

With Xun Perez Xulumte7, at the ranch and the Baños, August 15. This guy is 19, and a new musician. I wanted to find out something more about the learning process, and the manner in which a new musician is brought into the ranks of the professional. This interview seems to confirm the picture I had of the learning process as almost entirely imitative, without formal instruction. I also tried to get a beginning picture of how music is different in the parajes than in Hteklum.

1. K'usi 7era 7acan 7atih vob?

R: Ha7 te haa abil, ta 7Apas. (It later turned out that Xun had been playing for various things for about three years. He did not consider that he really knew how to play, though, until last year.)

2. Buc'u lascanubtas? R: 7Ihaan kutuk.

3. K'uxi 7elan acaan? R: Sveb mrtomorey.

4. K'u yu7un zak'an xatih? R: Ta hk'an skwenta kahvaltik.

K'u yu7un ak'an acaan? R: Ka7 7iak'oponon martomorey. (Evidently, then, he was asked to play by the martomorey. He already knew a little (as we shall see below) but this request was the inspiration to really get good.)

5. Mi lavaycin ak'an to7ex hcan vob? R: Se7ex. (Evidently he didn't really, though he told me the following as an account of his dream I thought.) (The account has the martomorey come to him and offer him two bottles of pox, asking for him to play his music for one year.)

6. K'alal acaan, buy atih? R: Ta haa no7ex tahkih.

7. Was it easy to learn? R: Vokel hcan, mu stak tek'un, hcap 7un.

8. K'uxi 7elan acaan li scapabe? (Tuning)

R: Li vokole hcan, hcan 7un ta sat. (?)

9. K'alal acaan bu asa7 li vobetike?

R: Hmane, ta Hteklum. (Mi ac'?) 7i7i, poko (old?)

10. (When he bought the instruments) Mi s'akal (complete) li yak'ile? Mi 7icaphat (were tuned) li yak'ile?

R: Ha7 yocole. (Loose.)

11. How did you learn to tune?

R: Hsa7 hci7ii htiktiket vobe, ta 7Apas. (This is the only reference to another 'teacher', i.e., with respect to learning to tune. This is the skill which seems most highly regarded, and most difficult to learn.)

12. There are, according to Cep, about eight musicians in 7Apas.

13. How did you learn? (I.e., in what order etc.)

R: Ha7 ba7yi li violine, nas vokel ta tihel li violine. Ha7ok hcanik kitara, nas s'akal li arpa.

14. Buc'u lascanubtasbe li scapele?

R: Hbi7ii te vabahel, sscanubtas li scap be.

to learn music. Also, his father had instruments around the house, though he didn't really learn to play at that age.)

29. Mi lek li yo7on li muc'u stih vob, mi li muc'u mu sna7 stih?
R: Ko7ol. Lek yo7on li stih vob; lek xk'opeh, xontikin skotol.

30. What about the songs one sings?
R: K'un no7ox li k'evuhe (They're easy to learn and sing.) and they're all the same, says Xun. (I.e., for the different fiestas.)

31. There are some people who know how to play (well) but who don't play, e.g., for cargoholders. Why?
R: Muk' bu xk'openat. Muk' lek li yo7on. (They just aren't asked.)

32. At a fiesta, how do you know when to do things, e.g., when to start and stop playing?
R: Kai li muc'u stih violin. Mas lek sna7 (and Xun will learn: mas z'akal scanem ta sat... is this to learn by watching??)

33. K'usi 7ora lalik-stih li vebe?
R: Ha7 lek ta hunabil. Mas capel to7ox. Mu stak to7ok capel. Mas stak xa... Xka7e ta k'uxi xi xcapel.

34. K'usi spae li muc'u mas maestro ta baltee?
R: Stih no7ox. Xk'evuhin k'alal k'el baltee. C'abal xlo8ilah.

35. Mi lek sna7 li hvabahometik tey ta Hteklum?
R: Mas cano xa. Li sone ko7ol, ko7ol li K8evuh. Ha7 no7ox mas lek sna7. (The songs can't be different, can't be changed, because they are given tekahva;tik (?)).

Xun's brief account of the process of being hired.

Martomorey comes to house.

M: Cahk'opon. Ak'e pertonal keetuk ka7al. Ca7abulah catihbon hvob. Ca7abulah shamal habil.

X: Teyuk. Tey ta htih.

