picking olives; and domestic songs, including rocking songs, children's songs, *romances*, and *bodega* songs. This crisis in popular culture was aggravated by heavy immigration to the cities, by repercussions from the Spanish Civil War, and by the repression of popular culture during the dictatorship.

The Jota

The entire wide range of Aragonese genres and instruments is increasingly overshadowed by the jota, strongly promoted by the Aragonese “establishment” and enthusiastically received by the general public. Demetrio Galán, well-known jota expert, wrote that while the jota is widespread throughout Spain, in Aragón it has come to be seen as the only real Aragonese folklore surviving as an ongoing popular form.¹ While this observation may appear exaggerated, it paints an accurate picture of the situation when Alan Lomax visited Aragón: Aragón and the jota are indissolubly associated with each other. The very word “jota” in Aragón has come to indicate not only a folk genre but, along with the Virgen del Pilar, a fundamental sense of identity.

Lomax himself summarized the problem perceptively:

There is no more vexing question in Spanish musicology than the origin of the jota,” the dominant song-dance form of the province of Aragón. Some authorities, pointing out the similarity of the jota to the Andalusian fandango, believe that it is Arab in derivation; others feel that the word “jota” is derived from the same root as the French “sauter,” and that the leaping dance described by this word has an archaic pre-Arab origin..”²

Still, the jota appears to be a relatively modern genre. We know the word “jota” appears for the first time only in the eighteenth century, referring to a song and dance common throughout Spain at the time. In Aragón, *cantadores* (jota singers) began to develop their own repertoires and singing styles. Many become very popular and performed in theatres, among them “El Royo” of the Rabal and “El Tuerto” of the Tenerías. The repertoires of the cantadores came to be imitated and collected, leading to the establishment of the first estilos, which are tunes or tune families sharing musical characteristics. Dance followed a similar process as the jota became progressively standardized and concertized in Zaragoza, and these standardized forms spread throughout Aragón.

Each region in Spain strives to differentiate its “own” folklore, which is then exalted, re-created, and sometimes even invented, often based on the selection of certain vague, romanticized “folk” elements. It is, then, hardly surprising that during the last quarter of the nineteenth century, the Zaragoza bourgeoisie, with the support of rural landowners, perceived the jota's possibilities and chose it as the quintessential element of Aragonese folklore. This was the time when the Aragonese archetype par

¹ Galán Bergua, Demetrio: *El libro de la jota aragonesa..* Zaragoza, 1966, p.35

² Lomax, Alan: *Songs and Dances of Spain, Vol. 4. Popular Dances of Majorca and the Jota of Aragón.* Westminster, W-9808 (12004), LP, notes by Alan Lomax.

excellence, the *baturro* was created — an obstinate, noble, and innocent character reflecting the virtues and defects attributed to the Aragonese. Naturally, this “baturro” sang and composed jotas. In October 1894, the First Official Competition of the Aragonese Jota (Primer Certamen Oficial de Jota Aragonesa) was held for singers and dancers. The word “official” shows that even before the twentieth century there was a separation between the jota popular, the traditional jota still sung and danced in many Aragonese villages, and the one claimed in urban centers as the “unique and fascinating” reflection of the Aragonese people.

The “Official Competitions” have been held without interruption up to the present. The jota was gradually consolidated as a folk spectacle through other contests such as the *cuadros* (the first ones by Miguel Asso and Pepe Estesó), which toured Spain, Europe and America, as well as the widely circulated recordings of the main jota singers. There is a mutual influence between the official jota and its rural parallels, and today well-known jota singers often go to “immerse themselves” in villages to find the raw diamond, this “ingenious and uncouth” style that they seek to “elevate” to the “artistic level the Aragonese jota deserves.” Young villagers, meanwhile, adopt the styles they hear and see at festivals, in competitions, and on recordings, imitating such stars as Juanito Parda, el Niño Moreno, Miguel Asso, Cecilio Navarro, and José Oto. The dance aspect, transferred to the stage, has developed spectacular movements unthinkable in village contexts: high jumps, *desplantes* (leaps), *batudas* (bounces), and *rodillazos* (kicks). The stage jota not only relegates the traditional jota to the background — it ignores it altogether, consigning it to oblivion.

In 1940, after the Spanish Civil War, the Escuela Oficial de la Jota (Official Jota School) was created to train jota singers. Pascuala Perie, followed by Jacinta Bartolome and María Pilar, taught singing, and Isabel Zapata created new choreographies and re-created and standardized older dances, which appealed to the public's taste for concertized versions. The *rondallas* grew into small orchestras of plucked and picked strings, playing classical repertoires such as the *zarzuela* (popular variety theater). The school also took over the Official Competition.

Under Franco's dictatorship, the Aragonese jota was seen as a symbol of patriotism, religiosity, and hispanicity. Two institutions of the regime promoted the creation of new folk groups: the Sección Femenina [see Series Introduction, below] created by the Falange in 1934, and the Obra Sindical de Educación y Descanso, the workers' association of the period, which encouraged workers to join the popular choral and dance groups being formed throughout Spain. In Aragón, both institutions were very effective.

The jota, as a tourist product, already had certain norms that have remained almost unchanged to this day, with any departure from them considered incorrect. Musically, the Aragonese jota is defined as a musical genre in ternary time, $\frac{3}{4}$, or $\frac{3}{8}$, in a major mode (estilos in minor modes are not considered Aragonese). The chords are always the tonic and dominant seventh. Each variation (*parte rondallística*) has eight measures, in two sections of four each. The text is a quatrain of octosyllabic lines with assonance in the even lines. The lines are sung in the following order: second, first, second, third, fourth, fourth, first [To enable the listener to follow the recordings easily, they are transcribed here in the order sung. —Ed.], adapted to the seven melodic phrases of the melody. The tempo may vary from rapid for danced jotas, to moderate for those of the ronda and gentle for the *jota de estilo*.³

³ Galan Bergua pp. 115-16

The jota de estilo is a genre in which the singer performs a traditional estilo, with the most renowned singers serving as models for younger ones. In the 1950's, José Oto was the best known, at present Jesus Gracia is considered one of the great jota singers of history, and María Pilar de las Heras is at the peak of her artistic career.

The *jota de ronda* is in the process of becoming standardized and fixed in form. It is usually presented on stage, and even when the improvised rondas of bygone days are performed, they have been converted into organized activities, with the *rondadores* in “regional” costume and singers hired for the occasion by the municipality, by formal dance groups, or by other entities.

The *jota bailada* is still developing, under the direction of Isabel Zapata. New choreographies are appearing and are being incorporated into group repertoires. Among the best known are the Corona de Aragón, based on the rapid Zaragoza styles and dances, such as the Bolero de Caspe, the Seguidillas de Leciñena, the Handkerchief Dance of Remolinos, the Bolero de Alcañíz, the Jota Hurtada de Albarracín, and the Ribbon Dance of Andorra.

When Alan Lomax arrived in Zaragoza in October 1952, any festival or civic event had to have its jota performance; at the Fiestas del Pilar in Zaragoza of that year, there were 19 jota activities — competitions, contests, festivals, and rondas. In the same year, the Association of the Friends of the Jota of Aragón was created by a group of enthusiasts who issued a manifesto throughout Aragón denouncing the jota's reduction to a folkloric patriotic symbol, presented as almost a caricature of itself in theater and film. They vowed to rescue it from extinction or, as they wrote, an even worse fate: a listless, routine existence full of compromises. “Official folklore” was thus being established in Aragón at about the time of Lomax’s arrival there. It was ironic that a leftist North American with rudimentary Spanish was determined to record local folklore in Franco’s Spain.

In June 1952, Lomax was in Palma de Mallorca, where he first heard Aragonese folklore. As part of the International Spring Festival (Festival Internacional de Primavera), held in the bullring of the Balearic city, the Sección Femenina group of Teruel performed with the singer José Iranzo, popularly known as “the shepherd of Andorra.” Lomax recorded the performance and later recorded Iranzo, accompanied by the ensemble. José Iranzo still vividly remembers the meeting and described Lomax to us as a man one noticed for his foreign accent, robust appearance, and amiability. After recording several sung and danced jotas, and on learning that the singer had been a shepherd, Lomax asked Iranzo to reproduce the cries used to guide the sheep-dog and the sheep, and to perform some of the songs that he sang while caring for his flock. Iranzo remembers Lomax thanking them all profusely and inviting them for a beer; later, Lomax sent the singer a recording of the session.

Lomax next encountered Aragonese folklore in Zaragoza, the capital of the former Kingdom of Aragón, during the festival of the Virgin del Pilar (of the Pillar), the city's patron saint, held from October 13th–15th. The jota festival held on those days at the Teatro Principal provided an opportunity for learning about official “folklorized” music and dance. Lomax recorded some of the best known jota singers of the time and many of the dances that had been stylized and choreographed for the Escuela Oficial de Jota de Zaragoza. Impressed by the liveliness and agility of the jota dancers, he wrote:

“The couples leap into the dance as the song rises like an arrow. They execute a rapid heel-and-toe step, never seeming to touch ground, the men kicking out from the hip with flexed knees like powerful race horses, the women using smaller but equally vigorous movements, the dust from their violent

evolutions rising in the air about them, as they whirl as swiftly as birds, matching step for step and movement for movement. The pairing of song and dance are perfect, for with the last syllable of the song the dance ends as suddenly as it began, the couples facing each other, like fencers at the end of a perfect exchange of thrust and parry.” (Lomax, op. cit.)

