

MEMORY OF THE WORLD REGISTER
Thomas Stanford Collection:
A Half Century of Field Recordings of Traditional Mexican Music

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SUMMARY

Mexico is an eminently multicultural nation. In cities, towns and villages throughout the country, traditions and lifestyles are embodied in music, art, handicrafts and everyday household items. Uniquely Mexican colors, sounds, shapes and flavors permeate every level of society.

The traditional music of indigenous peoples and rural Mestizo communities is intimately linked to religious and commemorative celebrations. Music and dance invariably play an important role in tributes to saints of the Catholic calendar. At weddings, christenings and burials, family and community celebrations include traditional music as a fundamental ingredient of cohesion and belonging.

One of the factors that define a country's cultural richness is its diversity. While it is true that today all, or nearly all, nations are multicultural, the strength and variety of their tangible and intangible expressions of multiculturalism vary considerably from one to another. The presence of cultural diversity in a country is considered positive both for the country itself and for the world as a whole. Mexico is considered to be one of the most culturally diverse countries in the world, and this diversity is an extraordinary resource.

Recognition and appreciation of cultural diversity are necessary for social cooperation, identity and history. The unique qualities of each indigenous people, the regions in which they live, and the traditions they practice and preserve are part of what identifies us as a nation. Culture is the alpha and omega of social processes, community fabric, and systems of cooperation and dialog.

Rural and indigenous celebrations often feature a symbolic transformation of time and space, in which memory prevails over oblivion and the past is a guest at present festivities. Social ties are reinforced in meetings and reunions; the limits between the sacred and the profane melt away or take on new characteristics, and collective organization and effort are honored. In short, identities are strengthened. Celebrations and their music perpetually communicate, and whatever the occasion—be it remembering the deceased, welcoming relatives who emigrated and then returned, expressing devotion, or celebrating an event of any kind—the sounds always evoke a collective identity.

The indigenous peoples of Mexico imbue their musical instruments with a ritual significance and character that dates back to before the Spanish conquest and the creation of Mexico as a Mestizo nation. Traditional music celebrates local patron saints or Virgins and ancient divinities, rendering them magical. This duality, in many ways incomprehensible in terms of the Western canon, is everyday fare in Mexico. It invokes no conflict but rather enriches all. And while mythical and magical elements may be less explicit in Mestizo culture, it too is permeated by meanings deeply rooted in a prehispanic past. In this context, the significance of the Mexican Declaration on Cultural Policies (presented at the World Conference on Cultural Policies, held in Mexico City from July 26 to August 6, 1982) is clear; the declaration states that “[...] in its broadest sense, culture can today be seen as the sum of distinctive spiritual and material, intellectual and affective features that characterize a society or a social group. In addition to literature and the arts, culture comprises ways of life, fundamental human rights, value systems, traditions and beliefs [...]”

Traditionally, in indigenous communities, all aspects of life are tightly integrated, making it difficult to speak of music, dance, social standards, cultural precepts, occupations or community responsibilities as separate entities, dissociated from human activity or life itself. These elements are interconnected, mutually influence one another, flow together. Traditional dance, song and much

music in general refer to myths, customs and rites related to fundamental cycles in the community. These cycles are also represented in social codes, and are thus intimately linked to the activities, tasks, norms and values that make each society distinct. Similar processes—based on economic cycles, the seasons of the year, or festivities that function as ritual points of reference—exist in small rural Mestizo villages.

More than simply tradition and memory, music is a substantial part of Mexico's intangible heritage (that portion of the country's heritage which can be classified as non-material). The UNESCO International Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in Paris on October 17, 2003, states:

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

- a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) performing arts;
- c) social practices, rituals and festive events;
- d) knowledge and practices concerning nature and the universe;
- e) traditional craftsmanship.