(Then they drink 4 bottles of pek (!) and get drunk.)

(It is then the violin player only who goes with the cargoholder to buy instruments. Evidently there is only one recruiting visit.)

Later: Hzeb hbatiketik ta sna li muc'u stih violin. (That is, the three musicians get together.)

7Ihc'un xi li muc'u stih violin.

Ihc'unuk xi li stih arpa. "Mac'ug li vo7ote.."

Ihc'unuk.. xkut. (c'unu (?) believe, obey?)

This meeting is just for talking and drinking. Evidently with this group there is considerably more group spirit between musicians. They all go together to the house of the martomorey, for example, rather than come separately with different people as is the case with the ceremonies I've seen in Hteklum.)

Xun also says that he learned song words which he didn't know before at such a meeting at the violinist's house. Presumably they 'practice' a littel.

Something of an interview with Marian Hernandez Heronimo of 7Apas Ranch, August 16, 1966

This man was martomerey bankhal the same year as Cop was iz'inal. I wasn't really prepared to talk to him. I was hoping to get some descriptions of hiring musicians, some criteria for good musicians, and some notes on the status of musicians. (I'll have to try again with someone like this after some preparation.)

1. Ta balte, k'usi skwenta li vobe?

R: Ta etan skwenta ye7on kahvaltik. Skwenta martomestik (reetik)

2. My xu7 spas balte k'ala e'abal li vobe?

R: Ma xu7. Persa 7ey vob. (I asked if they could even try, and the idea was inconceivable. I'm not sure why, for example, the flowers themselves couldn't be changed without music; often times the music stops while musicians tune, etc., without evident trouble.)

3. (I tried to find out how a musical performance could be lacking. Here, for instance, I was interested in the fact that instrumental ensembles are sometimes about a man.) Mi xu7 7ey vob khalal e'abal li yexobal, ti ni e'abal li k'os vob, ni li arpa, ni kitara?

R: Xu7nan, pere mas cepal li vobe. Stak sci7uk li yexobal.

Q: Could a short group play for, e.g., a balte?

R: Xu7 pere ta na, ma xben ta oklozia. (Why?) Persa ta oklozia, ye7un syempe 7ey krixcane ta oklozia. T a na mas stuk. (I.e., it's more private in the house and people can't see. No doubt people are sad about being left short.)

4. When there is a fiesta, one has to have all three musicians. They can't be allowed to get drunk or go to sleep.

5. K'usi lascambtasbe li hvabahemetik, k'alal 7ey avabtel? (I wanted to test how much musicians are relied upon as sources of ritual information.)

R: scambtas li k'evuhe no7ex. (Only the singing.)

Q: Mi ke7el li hvabahemetik sci7uk li x totilme7iletike?

R: Ma7yuk. (There followed along discussion of what the totilme7iletik do: such things as tell how much pax, how much feed to buy, when to give, what to wear, how to get various materials ready. The musicians, in the case of this man at least, had very few responsibilities. This, of course, does not settle the question of how much the musicians are in charge of the flow of events at, say, a balte.)

6. Why do you go to visit musicians three times when you recruit them?

R: For the gifts (metene). That is, the musi fan agrees to play each time after the first. But, for the ex 7ec'el, esib linete pex (sci7uk hkaxalan vah) ha meh.

7. (I tried to find out what this layman knew about the origin of music.

All he gave me was this fact, along with the names of some very old musicians.)

R: Mas hetete (different?) stih mas antive.

8. (I asked about the songs for martomereetik. My man said there were seven. Then he hummed them to himself; that is, he hummed the chants, and got them pretty right. He just thought he couldn't remember some (i.e., the two that

Ta xlok' li pakoe
xlok' li pop ta pana

They take out the old flowers.
They take the mat outside.

Xak' meria pex ta ex ve7
hvabahom.

They offer a media of pex to each of
the three musicians.

M: Ak'o prtonal hsetuk
X: Kolaval botik, tot
martomorey .

Pardon me for so little.
Thank you, father mayordomo rey.

Xak'otah

They dance.

(Ox p'is yex -- three rounds of pex during the dance.)

(Kun first said that the music was the same, but I don't believe him.)

Ta ctal ta eklexia tane

They ~~arrive~~ come to the church later.
(at about 8:00 PM.)

(To be completed later.)

Transcription of words from martomorey songs, from Kun, for balte.