It was a show which captivated its audience, and which likely inspired Lomax to learn more about the genuine folklore to be found outside the capital.

On October 18th, Lomax went to Monreal del Campo to record several jotas de estilo and danced jotas. These were performed for him by Los Chatos, the Albarracín group who sang the mayos: Joaquín Peribáñez, his daughters, Carmen and Elvira, and another singer who had recently acquired a dulzaina and tabor that group members were learning to play. Jorge Peribáñez, the singer's son, recalls Lomax appearing one evening in Monreal, without notice, with an English woman [*his assistant, Jeannette Bell —Ed.*], and recording him and the group Los Chatos, despite the late hour; he remembers Jeannette Bell complimenting him warmly. After the session, Peribáñez heard that Lomax and “the Englishwoman” had run into problems with the police. He remembers that Lomax was very attentive and years later sent him a tape of everything he had recorded in Monreal. During the same month, Lomax also visited Albarracín, where he recorded the *jota hurtada*, danced to the sound of the dulzaina and tabor and the singing of the mayos accompanied by the rondalla.

We do not know the exact date on which he travelled to Yebra de Basa, in the Aragonese Pyrenees, though we do have his valuable fieldnotes describing the trip and his interview with Alfonso Villacampa, who played the *chiflo* and *salterio*. Lomax had a strong interest in hearing these instruments and the melodies used for the stick dances of Yebra, of which he had only vague impressions, and though it was cold and the place was far (“500 kilometres off our road”), he set off without hesitation. His notes on this trip are full of impressions of the countryside and the sincere welcome of the people (“*the warmth and noble hospitality of the Spaniard*”). There are also moral reflections, ironic comments, and of course detailed descriptions of the musical instruments. He describes in detail all the difficulties, and how finally the long-awaited moment arrived: at the hearth of Alfonso Villacampa's home, surrounded by the latter's family, Lomax recorded several melodies that the musician sang and played on the chiflo and salterio, sometimes with his sons beating an accompaniment on the sticks:

“While the old ladies at the fire place sat and stared we rigged up the machine and placed the old man with his flute and psaltery before the microphone and several of his young sons with their sticks in their hands at his back, and the recording began” (Alan Lomax, notes on his visit to Yebra de Basa, 1952). —Zaragoza, 2000

Glossary:

Jota: music and dance genre, also exists in many varied forms throughout Spain [see text]

Jota de estilo: sung jota; “estilo” refers to the specific melody accompanying certain jotas

Jota de picadillo: jota sung as a song duel, especially between men and women

Ronda: young men roaming through the streets in the evening, playing instruments and singing, serenading young women, or improvising satirical couplets in front of selected houses, in return for treats. Also a verb, *rondar*.. The rondas often had a strong competitive element, which might even lead to violence.

Rondalla: now a small ensemble of plucked stringed instruments for the ronda; originally including small percussion instruments, and now occasionally flute or violin. The rondalla has played traditionally in rondas, dances, and fiestas; increasingly, they play at festivals and form larger string ensembles.

Dance / baile / danza / mudanza: In general in Spain, *baile* refers to dance in a general recreational sense, while *danza* refers to a dance with a ritual component. In Aragón, “*dance*” refers to a complex event involving music, dance (often, but not always, stick dances), theatre, poetry, and ritual. A dance's components may include several *bailes*.

Despedida: farewell — in traditional music, a final strophe called the *despedida*, or “farewell verse.”

Mayos: May Day festivities and songs; also the young people celebrating them — *mayo* (May lad) and *maya* (May maiden) — or the songs themselves.

Bandurría: mandolin-like instrument, with double metal strings, played with a pick

Laúd: similar to the *bandurría* but larger and an octave lower. Quite different from the lute, though the name is the same in Spanish.

Gaita de boto aragonés: Aragonese bagpipe (*gaita*), played in the region north of the Ebro River; with a large goatskin bag covered with a decorated material and three tubes covered with snake skin, held under the right arm: the *bordón* (drone), the *clarín* (chanter) and the *bordoneta* (small drone).

Dulzaina: double-reed shawm; variant spellings and names in other regions. In Aragón, the dulzaina is also referred to as a *gaita*.

Tambor: large round drums played with sticks, in different sizes.

Chiflo: three-holed, recorder-like flute, covered with snakeskin, played with a percussion instrument by the same musician. It has different names and comes in different shapes and sizes in other regions of the Iberian Peninsula and southern France.

Salterio: vertically held, six-string psaltery or zither, about one meter long, struck with a stick by the *chiflo* player, also known as *chicotén* in Aragón. In southern France, the *salterio* is called *tambourin-à-cordes*.

SONG NOTES

Additional notes in italics are by Judith Cohen and, where indicated, by Alberto Turón Lanuza (ATL) for Aragón.

1. AL REGRESO DEL CAMPO (Jota de trabajo / Work jota)

Sung by José Iranzo Bielsa. Recorded in Palma de Mallorca, June 1952.

José Iranzo Bielsa, “the shepherd of Andorra,” was born in 1915 in El Ventorrillo, eight kilometres from Andorra. A shepherd from the age of eight, he whiled the time away by singing jotas such as this one, which retain their old work function. José Iranzo studied for a short time with the singer Pascuala Perié, but he was basically self-taught, and he became one of Aragón’s most admired jota singers.

[Calls to sheepdog]

...poco a poco....vale...ven aquí... [Whistles]...anda, vale...bueno, bueno...

Y es al regreso del campo

Cuando más brava es la jota

es al regreso del campo,

sabe a flores y a romero

y al verdor de los sembrados [2x]

cuando mas brava es la jota

Translation:

[Calls to sheepdog, “Morena”]: *Bit by bit...come here... [Whistles]come on...ok, ok...*

*And it's when coming back from the field / when the jota is at its best,
Coming back from the field, / with the scent of flowers and rosemary,
And the green of the newly plowed fields / when the jota is at its best.*

2. A LAS ORILLAS DEL RÍO (Jota de baile / Danced jota) Sung by José Iranzo Bielsa, with the Rondalla of Teruel's Sección Femenina.

Recorded in Palma de Mallorca, June 1952.

The “shepherd of Andorra” sings this danced jota, livelier than the jota de estilo, with the rondalla and four couples dancing while playing castanets. Between stanzas, the lutes and bandurrías play variations on the melody, while the singers call out to the dancers. Mañico, *diminutive of maño, is an affectionate expression used in Aragón in the sense of “pal”; together with “olé” it can mean something like “great!” – or it can simply be used as a filler in a convenient place in the song text, as it is here. —ATL*

*A las orillas del rio
todas las mañanas voy
a las orillas del río
a preguntarle a las aguas
si han visto al cariño mío [2]
todas las mañanas voy*

[Instrumental passage] [Cries: ¡Arriba Teruel!, etc.]

*– Mañico, cierra la puerta;
Siempre que me ves me dices:
– Mañico, cierra la puerta;
le doy vueltas a la llave, olé,
y olé, olé maña,
y siempre la dejo abierta [2x]
y olé, y olé olé maña
Siempre que me ves me dices.*

[Instrumental passage]

*Allá va que va la mía,
allá va que va que va, [2x]
allá va la despedida. [3x]
allá va la despedida.*

Translation:

To the river's edge / I go every morning / to the river's edge,

To ask the waters / if they've seen my beloved [2x] / I go every morning.

[Instrumental passage]

[cries] ... *long live Teruel!...etc]*

*“Mañico, close the door.” / whenever you see me you say
“Mañico, close the door” / I turn the key, olé / and olé, olé, maña,
And I always leave it open / and olé olé maña / whenever you see me you say.
There where my [beloved] goes / there where she goes, goes, goes,
There where my beloved goes / there goes the despedida [2x],
There where she goes, goes, goes.*

3. JOTA HURTADA (“Stolen” jota)

Performed by Rafael Mateo (dulzaina), Ángel Mateo (drum), and dancers from Albarracín. Recorded in Albarracín (Teruel), October 1952.

Another danced jota, accompanied here by dulzaina and drum. This jota from the Albarracín area is called *hurtada* because the dancers “steal” (*hurtar*) each others’ partners while performing the steps. A staple of the repertoire of jota groups, it was arranged for the rondalla and choreographed by Isabel Zapata.

4. MAYOS DE ALBARRACÍN (May courting verses)

Sung by Manuel Almazán Escriche, with rondalla of guitars, lutes, bandurría, triangle, chorus. Recorded in Albarracín, October 1952.

The night between April 30 and May 1 is the time for the ronda. In this ronda from Albarracín, the young men, with their string and percussion instruments, stroll by young girls' houses serenading them. The Mayos (May lads) and Mayas (May maidens) form couples, and each Mayo traditionally offers this song to his Maya.