In indigenous cultures and many rural Mestizo communities, cultural heritage and the wealth of traditions experienced from childhood onward are closely interrelated, and constitute elements of identity. Unlike in Westernized societies, children take on social, economic and ritual roles at an early age, partaking in “rites of passage” and helping to maintain family unity. Their participation in music groups and ritual dance celebrations is virtually obligatory. Even so, this has not prevented musical traditions and customs from disappearing. While the processes operating on societies imply continuous evolution and transformation, advancement does not necessarily mean betterment in cultural terms. So it is that some musical expressions have disappeared and some have been irreversibly impoverished; but, at the same time, others have been enriched. All in all, however, traditional Mexican music offers one of the richest, most compelling musical panoramas in the contemporary world.

Research and teaching have made fundamental contributions to our understanding of the country's cultural heritage; anthropological, historical and artistic knowledge has helped to demonstrate, to cultural institutions and society as a whole, the magnitude of the tasks of conserving, reclaiming, promoting and disseminating this heritage. Such knowledge constitutes a frame of reference for understanding the diverse, changing nature of Mexico, and provides a strategic basis for the

development of a national heritage program. One can hardly underestimate the value of this heritage and the contribution made by the social sciences and humanities to its future.

The protection and dissemination of Mexico's rich, broad and complex intangible heritage calls for advanced strategies on the part of institutions from all three branches of government, as well as the extensive participation of civil society. This heritage is undoubtedly one of the most fundamental and distinctive features of our cultural legacy. Popular cultures, which are its living manifestation, deserve promotion and a reappraisal that goes beyond paternalist attitudes. They must be provided dignified and fair means of expression that take into account their essence and origin.

It is in this context that we present the **THOMAS STANFORD COLLECTION: A HALF CENTURY OF FIELD RECORDINGS OF TRADITIONAL MEXICAN MUSIC**, certainly one of Mexico's most important documentary corpora, in social, cultural and historical terms.

I. AUTHOR OF PROPOSAL

I.1. Name of person or organization

Fonoteca Nacional del Consejo Nacional para la Cultura y las Artes (National Sound Archive of the National Council for Culture and the Arts).

I.2. Relationship to the proposed documentary heritage collection

The Thomas Stanford Collection is held by the National Sound Archive, the institution responsible for preserving Mexico's heritage in sound using certified methods for compiling, conserving and preserving its holdings, in order to make Mexico's heritage in sound and related artistic, academic, cultural and recreational products and activities available to researchers, teachers, students and the public at large, with a view to promoting a culture of auditory awareness.

I.3. Contact person(s)

Dr. Lidia Camacho

I.4. Contact details

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III. IDENTITY AND DESCRIPTION OF DOCUMENTARY HERITAGE

III.1. Name and identifying data for the documentary heritage proposed for inscription:

Thomas Stanford Collection: A Half Century of Field Recordings of Traditional Mexican Music

III.2. Description

The Thomas Stanford Collection is considered one of the country's most important sound heritage items. It documents a tremendous variety of manifestations and aspects of intangible culture, including indigenous languages, traditions, celebrations, rituals, ceremonies and music from all over Mexico. These recordings are a fundamental part of the non-material heritage of Mexico and the world.

The 5000 musical works contained in the collection were recorded in Mexico's most remote indigenous and rural communities. The locations of recording include villages in 20 Mexican states.

The Thomas Stanford Collection registers the music of numerous villages with less than 9000 inhabitants, capturing the sounds of indigenous peoples and Mestizo communities.

Thomas Stanford began his work in Mexico in December, 1956, in the Costa Chica region of Oaxaca. The recordings were created between 1956 and 2005, using reel-to-reel tapes and DAT.

Thomas Stanford's work changed the course of musicological research, providing a distinct anthropological perspective on the study of musical creation in our country.

As regards the indigenous peoples of Mexico: the collection includes recordings of musicians from the Otomi, Totonac, Popoloca, Yaqui, Mixtec, Tzotzil, Tzeltal, Nahuatl, Maya, Zapotec, Amuzgo, Chontal and Chol peoples, among others.

According to Prof. Stanford, the collection "is extraordinary, because it registers the audible expressions of indigenous communities: village weddings, baptisms, celebrations in the homes of the *mayordomos*, songs of the villages—memory of tradition." Thus, these recordings constitute a significant documentary corpus for exploring, studying and enjoying sounds created by indigenous peoples of Mexico.