1. Spase ma vekol hlikeluk/htabeluk. (all baz'i son)
Spase ma vekol smose bi/ skelem bi
K'ex ta bo xca snicinal/ syanalte
Iskipula c'ul kahvaltik/ yayatot
2. Ha7 no me ta zobelotik/ lotolotik
Hta7tik o me savare/ srominke
Iskipula c'ul kahvaltik/ yayatot.
3. Spase ma vekol smose bi/ skelem bi
K'ex ta me xca snicinal/ syanalte
Iskipula c'ul kahvaltik/ yayatot
4. (like #2 with extra line)
K'exi na o me li snicinal/ syanalte
5. Ha7 no nan yec zobelotik. lotolotik
K'usi no7ox yepal zobelotik/ lotolotik
K'exi na o me li snicinal/ syanalte
Iskipula c'ul kahvaltik/ yayatot
6. Szec'o me snicim ba/ snicim sat
K'exi na o me ta savare/ srominke
Iskipula c'ul kahvaltik/ yayatot
7. (same as # 3)
8. Martomorey bankilal/ iz'inal
Martomorey ta yolen yok/ sk'ob
Iskipula c'ul kahvaltik/ yayatot
Hexon i ta bankilal/ iz'inal
9. K'exi na xa me li snicim ba/ snicim sat
K'usi no7ox yepal li snicim ba/ snicim sat
Szec'o me snicim ba/ sat
K'exi na o me li snicinal/ syanalte
K'usi no7ox yepal li snicim ba/ sat
Iskipula c'ul kahvaltik/ yayatot.

These words all seem a little doubtful because there is so little variation. Perhaps the 7Apsa ceremony is just hicky.

9. (According to Zarate) only in Zinacantan do they use the violin. In other nearby Pueblos, ma sna7ik stihel. (they don't know how to play.) Thus, for example, the Chamulas who play for cargo-holders in Zinacantan are not 'real Chamulas.' They live and work on the nearby Hanch. Also, no one but Z's buy Chamula-made guitars.

10. How can a ceremony or a musical performance fail? E.g., can you have a ceremony without the violin?

R: Cepel li cibe, ma ma lekkek son. Ti mi 7oy k'ex vob, xa lek son.
(But it is at least possible for harp and guitar to play alone.)

Mi C'abal li arpa, mi c'abal li kitara, ma stak. (Thus, it is not possible to have just harp and violin, or violin and guitar. The case of the alferoces' music is treated as entirely different, because the guitar is mas mol, bigger.)
(Still lacking some good explanations about this big guitar.)

11. Other ways things can go wrong: if the musicians go to sleep or get too drunk to play. But, a good musician: ya7uh lek yo7on sk'an ctun lek, ma sk'an xyakub ... kle7ilah.

12. Tired to rate musicians according to various qualities: Those who know how to work, like to work:

Petul Bure	Xun Lopic
Palas Zozil	Pal as Mucik
Cep Zarate	Cep Mucik
Mariano Martinez	

(the others don't work because they don't want to: puro vabahel, pure yakubal, ma emelzan 7ep teh.)

Those who don't have good hearts: pukuh
Palas Zozil --- because he's unfriendly, doesn't always fulfill his playing obligations.

Marain Kenceres --- because, though he plays well, he is not liked by the cargo-holders because of his accusations about the sacristanes: pixkalte ta eklexia (?)

Those who like to converse, kle7ilah

Pegre Bure	Palas Mucik	Cep Zarate	Manvel Zozil
Xun Lopic	Cep Mucik	Mariano Martinez	

Those musicians who play a lot (and are they rich)

Palas Mucik	k'uleh hset
Xun Lopic	" "
Cep Zarate	? (He says he's poor)
Martil Zozil	no7on
Xun Komiyex	k'uleh
Marian Martinez	k'uleh hset

(Wealth does not seem necessarily to be inversely proportional to the amount one plays.)

13. Why do some people play music a lot?

R: Mac'u lek yo7on ha7 stih 7ep li vobe. Mas sk'anbil.
Teh x7ilin li mac'u pukuh. (The bad person argues a lot.)

17. Young musicians only know how to play guitar. That's all they're

hired for. They learn by playing.

Zarate's description (frommacting out) of moletik flower change. It happens that tomorrow Cep is going to play guitar, as Palas Zozil won't be coming. Thus, we have a guitar's eye view of this ceremony. I didn't have quite enough patience to get the prayers exactly right, because they were uttered at a prayer-pace.