[Last couplet of each verse repeated by chorus, no break between sung verses]

*Ya estamos a treinta / del abril cumplido,
alegraos, damas, / que mayo ha venido.
Ya ha venido mayo, / bienvenido sea,
florido y hermoso / con su primavera.
A cantarte el mayo / salada, venimos
y para cantarlo [iniciarlo, 2nd time] / licencia pedimos.
Tu mayo me ha dicho / que pida licencia
para dibujarte / de pies a cabeza.
Como no contestas / ni nos dices nada,
señal que tendremos / la licencia dada.
Esa es tu cabeza / tan rechiquitita
que en ella se forma / (y) una margarita.
Ese es tu pelo, / madejita de oro,
que cuando lo peinas / te se enreda todo.
Esas son tus cejas, / un poquito arquedas,*

*son arcos del cielo / y el cielo es tu cara.
Esos son tus ojos, / luceros del alba,
que cuando los abres / la noche se aclara.
Esas tus mejillas, / tan recoloradas,
parecen claveles / del abril criadas.
Ya te hemos cantado / todas tus facciones,
sólo falta el mayo / que te las adorne.
Tu mayo me ha dicho / que vendrá mañana
para dibujarte / tu mayo a la entrada (bis).
Esa es tu nariz, / campo de batalla,
donde el rey Fernando / entregó sus armas.
Esas tus mejillas / tan recoloradas,
parecen claveles / del abril criadas.*

Translation:

*Now we've passed April 30 / get ready to celebrate, ladies! / The Mayos have arrived.
May is here / and welcome to it / flowering and lovely / as its springtime.
To sing the May songs to you, lovely one / we've come / to start to sing it / we beg your permission.
Your Mayo has told me/to beg your permission / to sketch your portrait / from feet to head.
As you do not answer / don't say anything to us / it's a sign that we've had / the permission granted.
This is your head / so small and fine / that it forms / a daisy.
This is your hair / little locks of gold, / when you comb it / it goes into tangles.
These are your eyebrows / just a little arched / they're arches of heaven / the heaven is your face.
These are your eyes, / dawn lights / when you open them / the night is illumined.
These are your cheeks / so rosy / they look like carnations / grown in April.
Now we have sung you / all of your parts / all that's left is the Mayo / to adorn them for you.
Your Mayo has told me / he'll come tomorrow / to sketch you, your Mayo / when he comes.
This is your nose / a battlefield / where King Fernando / gave up his arms.
These cheeks of yours / so rosy / they look like carnations / grown in April.*

5. SE ME OLVIDAN LOS RAMALES (Jota de Labra / Jota for Plowing)

Sung by Joaquín Peribañez. Recorded in Monreal del Campo (Teruel), October 18, 1952.

This was sung during plowing, with typical cries to the animals pulling the plow. The local Aragonese word for plow is *labra*, which the singer substituted with the Castilian word *arada*. Joaquín Peribañez was born in 1898 and began to sing with the *ronda* while very young. Later, he studied jota singing with Miguel Asso and participated in festivals and rondas with a group from his village, Los Chatos, and the jota group “Alma Aragonesa” of Zaragoza.

*Ay, se me olvidan los ramales,(arre)
y madre cuando voy a ara(d)a (arre)
se me olvidan lo(s) ramales, (¡ay! qué mula)
me acuerdo de aquella chica (vaya)
que habita en los arra(ba)les. (muy bien)
que habita en los arrabales. (mula mula)
y madre cuando voy a arada (¡ay!, que mula, ¡uo!) [Laughter]*

Translation:

*Ay, I've forgotten my branches (come on!) / and Mother, I'm going to plow, (come on!)
I've forgotten my branches (oh, what a mule!) / I remember that girl (let's go!)
Who lives way out there, (very good!) / who lives way out there, (mule, mule!)
Mother, I'm going to plow. (Oh, what a mule! Whoa!) [Laughter]*

6. NO PUEDO PASAR EL EBRO (Jota de baile / Danced jota)

Performed by two unidentified male singers, with guitars and castanets. Recorded in Monreal del Campo, Teruel, October 18, 1952.

It used to be quite common to accompany this type of jota with guitars only, as is heard in this quickly moving jota of unknown origin. A *rabalera* is a girl from the Arrabal, a district on the outskirts of Zaragoza, on the other side of the river from the city center. Those who live there are often called, in a friendly way, “rabalero/a,” or “arrabalero/a,” and the term often appears in Zaragoza jota verses. On the riverbank of the Arrabal neighbourhood is a grove known as “Arboleda de Macanaz,” which would be the arboleda or grove the singer says is in his way. —ATL

*Me lo impide la arboleda,
No puedo pasar el Ebro,
me lo impide la arboleda,
si no me alarga la mano
(y) una niña rabalera [2x].
No puedo pasar el Ebro.*

*Te vi junto a un militar
El otro día en el cine,
te vi junto a un militar
que debía ser músico
por la forma de tocar [2x]
El otro día en el cine*

*Me gustan los borrachones
para cantar bien la jota,
me gustan los borrachones
pa ver esos maños fuertes
que se llaman fanfarrones [2x]
para cantar bien la jota.*

*Ni tampoco fanfarrón,
No me llamo yo valiente
ni tampoco fanfarrón,
pero yo canto la jota
y le doy mi corazón. [2x]
No me llamo yo valiente.*

Translation:

*The grove is in my way / I can't cross the Ebro / the grove is in my way,
 If she doesn't reach her hand out to me / that girl from the Arrabal / I can't cross the Ebro.
 I saw you next to a soldier / the other day at the movies
 I saw you next to a soldier / who must have been a musician
 Judging from how he played / the other day at the movies.
 I like big drinkers / for singing the jota well / I like big drinkers
 And to see those strong guys / that they call swashbucklers / to sing the jota well.
 Neither swashbuckler / do I call myself, nor brave / neither swashbuckler,
 But I sing the jota / and I give it my heart / I don't call myself brave.*

7–13. MUDANZAS DEL DANCE DE YEBRA DE BASA (Sung tunes for the *dance* of Yebra de Basa) (Demonstration, Processional tune, “Desde Alemania,” “Estaba la niña,” “Mucho vale Tudela,” “Estas son viñetas,” “El Naranjero”). Performed by Alfonso Villacampa (voice, chiflo, and salterio). Recorded in Yebra de Basa, Huesca, 1952.

Alfonso Villacampa, from Yebra de Basa (Huesca, some 40 kilometres east of Jaca), learned to play the *chiflo* and *salterio* from Tomasico, of nearby Sasal. These are short verses known as *mudanzas*, which form part of the *dance* of Yebra de Basa. As Lomax wrote in his notes, “Each dance tune has one verse, and these verses are sung by the dance instructor to teach the rhythm of the stick blows. Apparently they have no more significance to the musician than as mnemonic devices.” He goes on to describe the instruments and dance costumes: “The flute played is made of wood and covered with snake skin, and the head into which the mouthpiece was set was bulbous, the whole resembling a phallus. It is 48 centimetres long, played with the left hand. There are two holes on the top of the barrel and one thumbhole underneath. The psaltery, is made of wood, about 96 centimetres along and 10 broad at its broadest point. It had six gut strings like those of a bass viol, which the musician tuned by tapping on six little movable bridges at the top of the instrument as well as by twisting the keys. He cheerfully began to play without tuning the instrument, but when I at length asked him if it was in tune, he admitted that it was not and proceeded to put all the strings in unison. He played by tapping in the centre of the strings with a short stick. Sixteen young men dressed in costumes very reminiscent of those of English Morris dancers perform the dances — white pants and jacket, flowered hat, etc. There are sixteen of the dances and the work with the sticks is extremely complicated.” The *dance* continues to be an important religious event in Aragón.

Not every village could afford its own musicians, and for the extensive rehearsals required for this complex event, the tunes were sung to words invented for the purpose, often nonsense rhymes. For the actual performance, these melodies would be performed instrumentally. —ATL

Lomax wrote of this session: “An open fireplace, with the benches around three sides, the crackling fire of sagebrush on the stones, a huge pot of hogwash simmering over the flames, and the women of the family toasting their hams, spinning, poking the fire, chatting, growling at their children, crossing themselves, spitting.... we sat...swallowing lungs full of sage-brush smoke, and felt the snow as it dusted down the chimney, and then drove off into the neon-colored Pyrenees sunset.” —Ed.

Demonstration of chiflo and salterio
Processional tune

[Each mudanza sung twice, then played two or more times on the chiflo and salterio]

*De la Alemania ha venido
(y) un pulidito alemán,
¡qué ay, ay, ay!,
cruzando las arenas,
con amor, con dolor,
corazón y buen andar.*

[Plays chiflo and salterio, after each sung mudanza]

*Estaba la niña con grande pesar
que vienen las nuevas que se ha de casar.
¿Para qué, para qué? [2x]
Que si esto se ajusta contenta estaré.*

*Mucho vale Tudela, más Barcelona,
pero mas vale el Rey de España con su corona.
Muera el rey inglés
porque siempre tiene guerra contra nuestro rey.*

*Estas son viñetas
de bien plantar
que del día que se pozan
se pueden vendimiar. [2x]*

*El naranjero puesto en el río
El naranjero puesto en el agua
pues bien puede ser
que la hoja se caiga [2x]*

Translation:

*From Germany has come / an elegant little German,
Ay, ay, ay, crossing over the sands / with love, with sorrow / his heart and sure steps
The girl was very sad / the news is coming that it's time to get married.
“Why, why, why, why? / If this can be arranged, I'll be happy.”
The King of Tudela is very important / but the King of Spain even more so.
The King of England should die / because he's always going into war against our king.
These little vines are very good to plant
For on the very same day they're watered / they can be harvested.
The orange tree placed in the river / the orange tree placed in the water:
Its leaves may well fall.*

14. HIMNO A SANTA OROSIA (Hymn to Saint Orosia)

Performed by a group of young girls. Recorded in Yebra de Basa, December 1952.
Words: Francisco Quintilla Aramendia; music: Manuel Gállego Nasarre, circa 1945.
Previously unreleased.