Cibat ta sna li mol alkalte I go to the house of the mol al-
ta 7ol k'mk'al sci7uk 7olol. calde at 12:30 PM.

Kkik' tal li ku7un k'ex I bring along my own violin, a
vobe, ik'al canaroo, hum black blanket, and an (empty)
limete skwenta pox. bottle.

C= Cep Zarate (violin)

Arrives at the house, and says:
Ma7unx Ma'an..

C: Me7tik

M: Lah

C: Liote, mol alkalte

Alk: Liene. Oc'an

~~Ma7unx~~

Ma7unx is satik ta yav
kahvaitik.

Are you there, mol alkalte.
I'm here. Enter!

Enters, goes to the altar for prayer:

(Prayer)

Dios, kahval

Kk'exinah ta nicime/yanalte

Hta7tik o li savaroo/
srominkoo

C'ul Martil/ Piarel

God, Our Lord

They will change flowers/

We are here for Saturday, Sunday

Divine Martyr, guaranter

Goes to the elder people present, with
the following pattern;

Are you there, Father?

I am here. (Bow and release)

C: Liote, totik

F: Liene. (muptik k'obol)

Goes to musicians, for greetings.

Are you there, Father Xun?

I am here.

C: Liote, to Xun (Lepis)

X: Liene

C: Mi na xa yulel

Have you been here a while? (Did you
arrive today (??)?)

No, I just arrived.

X: 7I7i. Nakate liyultal.

Cicap li vobe.

Ta ctal li bikit alkalte

sci7uk li mao'u stik

kitara.

I tune my instrument.

The bikit alkalte arrives with the
guitarist.

(Same greeting ritual for the new-

musician comes to greet the other
musicians.)

Antun bows.

snup k'obol li Antun

A: Mi liote tot Cep

C: Liene

Are you there father Cep?

I am here.

A: Mi liote tot Xun.

X: Liene

Are you there father Xun?

I am here.

C: Cotlan me, Antun.

Sit down, Antun.

Capo li vobetike.

Tune your instruments

(All tune together... it is unspecified
who sets the pitch.)

All the moletik put their bottles

The old flowers are carried out on the pop. New pine needles are spread around the altar by helpers while the flowers are being taken care of.

Soon the regidores come back.

Slap zaketiik, xaut shelik. They put back on their black robes, and their hats (they wrap their heads in the red dealie.)

Snap k'obol

R: Tot kahval

Hk'antik pertonal

7Ike'exina o nicime.

(In fact, all the moletim do this bow. Then they sit in front of the altar (kneel) while the candle changing music starts. There is no pox during this music.)

Bows

"Father, Our Lord

We desire pardon

We have finished changing flowers."

Candles are lit. (No description of how this goes.)

All sit, with the scribes seated beside the alkaldes.

Muk' Alk: Abulahan, cep, zana kantelaik. (similarly with Xun, Antun.)

Please, Cep, light candles.

Hsantik li kantelaik

We (musicians) light candles. With this prayer:

C: Dios kahval

C'ul Martil/ Piarol

Ak8e pertonal hset

k'ixina ta nicim 7une/

yanaloe

C'ul Martil/ Piarol

God, Our Lord

Divine Martyr, Guarantor

Give pardon for so little

Change the flowers, the eyes

Divine Martyr/ Guarantor

(No more detail on bows etc.)

Musicians return to places and Cep speaks:

C: Va7anik 7un

Kuno ave7onik 7un

Rest your hearts. (Meaning for the moletik to dance.)

(In the music for the dance there are first six songs. They are played through two at a time with a pox break in between all.)

Xak' kwarta kixin pox, huhun sikalal

At every break, after the hp'is pox, they offer a kwarta of strong pox (to swig from) and a cigarette.

(Actually, this is done in pairs. At the first break the two smallest R's do it, then the first and 2nd, then the alkaldes.)

(Then there is a group of additional pieces which is played, after which there is pox offered.)

After all is finished, there is another long bow:

Mol: Dios kahval

Laho li steysle/ smukul ta se

God, Our Lord

(We have) Finished the thanksgiving, the making large (?)

(cont.)

Songs for Zarate's description of moletik flower change:

1/Songs for the flower change itself.

1. Paso na vokol lihtotokuk/hme7okuk.
 K8ex ta be xca snicim o/ syanalte
 Bik'itik xa me c'ul Martilo/ Piarol
 Martil xa me c'ul kahvaltik/ yayatot

2. Pertonal me hsetuk xca/ htabik xca. htotik xca (?)
 K'usi no7ex yepal li xiobil/ sk'exobil
 Bik'it
 Martil xa

3. Ha7 no me ta sebolotik/ lotelotik
 Htabetik o me li savare/ sreminke
 B//M

2/x. Songs for candle lighting

1. Paso na vokol li htotokuk/ hme7okuk
 Hk'anik me xca pertonal/ lisenia
 sk'exina o me li snicim ba/ syanalte
 B//M

2. Sme7et xa me li snicim ba/ snicim sat
 B//M
 Nicim o me li scot8e bi/ smeane bi (?)
 B//M

3/ Music for dance

Bas'i son

1. Xobikotik hlikeluk/ htabeluk
 Kuxbetik me hlikeluk/ htabeluk
 B//M

2. Kuxon ave7onhtotokuk/ hme7okuk
 Kuxon ave7on li smoso bi/ skelem bi
 B//M

3. Ha7 no me ta sebolotik/ lotelotik
 Htabetik o me li svare/ sreminke
 B//M

4. Pertonal me hsetuk xca/ *mtabuk* (?)
 K'usi no7ex yepal li xiobil/ sk'exobil
 B//M (a set of Kik Ic'e 's.)

Xca Kohel son

1. Ha7 no7ex ta sebolotik/ lotelotik
 K'exina snicime/ syanalte
 Bikitik Martilo/ Piarol
 Martil xa kahvaltik/ yayatot

K'usi vobal catih?
"What instrument will you play?"

—Ha7 li ak'bat li violin, li k'ex, xi li vaycin.
Well, ~~xxxxxxxxxxxx~~ I should be offered the violin,

PI # 10, p. 1

With Mol Petul Bure at the Banes, Friday, the 19th of August.
I wanted to clear up some more rough points and do another
run through of the moletik flower change.

1. Names for drums: Bik'it trampol, muk'ta trampol. (!)
2. Mas bankjal li ama, muc'u ha7 slokes li sone.
Ha7 bankilal li muk'ta trampol== ha7 mas muk'.
3. The relationship of V8 music in tuning: Mas sinil li vobe
skwenta alperes. (Actually, the key is a third higher, but the
guitar is bigger, tuned down an octave.)
4. Sound quality words, for voice etc.
 - a) Mi mas sinil li vobe (higher, tighter), mas moz (strong) li k'evuh.
Mi mas yocol (lower, looser), mas k'un.
 - b) Bik'it nuk (small throat) sk'an k'alal sinil li vobe.
 - c) Sounds produced when playing the violin too hard (i.e., I think
the word for scratchy sound): sce7et, xax as'cet.
 - d) When a guitar is out of tune: nu ctua ni copel li scapel,
nu xal li sone.
 - e) How does one play the guitar: ta htih ta k'obtik, ta sni7
kicahik. (With the nose of the fingernails.) One cannot play
American style with the thumbs, because: nu snupil yec. (It doesn't
meet right..?)
5. How does the music between cargholders differ?
R# For moletik: mas yocol, mas k'un sk'an--- yu7un mas xa moletik,
muc'u spas k'in
But: Mas krometik li martometik. Thus their music is faster, higyer.
(Mas copel stihik, mas anil.)
6. A bunch of numerical classifiers to convey the idea of 'family
of songs' --- i.e., a set of songs;
tos --- in the fern/vesel/
keh --- slakeh meaning one family
cep --- the phrase cep hu cep: one group at a time.
(Thus, slakeh skwenta nupanel, slakeh skwenta martomo etc.)

Buro's description of the moletik flower change. We started out acting everything out very strictly, but eventually got bogged down. Also, I did not record song texts for the various parts of the ceremony, but only noted when music was to be played. (Buro, by the way, is rehiorol primere.)

1. What do you take with you to the flower change?
R: Hun linete sik trago, skwenta c'ol, sk'x baltee; hun kwarta kixia pox skwenta sk'ot; hun kaha skalal
Fa hlap kak'ita, sal pek, ik'al pixalal, xonob, isbon.

Cik'ot (ta san li mol alk-
alte) ta hun 7ora.