This hymn, sung here by young schoolgirls, was composed less than a decade before Alan Lomax's visit. Saint Orosia, from Eurasia ("good rose"), the patron saint of Jaca, has been identified as a ninth-century Bohemian princess who was sent to marry an Aragonese ruler, and was tortured and decapitated by invading Moslems when she refused to yield her faith or her virginity. Her feast-day is on the 25th of June, just after Saint John's Eve. It has also been suggested that she is a female version of Osiris. Her supposed head is kept in Yebrba and her body in Jaca. In celebration of her feast day, a two-hour ascent up to the mountain sanctuary begins in Yebrba de Basa, with the dance performed whenever the narrow path permits. After a mass, the dancers perform a mudanza inside the sanctuary and then enact the dance outside. A belief that those who were possessed by the devil might be cured at this dance is probably what Alan Lomax was referring to when he wrote that he had been told villagers became possessed during the dance and that the stick dancers' hands were covered in blood, but that they showed no signs of pain from the stick blows. —Ed.

*Todos los pechos aragoneses,
de Yebrba y montañeses,
a Orosia claman con frenesí,
para ofrecerte su pleitesía,
para decirte, patrona mía,
que sus alientos son para ti [2x]*

*Santa Orosia, tan pura y tan bella
de tus gracias venimos en pos.
Te alabamos, ilustre doncella,
que el martirio sufriste por Dios.*

*De país extranjero llegaste
y sintiendo un divino placer
en el monte de Yebrba entregaste
tu vida por la Fe.*

Translation:

*All the Aragonese hearts, / those from Yebrba and the mountains
To you, Santa Orosia, / cry with fervor,
To plead for your intercession, / to tell you, my Patron Saint,
That these offerings are for you.
Saint Orosia, so pure and lovely, / we come following your charms,
And we praise you, illustrious maiden, / for the martyrdom you suffered for God.
You came from a foreign land / and feeling divine grace,
On the mountains of Yebrba / you gave up / your life for the faith.*

[The text appears here in a somewhat different order from the original, which also includes lines about Orosia the "golden rose" whose love "inflames the breast," the "princess" whose "sweet regard" is the "promise of redemption." The original text is cited in Enrique Satué Oliván's study, Las romerías de Santa Orosia, Diputación General de Aragón, Zaragoza, 1988. —Ed.]

15. ESTA ES LA RONDA QUE RONDA (Jotas de ronda / Jotas for the ronda)

Sung by Jesús Gracia Tenas, with the Rondalla of Educación y Descanso, Zaragoza (Director: Florencio Santamaría). Recorded in the Teatro Principal, Zaragoza, October 14[?], 1952

This jota is often performed in concert settings, and it recalls one of the most typical musical occasions of Aragón (and of other parts of Spain), the ronda (see Track 4). Jesús Gracia Tenas, born in Lécera in 1922 and the best-known jota singer of his time, has mastered many styles and has won many jota competitions. *Audencia* is an incorrect pronunciation of *audiencia*, here referring to the Zaragoza court. The *rondadores'* rowdy behaviour was apparently undeterred by threats of *balas* (bullets, rubber bullets) or *papeles* (papers, i.e., being reported to the authorities).

Considerable male pride was involved in the ronda; competition between the groups of young men was often good-humored but sometimes took a violent turn. A common version of this song begins, “Ya está la ronda en la calle, que no tiene competencia” rather than “con indulgencia”— that is, the group coming out for the ronda has no effective rivals. The Virgen del Pilar is Zaragoza's patron saint; her statue is in the huge temple dedicated to her. As an offering, people traditionally bring embroidered mantels to cover the statue, with motifs such as the shield of a football team or a merchants' society. Mount Torrero is now a suburb on the south side of Zaragoza, but until the mid-twentieth century, it was an open field. The second verse alludes to a battle during which the Virgen del Pilar protected Zaragoza. It is said that during the Spanish Civil War, three bombs fell on her temple but were miraculously stopped by the Virgin. —ATL

*Que ronda con indulgencia,
y es(t)a es la ronda que ronda,
que ronda con indulgencia,
lo mismo es tirarle balas
que papeles a la Audencia.[2x]
y esa es la ronda que ronda.*

*Tiran bombas y granadas
y en el monte de Torrero
tiran bombas y granadas
y la Virgen del Pilar
con su manto las apara.[2x]
y en el monte de Torrero*

*Quinto, La Zaida y Samper;
Zaragoza, El Burgo y Fuentes;
Quinto, La Zaida y Samper;
Alcañiz y Valdealgorfa,
cuando te volveré a ver.[2x]
Zaragoza, El Burgo y Fuentes*

Translation:

[The first verse plays with the word “ronda” as a noun and as a verb”: “this is the ronda that rondas around...”]

Ronda with indulgence / and this is the ronda which “ronda's around,”

*Ronda with indulgence,
It's all the same shooting bullets / or paper at the Audience [2x]
And this is the ronda which rondas around.*

[Instrumental passage]

*They throw bombs and grenades / in the Mount Torrero / they throw bombs and grenades
and the Virgin del Pilar / catches them in her hand [2x] / on Mount Torrero.
Quinto, La Zaida and Samper / Zaragoza, El Burgo and Fuentes;
Quinto, La Zaida and Samper / Alcañiz and Valdealgorfa,
When will I see you again [2x] / Zaragoza, El Burgo, and Fuentes*

16. BOLERO DE CASPE (Bolero)

Performed by mixed voices and the Rondalla Educación y Descanso of Zaragoza (Director: Florencio Santamaría). Recorded in the Teatro Principal of Zaragoza, October 14[?], 1952

The bolero is a dance in ternary rhythm, executed in a slow and majestic manner. In Aragón such passages often alternate with livelier sequences in jota rhythm, as toward the end of this dance. *This song was composed by Joaquín Royo Royo (b. 1855) of Castellote, the town mentioned in the text, commissioned by a prominent family with land in both Castellote and Caspe. The piece was rescued from oblivion by Isabel Zapata, who choreographed and arranged it; it is now standard in the repertoire of performing jota groups, though it is also popularly referred to as the “moderno” or “malo” (“modern” or “bad”) “Bolero de Caspe,” as opposed to the traditional “old” or “good” one. The “cuatro esquinas” (four corners) describe a town plaza closed by houses on three sides, with an exit only on the fourth. On fiesta days in the past, this entrance/exit could be controlled by a guard, who ensured that the faithful remain in the sanctuary that was next to the plaza with a flash of his steel dagger. “Pairote” is a variant of “peirote,” an effigy paraded on a donkey during Carnival, and afterwards burned. —ATL*

*Al bolero le han traído, morena sí,
que de Castellote,*

[Instrumental passage]

*de Castellote,
a caballo en un burro,
morena sí, de Castellote
Al bolero le han traído,
morena sí,
que de Castellote,*

*Que de Castellote,
al bolero le han traído,
morena sí. [2x]*

*Como un pairote,
Estas son las cuatro esquinas
y las cuatro son de acero,*

*voy a entrar y no me dejan,
voy a salir y no puedo.
y las cuatro son de acero,
Baila morena,
morena si,
que ya pararé yo.*

Translation:

*They brought the bolero / yes, dark one / from Castellote
From Castellote, / on horseback and on a donkey,
Yes, dark one / from Castellote / they brought the bolero / yes dark one, from Castellote.
Like a pairote / these are the four corners / and the four are of steel,
I'm going in and they won't let me / I'm going out and I can't [2x]
These are the four corners / dance, dark one / dark one, yes, / and then I'll stop.*

17. LA MAGALLONERA (Concertized olive-picking song)

Sung by María Pilar de las Heras with the Rondalla of Educación y Descanso de Zaragoza (Director: Florencio Santamaría). Recorded in the Teatro Principal of Zaragoza, October 14[?], 1952.

María Pilar de las Heras, a student of Pascuala Perié and her successor as voice instructor at the Escuela Oficial de Jota, is the best-known woman singer of her time. Alan Lomax wrote of her performance, "This is the jota in its most sophisticated form, sung by an exquisite, carefully cultivated voice." Originally, this jota was sung during the olive harvest in Magallón. Collected by R. Salvador Morales and transcribed and arranged by Ramón Salvador Castro, an instructor in the Escuela Oficial de Jota (Official Jota School of Zaragoza), it was popularized by Imperio Argentina, who sang it in the film *Nobleza baturra*. "Baturro" is the folkloric nickname used to refer to Aragonese. Ángel Mingote in his 1981 *Cancionero Musical de la Provincia de Zaragoza* describes the song's traditional context: the man with the best voice climbed the tree and sang the main part, while the other 50 or so men and women working in the field accompanied him, on the tonic and dominant pitches, and with exclamations. Mingote characterizes the version popularized by Imperio Argentina and sung on this recording as a "free and not very faithful" version. —ATL

*(Y) asómate a la ventana,
Cuando vuelvas de la siega
asómate a la ventana,
que a un segador no le importa
que le dé el sol cara a cara [2x]
Cuando vuelvas de la siega.*

Translation:

*Come to the window / when you come back from the harvest.
Come to the window / for a reaper doesn't mind
The sun beating down on his face [2x] / when you come back from the harvest.*

18. JOTAS DE PICADILLO (Song duelling jotás)

Performed by Antonio Royo, María Pilar de las Heras, and the Rondalla de Educación y Descanso, Zaragoza (Director: Florencio Santamaría). Recorded in the Teatro Principal de Zaragoza, October 14[?], 1952.

In this sub-genre of the jota, two singers, usually a man and a woman, engage in a song duel known as a *desafío* in several regions of Spain and Portugal. Antonio Royo, known as “El Chato de Casablanca” (“the Casablanca Kid”), was born in Zaragoza in 1912. A worker in the “Torre del Patatero” (“Potato Tower”), he has performed with several groups, most often the song and dance ensembles of Educación y Descanso.

*En busca de una mujer
hi viajau por mar y tierra,
y en todas partes encuentro
presumidas y alcagüetas.
Yo voy en busca de un hombre
por la tierra y por el mar
y sólo encuentro besugos
que no son ni fú ni fá.*

Translation:

*Looking for a woman / I've travelled over sea and land,
And everywhere I find / pretentious women and bawds.
I'm looking for a man / over land and sea,
And all I find are big kissers / neither one thing nor the other.*

19. JOTA DE BAILE CORONA DE ARAGÓN (Danced jota)

Sung by Antonio Royo “El Patatero” and María Pilar de las Heras, with the Rondalla of Educación y Descanso de Zaragoza (Director: Florencio Santamaría). Recorded in the Teatro Principal de Zaragoza, October 14[?], 1952.

Isabel Zapata choreographed this danced jota, known as the “Crown of Aragón,” which the public enjoys for the speed and agility required of its dancers.

*Me lo impide la arboleda,
No puedo pasar el Ebro,
me lo impide la arboleda,
si no me alarga la mano
(y) una niña rabalera [2x]
No puedo pasar el Ebro,*

*A ninguno se la he dado
Despedida tan salada
a ninguno se la he dado
como te la doy a tí,
clavelico colorado. [2x]
a ninguno se la he dado*

Translation:

*The trees are in my way / I can't cross the Ebro,
The trees are in my way / if she doesn't reach out her hand to me,
The rabalera [see Track 6] / I can't cross the Ebro.*

*To no one else have I given / such an elegant farewell
to no one else have I given / as the one I give to you,
little rosy carnation [2x] / to no one else have I given you.*

20. SOMOS HIJOS DE MONREAL (Jota a duo / Jota sung as a duet)

Sung by Joaquín and Carmen Peribañez, with the rondalla Los Chatos, of Monreal del Campo. Recorded in Monreal del Campo (Teruel), October 18, 1952.

Duo jota song accompanied by a rondalla. The tune is the estilo known as “La cabecica atada” (the bound little head). The style is that of the despedida, or leave-taking song, used to end a performance or a ronda. Jota singing by two people in harmonies of thirds or sixths was initiated by the first professional jota groups. In competitions, it is common to have a separate section for two-voice singing by men, women, or mixed duos. Carmen Peribañez began to sing jotas at a very young age, encouraged by her father, Joaquín. This is the jota they sang to end all their performances. When Carmen married, she left the stage, but the family tradition continued with her daughter, Teresa Pomar, and her nephews and nieces.

*Somos hijos de Monreal,
la armonía de Jiloca,
nos despedimos de ustedes,
cantando alegres la jota.*

Translation:

*We are sons of Monreal / the band of Jiloca,
We take our leave of you / happily singing the jota.*

References:

Information on Aragonese folklore, bibliography, discography: Turón Lanuza, Alberto, El Web de la Música Tradicional Aragonesa <http://www.arafolk.net>

VALÈNCIA —Josemi Sánchez Velasco

The País Valencià or Comunitat Valenciana is the modern name of the former Kingdom of València, which includes the provinces of València, Alacant, and Castelló; it is sometimes referred to as “València” for simplicity's sake. It is common to confuse these terms, especially the city of València, with the different regions of the territory. Here “València” and “Valencian” are used in the broadest sense. Most of the songs on this recording are in Valenciano, a dialect of Catalan.

The range of Lomax's 1950's fieldwork in València included the city of València, Tavernes de la Vallidigna, and Castelló de la Ribera, an area some 50km south of the city of València: rural areas which, as Lomax himself pointed out, are traditionally agriculture-based and fine citrus-producing land.

Despite the fact that they cover a limited geographical area, Lomax's field recordings offer a fairly representative sampling of genres, types, themes, and styles of the singing, and of the instruments of Valencian oral tradition.

An early center of mining, ceramic production, intensive agriculture (based on irrigation works that have been continuously expanded since pre-Roman times), València developed with relative independence and prosperity, with many small and medium farmers and manufacturers. València was a rich trading colony of Roman Hispania, and Valencians were eventually granted citizenship in the empire. Taken by the Arabs in 714, it became an independent Moorish kingdom extending from Almería to the Ebro estuary, benefiting from the refinement, sophistication, and the agricultural innovations of hispano-arabic culture. It is symptomatic of late medieval shifting ethno-political and military currents in the Iberian Peninsula that the Spanish soldier-hero El Cid was able to capture València from the Almoravids in 1094 and hold it until his death in 1099; from this interlude comes the city's epithet, "València del Cid." The annexation of València by the Kingdom of Aragón in 1238 brought in the Catalan language and culture and eventually increased València's contact with other regions of Spain — even as the region continued to be administered autonomously under its own parliament and laws down until the eighteenth century.

In 1474, the city became home to the first printing press in Spain, over the next two centuries, to the Valencian school of painting, and in the twentieth century, to the writers Vicente Blasco Ibáñez (d. 1928) and Gabriel Miró (d. 1930). During the Spanish Civil War (1936–39), it served as the Loyalist capital. Today, València remains an important port looking eastward across the Mediterranean, exporting rice, oranges, lemons, onions, wine, glazed ceramics, fans, textiles, and iron products. Each Thursday at noon the Tribunal de las Aguas (Water Court), which has been in existence since the tenth century, hears disputes over irrigation waters. It is composed of farmers, who dispense justice and conduct proceedings orally in the Valencian dialect.

A rich reservoir of musical traditions has grown out of this confluence of peoples and historical currents. Here the elaborate instrumental and vocal styles of the urban Mediterranean littoral coexist with the much older, unaccompanied singing of the rural areas; and northern Mediterranean melodic structures combine with the ornamentation, freer rhythms, and untempered tuning of the south to produce a soundscape that is distinctively Valencian.

The repertoire recorded by Alan Lomax includes the genres that follow. All of these forms are thriving today among professional and amateur singers.

Work songs:

- cançó de llaurar* (plowing songs)
- cançó de batre* (threshing songs)
- cançó de bressol* (lullabies)

Christmas songs:

- nadala*
- aguinaldos*

Cants de Ronda:

- ú i dotze*
- albaes*

riberenca
Ú i dos:

ú

Instrumental music:
pasodoble

Combined solo voices and choirs, with the typical instrumental forms of the País Valencià. Other genres not found here include *auroras* and *gozos* (religious music) and children's songs. .

The instruments recorded in this collection include the following:

dolçaina: a small folk shawm, at 31 cm. smaller than those found in other regions of Spain and thus higher in pitch. Together with the *tabalet* it accompanies dances as well as the *albaes* (dawn song).

castanets:

ximbomba: friction drum, made with a clay barrel covered with skin and a cane stick to rub, producing the characteristic grunting sound (*cf.* Castilian *zambomba*).

caja, tambor, tabalet: snare drum, side drum.

Types of ensembles recorded:

rondalla de Corda: string ensemble: guitar and *guitarró*, a small guitar with 5 strings; double-stringed plucked instruments: *bandúrria* and *llaiüt*.

bands: very widespread; for the last century some band instruments, especially clarinet, trumpet and trombone, have been used in dances and songs.

What stands out most in Alan Lomax's València fieldwork collection is the strong presence of one of the treasures of Valencian folklore: the *cant valencià d'estil* or *cant a l'aire*. The various forms of the *cant d'estil* are all sung in the context of the *ronda*, a tradition that was strong in València at the time of Lomax's visit and maintained there today. The main forms used for the *ronda* in València are the *ú i dos*, the *ú i dotze*, the *ú*, and the *riberenca*, as well as the *albaes*. This *albaes* refers to the *albaes de l'horta* (of the fields), shared by two singers with a coda played on *dolçaina* and *tambor* and different from the *albaes de l'església* (of the church), sung by a chorus with a *rondalla* and with different themes, usually narratives related to Christmas. "Ú" means, literally, "one" in Valenciano; the origin of these names, literally "The One," "The One and Twelve," and "The One and Two," has not yet been ascertained.