I arrive at the house of the mol alcalde
at 1:00 PM.

B: Mi liote, totik alkalte.
A: Liene. Oc'an

Are you there, father alcalde?
I'm here. Enter!

Buro enters, goes directly to the altar
for the following prayer.

Dies Kahval
C'ul Martil/ Fiarel
Yu7un ta yelon avok/
yelon sk'ob
Sk'ex ta nicime/ yanalte
Tatik ha savaree/ la
reminkee

God Our Lord
Divine Martyr/ Guarantor
For the ground beneath your feet,
beneath your hands. (pri for my cargo)
Change the flowers, the eyes
We are here for Saturday, Sunday.

Mi lah p'is sat, hmap li
k'ob li alkalte.

When the prayer is over, I bow to
the alcalde.

B: Totik alkalte, lital ta
hk'extatik li nicime ta
savare, reminke.

Fa her alcalde, I have come to change
the flowers on Saturday, Sunday.

A: Mi lital ce7e. Ha7
lek. Hk'extatik nicime,
yanalte.

Have you come, then? Well, good.
We will change the flowers, the
eyes.

Hmalatik li hvabahome.

Buro sits.
We wait for the musicians. (who are
supposed to come about 2:00.)

Hv: Nu7tik.

A musician (Hv) arrives.
Mother.

M: Lah

Hv: Liote tot alkalte.
Alk: Liene, oc'an,

Is the father alcalde here?
I'm here. Come in.

Hv: Totik alkalte, liote.
Cahvula7an.

Musician goes to altar, same prayer.
(Evenc reference to cargo???)

Alk: Mi la7abulah tal.

Father alcalde, you are here.
I will visit you.

Hv: Lital 7un ta sk'ex li
nicime, yanalte.

Have you then come (??)

Alk: Cotlan.

I have indeed come to change the flowers,
the eyes.
Sit down.

They fix the musicians' chairs.

<p>Sp'is li ta ma li sobene, yak'ile. Fa seuk ba'yi li c'ibe, seuk li nicime. Sp'is ec'el li trage. Ta siliin li kaktob.</p> <p>Ta xlek'le poke nicime.</p> <p>Meh: C'ul Martil/Piarel Pass vekal ce7e Cital ba k c'ayel be Cba c'aybe sk'abal yok Cbah c'ay be sk'a 7epal sk'ob</p> <p>Kak' ec'el kwarta</p> <p>Cbat ta pana. Li yan ekon ta yut.</p> <p>K'alal csut, snup sk'ebil</p> <p>H: Paso probar ni lek/ Tey muk'al ta k'a7ep. Alk: Kelaival ce7e. Kela- val.Cik'uo'. Puta, baz'i lek.</p> <p>Alk: Fa hzantik kantela- tikun.</p> <p>Paso ma vekol, etc.. Hk'antik pertonal/lesensia</p> <p>Kelavi ce7e, tet kahval Hk'epohetik 7un Hk'antik ce7e pertonal/ lesensia Hzantik kantelatim 7un Lah k'exal nicime C'ul Martil/ Piarel</p>	<p>They measure (the bundles of flowers? strings?) They attack the bows, attach the flowers. (Second round of pex.) They kick (sweep up) the pine needles. (Third round of pex.)</p> <p>The floke get ready to take out the old flowers. (Note that the music has stepped at this point.) They have a long bow with the following words. Divine Martyr, Gurantor Be your job then I knungung come (?) to loose (the flowers? It goes to loose (70) the (??urinary opening) of his foot (the urine?) (I) go to loose for him the rubbish of his hand.</p> <p>They throw a quarto of pex in with the old flowers to drink. They (the first two R's) go outside (with the pep). The others sit inside.</p> <p>When they return they bow. (Not eli- cited.) Then they offer a kwarto to the mol alkalte. Try to see if it's good. There ... (?) in the rubbish. Thank you, then. Thank you. I'll drink. Puta, very good.</p> <p>We will light candles.</p> <p>(The next set of music starts, again with baz'i son. The theme of the songs are supposedly based on: Do our work. We want pardon, license (for having finished the flower chage.))</p> <p>The moletik kneel before the altar and give the following prayer: ? We are speaking with you. We want, then, pardon, license.</p> <p>We are lighting candles. The change of flowers is over. Divine Martyr, Piarel.</p> <p>Then they light the candles. This is followed by another elaborate long bow between all moletik in a special order (see field notes). The prayer:</p>
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Wednesday, August 17