The *ú* and the *riberenca* correspond stylistically to the southern or Andalusian *fandango*, which, after an instrumental introduction, is sung in six musical phrases in the Mi mode also found in many Valencian song genres such as threshing songs. The *ú* and the *ú i dotze* are very close to the *fandango*. They have also been classified as Valencian variants of the *jota* because the harmonic setting of the seven musical phrases is in the dominant and tonic of the major mode. However, the melodic line is often in an undefined tonality.

All these Valencian forms have in common the following features:

– a certain rhythmic liberty on the part of the singers, who often enter singing "*xafant*" (leaning on) the instrumental introduction and lengthening the phrases as they see fit

- a high degree of melisma
- non-standard tunings
- improvisation of the melodic lines and verses of the text, requiring a *versador* who composes words for each occasion
- the subject of the songs is usually festive, humorous or in praise of feminine beauty
- the musical accompaniment is played by a *rondalla* of string or wind instruments, except the *albaes*, which is accompanied by *dolçaina* and one of the traditional drums.

This new publication of Alan Lomax's work is particularly important given that, since the 1950's, there have been few studies of Valencian traditional music. In 1950, the most extensive collecting began with Manuel Palau and the *Cuadernos de Música Folklórica Valenciana* published by the Diputació Provincial de València. In the 1970's and 1980's, the *Cancioneros de Alicante*, València, and Castellón appeared, edited by Salvador Seguí, with María Teresa Oller, Fermín Pardo and Sebastiá Garrido, among others. These are musical transcriptions with no analysis. In 1985, a new, far-ranging program of collecting and publishing was initiated: the Tallers de Música Popular and the recordings of the Fonoteca de Materials. This project's novelty lies in the fact that students of 12 to 14 years old are trained to carry out the fieldwork, in their own villages and with their families and neighbours. These young people often achieve results difficult or impossible for outsiders. To date, the Fonoteca has published over 30 volumes on LP and CD, with important samples of traditional Valencian music from almost all the regions of the País Valencià.. This project (in which I have been privileged to participate) is directed by Vicent Torrent, through the Department of Culture of the Generalitat Valenciana. The Lomax collection enriches the panorama of sound documents of Valencian music, and we hope its publication will lead to not only its systematic study but also its diffusion. — *València, 2000*

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21. MARE DE LA MEUA MARE (Ú i dotze)

Sung by Salvador Armengol Escrihuela y Antonio Escrihuela, with guitar, bandurria and castanets. Recorded in Tavernes de la Vallidigna, August 1952.

This song was originally used for the ronda. The use of castanets here, as well as the existence of a dance group in Tavernes de la Vallidigna, suggest that this song may also have been used for the Valencian version of the danced jota. Alan Lomax reminds us that a pagan custom of holding funeral dances in honor of a dead child existed in València during this period and that these may be distantly alluded to in the song. These dances were called *dansess de vetlatori* (death vigil) and were related to the fandango.

Mare de la meua mare [2]
mare de la meua terreta
ja no collirà més figues
de la nostra figuereta [2x]

mare de la meua mare.

*Que són com les peladilles
diuen que les peladilles
que són bones de menjar
per a sopes les creïlles
per a jo poder cantar [2x]
igual a mare que a filles.*

Translation:

*Mother of my mother / mother of my sweet land,
No more will you pick figs / from our fig tree / mother of my mother.*

*They are like sugared almonds / they say that sugared almonds / are good to eat,
Potatoes are good for soup / and to enable me to sing / for a mother as well as for her daughters.*

22. EVARISTO, EVARISTET (Albaes)

Sung by Antonio Escrihuela and Salvador Armengol, with dolçaina and tabal.
Recorded in Tavernes de la Valldigna, August 1952.

The albaes is a spontaneous song, very popular and widespread even today. The words are celebratory and are improvised for the occasion, which always includes liberal supplies of drinks and sweets for the singers and their listeners. The albaes de l'horta is accompanied by an introduction and a coda played on dolçaina and tambor. The structure of the song is: ABBCDE or ABCCD. Two singers share the rendition, though the second half is the more impressive aesthetically and in terms of expressive strength.

*Evaristo, Evaristet,
no en faces tantes preguntes [2x]
que allà baix del farolet
t'he vist arreplegar puntes [2x]*

*Cavallers ara vaig jo
a cantar boniques albaes [2x]
si noteu algún borró
no mos tireu tomacades
que som de la població.*

*“Som pobrets” y labradores
y nos tratan con cariño [2x]
y oigan los espectadores
al formar este grupo
el cuadro de balladores*

*Llaman que no hi ha millores
en el bar que hem ensayat [2x]*

*són guapes i atentadores
les que estàn en l' entaulat
la flor de les balladores.*

Translation:

*Evaristo, dear Evaristo / don't ask so many questions,
For out there under the street lamps / I've seen you picking up cigarette butts.
Now, gentlemen, I'm now / going to sing some fine albaes,
If you pick up any mistakes / don't throw tomatoes at us / we're all from the village.
We're poor, and farm laborers / and they're good to us,
And let the audience listen well / when this group / of dancers performs.
They say there are none better / in the bar where they've rehearsed,
They're lovely and attentive / the girls on stage / the flower of the dancers.*

23. A LA VORA DEL RÍU, MARE (Cançó de llaurar / Plowing song)

Sung by Antonio Escrihuela. Recorded in Tavernes de la Valldigna, August 1952.

The most demanding agricultural labor — plowing, reaping, threshing — was formerly accompanied by archaic songs shaped by Middle Eastern modes and ornamentation. The texts often allude to hard work itself, though in this example the emphasis is on the singer's wish for happiness, love, and enough money. Frequently, encouraging cries to the workers and orders to the work animals are interjected into the singing. This old agricultural method has disappeared, and its songs along with it, so here is a veritable jewel of València's musical heritage. This song could also be classified as a cançó de batre, a threshing song, though it was described to Alan Lomax as a plowing song. The difference between the two is very subtle, determined largely by factors such as the kind of pauses in the singing and phrase lengths, in many cases due to the nature of the work itself: for example, plowing songs tend to be slower, with more pauses. Most traditional singers would be unlikely to make the distinction.

*A la vora del riu, mare
m'he deixat les espardenyas
mare, no li ho diga al pare!
que jo tornaré per elles.
El que templa una guitarra
també templa un guitarró,
i a la filla del meu sogre
qui li la templa sóc jo.
En ma vida he fet faena
i no m'ha faltat mai un quinzet
i cumplint esta condemna
per robar – li a un senyoret
el rellotge i la cadena.
En un quinzet tinc un puro
i en dos quinzets una pipa
en dos quinzets una guitarra
en una pesseta una xica.*

Translation:

*By the river bank, mother / I left my espadrilles,
 Mother, don't tell father / I'll go back for them.
 He who tunes a guitar / also tunes a guitarró,
 But my father-in-law's daughter / I'm the one who tunes her.
 In my life, I've worked plenty / and I've never been out of money,
 Now I'm serving time / for stealing a gentleman's / watch and chain.
 For a quinzet (real) I can buy a cigar / for two reales a pipe,
 For two, a guitar / for a penny (peseta) a girl.*

24. NANA NANETA (Cançó de bressol / Lullaby)

Sung by María Escrihuela. Recorded in Tavernes de la Valldigna, August 1952.

A mother's devotion to her child is expressed in this lovely melody, accompanied by the sounds of the rocking chair or cradle. This is one of several composed songs that have entered the traditional repertoire.

*Nana naneta, naneta nana
 per a que el fill s'adorga la mare canta.
 Fill de la meua vida quan els ulls tanques
 dos palometes blanques creuen les ales
 nana naneta naneta nana
 per a que el fill s'adorga la mare canta.*

Translation:

*Go to sleep, go to sleep / so the child will sleep, the mother sings.
 Son of my life, when you close your eyes / two white doves cross their wings.*

25. UNA LLAURADORA PLORA (Riberenca / Fandango)

Sung by José Calaforra Romero, with Juan Fenollosa, guitar. Recorded in València, August 13, 1952.

José Calaforra Romero, better known as Xiquet de Benaguasil, lived near Valencia and made this recording at age 67, nine years before his death. He was considered the best of his generation. It is now unusual to hear this riberenca (fandango) performed, though singers know it. It is usually accompanied by a rondalla of string and wind instruments, but here only a guitar is present.

*Una llauradora plora, [2x]
 a la vora d'un sequiol
 i un llaurador la consola
 en quatre fulles de col, una llauradora plora.*

*ja m'havia conformat
 en no tindre més familia
 i es que Déu m'ha castigat
 que la dona l'altre dia
 en tingué tres en un pam.*

Translation:

*A farm woman weeps / beside a stream,
And a farm man consoles her / with four leaves of cabbage / a farm woman weeps.
I had already resigned myself / to having no more children,
And God punished me / for my wife, the other day / bore triplets.*

26. NADALA (Christmas song)

Sung by Gertrudis Magraner Escríhuela, with mixed group, and ximbomba (friction drum). Recorded in Tavernes de la Vallidigna, August 1952.

Nadalas (*villancicos* in Spanish) are songs that recount and celebrate the birth of Christ in Bethlehem. In this recording, three different melodies are brought together in improvised fashion. An interesting feature is the mixture of Valenciano and Castilian in the same song; because of its religious nature, both the clergy and the people believed they were giving the song more importance by using Castilian. Also notable is the presence of the ximbomba (the friction drum), which is played in València and other areas of Spain as well, primarily during the Christmas season.

*Los pastores que supieron
que el Niño estaba en Belén
se dejaron el ganado
y empezaron a correr [2x]*

*Pastoreta, què li portes
al Jesús que està nuet?
jo li porte camiseta
caroteta i gamboixet. [2x]*

*El camino es muy largo, señores,
y es preciso que comamos bien,
en silencio todos los pastores,
a adorar a aquel Niño en Belén,
a adorarle, a adorarle,
a adorar a aquel Niño en Belén.*

*Toquen la pandereta,
ruido y más ruido,
porque la profecía
ya se ha cumplido.*

Translation:

*The shepherds who knew / that the Child was in Bethlehem,
Left their flocks / and began to run.
Little shepherdess, what are you bringing / to Jesus, still naked?
I'm bringing him a little shirt / a little hat and cape.
The road is very long, gentlemen / and we need to eat well,*

*In silence, all the shepherds, / to adore the Child in Bethlehem,
To adore him, to adore him / to adore the Child in Bethlehem.
Let them play the tambourine / noise and more noise
For the prophecy / has now come true.*

27. I ACÍ EN ESTA TAULA (Ú i dos)

Performed by Salvador Armengol Escriuella (vocal), Genaro Cenrían Sáez (guitar), Bautista Magraner Felix (bandurria), Francisco Chova and Isabel Chover Palomares (castanets). Recorded in Tavernes de la Valldigna, August 1952.

A song praising youth and beauty, in the improvisatory fandango ú i dos style, also known as the Valencian jota.

*I ací en esta taula [2x]
cantaré coples boniques,
per a poder apreciar
lo guapes que son les xiques [2x]
i els fadrins tan retemplats.*

Translation:

*And here at this table / I will sing good couplets,
To appreciate how lovely the girls are / and how gentle the boys.*

28. SI VAS A TONYAR AL TENDRE (Cançó de batre / Threshing song)

Sung by Amadeo Magraner. Recorded in Tavernes de Valldigna, August 12, 1952.
Previously unreleased.

This unaccompanied cançó de batre, or threshing song (Spanish: *canción de trillar*), is reminiscent of Middle Eastern vocal ornamentation. The singing, as is common in these and other agricultural work songs, is punctuated by frequent calls to encourage the donkey, calls that would usually be heard at the end of the last line as well. *We have not found the first and third strophes, recorded by Alan Lomax and transcribed below, in any other collections. “Joia” is an endearment, “jewel” (Castilian “joya”) for the work animal. “Uaixque!” (pron. “washke”) is a frequently used encouraging call for the animal. — Ed.*

*Si vas a tonyar al tendre [2x]
i la terra té prunyons [calls: uaixque! Joia, joia
per fort que tires l'aixada [2x]
no la claves lo que vols. [calls]*

*Si tuvieras olivares [2x] [calls]
como tienes fantasías [calls]
el Río de Manzanares [2x] [calls]
por tu puerta pasaría.*

El qui té la panxa bona [2x] [calls]

*no pregunta si són onze [calls]
allí on posa el peu retrona [calls]
s'aguanta més que el bronze.*

Translation:

*If you're going to dig deeply / And the earth has blueberries,
No matter how hard you swing the hoe / don't hit it as hard as you'd like to.
If you had [as many] olive trees / as you have fantasies
The Manzanares River / would flow past your door.
The [worker] with a full belly / doesn't ask whether it's 11:00 [i.e., very hot]
Wherever he steps it resounds / he stands up to more [duress] than does bronze.*

29. TODOS LOS AÑOS VENIMOS (Aguinaldos / Verses for Christmas Eve house visits)
Performed by male chorus, clarinet, bombardino: Group of Castelló de la Ribera.
Recorded in València, August 1952.

On Christmas Eve it was the custom all over Spain to roam the streets singing carols (*aguinaldos*) for each house. This is a very representative recording of an activity that is beginning to be revived.

*Todos los años venimos
a cantar por este tiempo
las coplas del aguinaldo
del divino nacimiento.*

*A esta casa llegamos
casa rica y principal
cantaremos el aguinaldo
tomaremos si nos dan.*

*De la sacristía sale
el cura bien revestido
a darle felices Pascuas
al Niño recién nacido.*

Translation:

*Every year we come / to sing at this time
The verses of the aguinaldo / of the divine birth.
We come to this house / a fine, important house,
We will sing the aguinaldo / and take what we are given.
Out of the vestry comes / the priest, finely dressed?
To wish a happy holiday / to the newborn Child.*

30. COMO LAS PROPIAS ROSAS (Pasodoble)
Performed by the band of Castelló de la Ribera. Recorded in València, August 1952.

This is a fine example of the vitality of bands in the País Valencià; each town has one or two bands, which also provide fine local music schools. The pasodoble played here is a composed piece, but as a genre it has now become traditional, a centerpiece of parades, bull ring music, and all sorts of festivities.

31. SI TE VAS A LA RIBERA (Cançons de batre / Threshing songs) Sung by Salvador Escríhuela. Recorded in Tavernes de Valldigna, August 1952.

Previously unreleased.

These short, improvised verses, sung in a highly ornamented style similar to that of Track 23, refer to local places, including Tavernes de Valldigna and Castellò de la Ribera, where most of the Valencian selections on this album were recorded. One verse is an eloquently succinct evocation of hardship: “In Pueblo de la Carbonera [“Coal Celler Town], people die of hunger for lack of coal.

*Si te'n vas a la Ribera [2x]
i passes per Castelló,
en el temps de la faena [2x]
uns treballen i altres no,
si te'n vas a la Ribera.*

*Pueblo de la Carbonera [2x]
es un pueblo miserable, [calls to animal: Joia!]
cuando se acaba el carbón [2x]
todos se mueren de hambre [2x] [calls]
y Pueblo de la Carbonera
es un pueblo miserable. [calls]*

*Tavernes li donen fama
les taronges de l'ombria[2x]
Les fresas roges en gana,
les xiques en alegría
d'esta terra valenciana.*

Translation:

If you go to La Ribera / and you pass through Castellò / when it's time to work hard / some work, others don't / if you go to La Ribera.

Pueblo de la Carbonera / is a very poor town / when there's no more coal / everyone dies of hunger / Pueblo de la Carbonera / is a very poor town.

Tavernes is famous / for the orange trees of the shaded [fields]

Red strawberries in abundance / young girls happy and cheerful / in this land of València.

32. JA NO CANTE COM ABANS (Ú)

Sung by José Calaforra Romero (Xiquet de Benaguasil), with mixed rondalla: strings and winds, guitar, guitarró, trumpet, clarinet, trombone. Recorded in València, August 1952.

A Valencian fandango in praise of the patron saint of València, Saint Vicent Ferrer and the beauty of València's women, sung by a specialist in cant d'estil.

*Ja no cante com abans [2x]
perqué açó no pot ser
perque jo tinc un avanç
el pare Sant Vicent Ferrer
el pare dels valencians.
Jo ho diré en moltes ganes [2x]
i en paraules molt fines
de explicar-ho jo en tinc ganes
per a vore xiqués boniques
sempre són les valencianes.*

Translation:

*I no longer sing as I used to / for it can no longer be,
For I have help / from Father Saint Vicent Ferrer / the patron saint of Valencians.
I will say it most willingly / and in carefully chosen words,
I want to explain it / to look at pretty girls / the Valencians are always ready.
ABOUT THE SPANISH RECORDINGS — Judith R. Cohen, Ph.D.
A folklorist in Spain finds more than song: he makes life-long friendships and renews his belief in
mankind..⁴*

Spain — the name conjures up flamenco and beaches and bullfights — but few also think of *vaqueiradas*, *albaes*, *desafíos*, or pig castrators' panpipes. Alan Lomax's pioneering field recordings from Spain, made half a century ago, brought to light the diversity of musical traditions in this endlessly fascinating and contradictory country. They constitute an invaluable historical document of music from all over the country: Andalusia, Aragón, Asturias, Baleares, Castile, Catalonia, Extremadura, Galicia, Murcia, Navarro, País Vasco, and Santander. Lomax made contacts but was unable to carry out fieldwork in other areas, including Canarias, Salamanca, and Zamora. Besides these recordings, the Lomax Archive houses his field notes and photographs, records of payments scrupulously made to the people he recorded, and copies of scores of letters he somehow found time to write thanking people for their help.

Never one for stereotypes, Lomax wrote: "The Spain that was richest in both music and fine people was not the hot-blooded Gypsy south with its flamenco, but the quiet somber plains of the west, the highlands of Northern Castile, and the green tangle of the Pyrenees" (p. 45). The recordings, together with detailed, sensitive field notes and fine photographs, lead us through a plethora of cultures, traditions, languages, dialects, and music that defies generalization. But Alan Lomax had not originally intended to spend time in Spain:

In the summer of 1953 [sic; actually 1952], I was informed by Columbia that publication of my series depended on my assembling a record of Spanish folk music, and so, swallowing my distaste for El Caudillo and his works, I betook myself to a folklore conference on the island of Mallorca with the aim of finding myself a Spanish editor.... The professor who ran the conference [Marius Schneider] was a refugee Nazi, who had taken over the Berlin folk song archive after Hitler had removed its Jewish

⁴ Alan Lomax, "Saga of a Folksong Hunter," in *Hi-Fi Stereo Review*, May 1960, p. 45 [other page numbers refer to this article].

chief... [and he was now] in charge of folk music research at the Institute for Higher Studies [CSIC] in [Barcelona]. He let me know that he personally would see to it that no Spanish musicologist would help me. He also suggested that I leave Spain.