Went out to Htekium by Jeep to recruit musicians for various interviews. They were supposed to have returned from Ixtapa today. Talked with Mel Marian Zarate who said his son would come the next day to talk with me if I wanted. Buro's family said he was at the Cabildo. They also questioned me carefully on when I was leaving and who my real wife was. (Every time I am seen with a different blonde in Htekium people get confused, even though Cep persists in spreading rumors about my four wives.) Various moletik were at the cabildo. After a little pressuring I got old Petul to agree to come in and work. I also tried to arrange to come to see the flower change again.

Thursday, 18th

Interviewed Cep Zarate at the Banos and Ranch.

Friday, 19th

Interviewed Buro at the Banos. I decided not to return with him that night and told him I would be out to the ceremony the next day. (I had previously arranged with Cep Zarate, who was going to play violin at the late, that I could play guitar.)

Saturday, August 20/

A very frustrating day. Old Petul had informed me that the mol alkalte was somewhat displeased with me for never having offered to give some sort of gift to the Gods, at the various functions I had attended with the moletik. He had advised me to give five pesos. I went to the Ranch to consult the authorities about what I should do. I bought some American coins to give away, but Cep advised that since the mol alkalte is an honest man, I should give real cash. (Anyway, the alkalte has no rosary to which he could attach my coins.) So, around eleven I went to wait for a truck out to Htekium. (The change was supposed to begin at 12:30.) Someone told me that the President was about to leave with a truck so I went down to find him. He turned out to be sitting in the cantina drinking beers. He invited me in, and what with the necessity of reciprocating with beer, and the fact that I had my tape recorder along filled with music, the party didn't stop until the middle of the afternoon. So I missed the balte, and got a nearly busted bladder in the process.

Sunday, August 21.

I decided that I ought to make my excuses for missing the change, so I again borrowed the Jeep and drove out. I went first to Cep Zarate's house. There was some huge congregation of old men in the sitio, who told me that he was down at the Hermita, playing and getting drunk. Off I went.

I came in the side door, and appearing as pious as I could (which probably is not at all) I prayed behind the table, then went to greet the moletik. (Of course, I should have bowed at the front, too, first, but Cep Zarate --- who was playing violin --- gestured at me to do it later.) I bowed to everyone and had an earnest talk with the mol alkalte, during which I told him that I wanted to give \$5 for kahvaltik. He told me that you (for kahvaltik) and stuck it in his moral.

Yo... rudy. ydy

Prayer 1.

Dio Jesukristo Kahval
Liyul ta yolon avok/ ak'ob
Ihtatik la c'ul savaro/ ac'ul rominkoe
Sk'exina la nicime/ ayanalte
Li ta cotlebe/ li vāz'lebe vuz'leb -- un lugar
C'ul Martil, c'ul piarol htot
" , c'ul kapitan kahval

(When he comes in.)

Martomorey songs

l. xc'a
Zun wo me ~~me~~ li bank'ilal/ iz'inal (Dance ,...)(Not too tenous)
smoso bi/ skelem bi
Isk
Sci7uk o me Mar
Maria Maria

Tek'ob son
Bailar las piezas ... Tek' -- pisar
(bailar las piezas y las canciones)

~~xxxx~~ Slaheb son -- the last piece

Outside song lokebal son, ocebal son --- pam ~~xix~~ salir , entrar
Really dows tell by speed of the piece.

Kelavi -- Look

Prayer 2

Dios Hesukristo kahval
C'ul Martil, C'ul Piarol Htot kahval
ILah no7ox k' exuk la nicime / l ayanalte
~~Hxxx~~ Hc'amuntik oxib a k'asya (gracias), oxib abentisyon
Ta ~~xxx~~ yohpat, tayohxokon (en mis cuerpos, lados)
K'elon to me , 7ilon to me (Take care of me , look at me)
Ihc'unoti k'ope, mantale
La mosoe / la keleme
Lavabtele, la yah patane los encargados
Ak'o pertonal yoh hset, yoh huteb

yoh--- 'un'

~~xxxxxx~~
Hp'eh yoh^h toh, yoh^h kantela

Sk'exina me li snicimal . syanalteal Eastamos para cambiar sus
flore, ojas...

-tum, -tumlar : phuckiy nam