I had not really intended to stay. I had only a few reels of tape with me and I had made no study of Spanish ethnology. This, however, was my first experience with a Nazi, and, as I looked across the luncheon table at this authoritarian idiot, I promised myself that I would record the music of the benighted country if it took me the rest of my life (p. 43).

It did not take the rest of his life, but it did take much longer than he had planned. Lomax and his assistant, Jeannette Bell, traveled for seven months: thousands of kilometers over barely passable roads, frequently hounded by the Guardia Civil, setting up the heavy tape recorder in villages with no electricity or running water, often in bone-chillingly damp cold. Recording was a cumbersome process: Lomax's recorder was the best machine available at the time, but it was light-years away from our present-day pocket micromachinery that can be turned on with the flick of a thumb whenever someone begins to sing. Even when circumstances were favorable, running out of tape was an almost insurmountable problem.

This classically difficult fieldwork and Lomax's profound appreciation for the people he met did not imply a pristine, mythically "authentic" folklore... He evokes the varied, often harsh beauty of the music and the humanity of the singers without sliding into facile romanticism. The recordings reflect a wide variety of contexts, from isolated villages to official folk festivals, and local choirs and instrumental groups:

For a month or so I wandered erratically, sunstruck by the grave beauty of the land, faint and sick at the sight of this noble people, ground down by poverty and a police state. I saw that in Spain, folklore was not mere fantasy and entertainment. Each Spanish village was a self-contained cultural system with tradition penetrating every aspect of life; and it was this system of traditional, often pagan mores, that had been the spiritual armor of the Spanish people against the many forms of tyranny imposed upon them through the centuries. It was in their inherited folklore that the peasants, the fishermen, the muleteers and the shepherds I met found their models for that noble behavior and that sense of the beautiful which made them such satisfactory friends (pp. 43, 45).

It was in Spain that Alan Lomax began to draw direct correlations between folksong style and culture. Spain's music has long reflected what we have come to think of as "multiculturalism," showing the influences of Celtic, Carthaginian, Visigoth, and indigenous Iberian peninsular traditions; the complex legacy of medieval Moslem and Jewish music and poetry; and musical traditions brought by Gypsies, pilgrims, and a host of travelers throughout the centuries. But in 1952 no one talked about 'multiculturalism.' Economic hardships, poor roads, areas separated by mountain ranges, and ancient agricultural methods made for a difficult life. But, along with firmly entrenched life-cycle and calendar-cycle events, these circumstances helped maintain musical traditions that might otherwise have disappeared. At the same time, an officially promoted nationalism was establishing folklorized version of traditional music, a process begun in the nineteenth century. Under Franco's dictatorship, the Galician, Catalanian, and Basque and their variants were severely repressed, while local traditions were standardized and "cleaned up," often by the Sección Femenina of the Falange. Founded in 1937 by the sister of José Antonio Primo de Rivera, the founder of the Falange, and dissolved in 1977, the Sección

Femenina saw music as a crucial means of achieving national unity through education within a specifically Catholic context. It sent out mobile units of women educators — whose mission included “rescuing” local music, dance, and folklore — to teach in schools and to organize local dance groups that were encouraged to participate in regional, national, and international competitions and festivals. Not surprisingly, they arranged or re-arranged many songs and dances and especially song texts to conform to their ideology. In addition, heavy censorship resulted in folklorists being afraid to publish many song texts they collected, and in people being afraid to sing their songs when asked to record their repertoires:

The black-hatted and dreadful Guardia Civil had me on their lists — I will never know why, for they never arrested me.. But apparently, they always knew where I was. No matter in what God-forsaken, unlikely spot in the mountains...they would appear like so many black buzzards carrying with them the stink of fear — and then the musicians would lose heart (p. 45.).

In 1953, shortly after Alan Lomax returned to England, Spain began to open diplomatic relations, trying to construct an image of democracy although the Franco dictatorship continued in full swing. During the dictatorship, ethnomusicological fieldwork was mostly undertaken by individuals, either on their own or with some minimal local support; or, mostly, by the Instituto Español de Musicología at Barcelona, founded in 1943 under the aegis of the government’s High Council for Scientific Research (CSIC: Consejo Superior de Investigaciones Científicas). While many printed publications appeared, no sound archive was created. Besides Manuel Garcia Matos’s *Magna Antología del Folklore Musical de España* on LP, and footage recorded and filmed by the Sección Femenina, there are few important sound documents of traditional music from early- and mid-twentieth-century Spain; thus the Lomax recordings are of special interest.

In the last quarter of the twentieth century, following Franco’s death and the change of government, Spain changed radically. From the perspective of musical traditions, there have been several levels of change: in the villages, in the universities, in the media, among revival musicians, and in the perception of non-Spaniards. Provincial and regional centers and museums for the study and teaching of local folklore have been established. While much of their work has ended up perpetuating a folkloristic approach, they have also been carrying out invaluable work documenting and teaching local traditions. Small recording companies have carried out their own fieldwork and issued documentary recordings of local traditions. Ethnomusicology has become an accepted program at some universities, and the SIBE (Sociedad Ibérica de Etnomusicología) holds annual conferences, publishing several volumes of conference papers. Academic journals, as well as popular folk-music magazines and Internet sites, provide easily accessible information on traditional music, instruments, and musicians.

It was never hard to find the best singers in Spain, because everyone in their neighbourhood knew them and understood how and why they were the finest stylists in their particular idiom (p. 45).

Village traditions have disappeared to a large extent, as in so many countries. But even now, as this is being written in early 2001, it is still possible to carry out village fieldwork and record songs and other oral traditions, although mostly working with elderly people. Folk musicians are carrying out their own fieldwork and performing regional traditional songs on traditional instruments, sometimes trying to reproduce traditional styles and often incorporating innovations. World-music workshops, concerts, and festivals proliferate, and with Spain’s participation in the European Community, musicians from other

countries are becoming part of the musical tapestry. Flamenco and Gypsy (Romani) traditions are beginning to receive serious ethnomusicological attention, even as old stereotypes are maintained and new debates about “flamenco fusion” emerge. Though the itinerant blind balladeers have disappeared, late twentieth century *cantaautores*, singer-songwriters, have in some ways taken their place. The notion of the *convivencia* of the medieval “three cultures” (Christians, Moslems, and Jews), although romantically mythologized, has led to serious ethnomusicological studies, as well as to Spanish folk musicians’ learning the Sephardic and Arabic songs of people whose ancestors their own forbearers expelled from the Iberian Peninsula 500 years ago. Medieval Spain’s legacy of diversity is being vindicated and reclaimed.

Still, no matter how positive one may be about changes, metamorphoses, hybrids, and new traditions, many aspects of traditional musical life may be gone forever, crushed under what Alan Lomax called a “system of cultural super-highways” (p. 46). In 1996 an elderly flute and drum player in a small Salamanca village told me he worried constantly about who would take his place, performing at weddings and ritual events after he died. Young people who learn in the provincial folklore center, he said, just don’t play the same way. They all live in cities and want to be performers. And few people sing the old ballads and wedding songs. One old village woman told me that on cold winter nights, she lay bundled up in bed, singing all the longest old ballads to herself, one after another, till she finally fell asleep to her own lonely voice in the darkness. She has since died. With these recordings, Alan Lomax has given many lonely voices in the dark a different life: providing a gentle, steady glow that softens the harsh lights of our new millennium. —*Toronto, 2001*

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Pan-Hispanic Ballad Project: (Suzanne Petersen et al.):
<http://www.cartah.washington.edu/romance/index.htm>.

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Special Thanks

For *Aragón and València*: María Pilar de las Heras, Miquel Gil, Begoña García Gracia, José Iranzo, Eusebio Jiménez, José Luis Muñoz, Jorge Peribañez Alava, Carles Pitarch, Goffredo Plastino, Alberto Turón Lanuza, Alfonso Zapater.

For the series: Joaquina Labajo, María Asunción Lizarazu, Suzanne Petersen, Goffredo Plastino.

And to: Joe Brescio, Elliot Hoffman, Hunter College of the City University of New York.

Tracks 1, 2, 15, 17, and 19 were previously released on Westminster Series #12004; tracks 16, 22, 25, 27, 29, and 30 on W#12019; and track 32 on *Spanish Folk Music, Columbia World Library of Folk and Primitive Music*, Columbia KL-216. The Aragón selections, except track 14, were released with permission from Rounder Records on *Aragón Visto por Alan Lomax 1952*, ed. Placido Serrano and Goffredo Plastino, Archivo de Tradición Oral, 2000.

Every effort has been made to make these historic recordings sound as good as they did when they were made in the field. All transfers were made from the original source materials using the Prism 24-bit A to D converters and the Prism 24-bit Noise Shaping System.