The Thomas Stanford Collection contains unique, high-quality recordings; in generating this corpus, Stanford drew on both his musical and anthropological knowledge.

In January, 2007, the National Sound Archive began detailed cataloging of this collection and the musical works it contains, setting down all the information provided by ethnomusicologist's informants from throughout Mexico.

The Thomas Stanford Collection consists of 287 sound recordings, in reel-to-reel, DAT and CD formats. The collection is held by the National Sound Archive and is properly stored in the analogue vault in the preservation building. The vault is equipped with state-of-the-art technology that guarantees required temperature and humidity levels year-round.

Note that the preservation building has been fitted with security and fire-prevention systems, including closed-circuit television.

In addition, the Thomas Stanford Collection will be preserved digitally using the Digital Asset Management System installed in the National Sound Archive.

It should be emphasized that the collection has been cataloged on the level of individual musical works. This allows the accurate retrieval of the contents of each and every recording.

Inventory of the field recordings performed by ethnomusicologist Thomas Stanford from 1956 through 2005:

Title of the recording	Date of recording (dd/mm/yyyy)	Type of support
1 Mexican Music : Chiapas 1	00/12/1957 00/03/1958	Reel-to-reel tape, 1200'
2 Mexican Music : Oaxaca, Michoacán, Chiapas 2	00/12/1957 00/03/1958	Reel-to-reel tape, 1200'
3 Mexican Music : Chiapas 3	00/12/1957 00/03/1958	Reel-to-reel tape, 1200'
4 Mexican Music : Chiapas 4	00/12/1957 00/03/1958	Reel-to-reel tape, 1200'
5 Mexican Music : Hidalgo, Chiapas 5	00/12/1957 00/03/1958 00/05/1958	Reel-to-reel tape, 1200'
6 Mexican Music : Chiapas 6, Tlaxcala, Michoacán 1, Hidalgo	00/12/1957 00/03/1958 00/09/1957 00/05/1958 00/10/1958	Reel-to-reel tape, 1200'
7 Mexican Music : Michoacán 2, Tlaxcala 2	00/10/1957 00/04/1958	Reel-to-reel tape, 1200'
8 Mexican Music : Michoacán 3, Oaxaca 2	00/10/1958 00/10/1961 00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
9 Mexican Music : Oaxaca 3	00/10/1957 00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
10 Mexican Music : Oaxaca 4	00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
11 Mexican Music : Oaxaca 5	00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
12 Mexican Music : Oaxaca 6	00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
13 Mexican Music : Oaxaca 7, Guerrero 1	00/12/1956 00/03/1957 00/01/1962	Reel-to-reel tape, 1200'
14 Mexican Music : Michoacán 4, Oaxaca 8	00/12/1956 00/03/1957	Reel-to-reel tape, 1200'
15 Mexican Music : Oaxaca 9, Morelos 1	00/10/1957 00/04/1959 00/05/1959	Reel-to-reel tape, 1200'
16 Mexican Music : Morelos 2, Jalisco 1	00/05/1959	Reel-to-reel tape, 1200'
17 Mexican Music : Jalisco 2	00/01/1960	Reel-to-reel tape, 1200'
18 Mexican Music : Jalisco 3, Morelos	00/01/1960 00/02/1961	Reel-to-reel tape, 1200'
19 Mexican Music : Guerrero 2, Sinaloa 1	00/01/1962 00/01/1961	Reel-to-reel tape, 1200'
20 Mexican Music : Sinaloa 2	00/01/1961	Reel-to-reel tape, 1200'

21 Mexican Music : Sinaloa 3	00/01/1961	Reel-to-reel tape, 1200'
22 Mexican Music : Sinaloa 4, Sonora, Guerrero	00/01/1961 00/01/1960	Reel-to-reel tape, 1200'
23 Mexican Music : Guerrero	00/00/1963 00/04/1964 00/02/1964	Reel-to-reel tape, 1200'
24 Mexican Music : Guerrero, Oaxaca	00/00/1964 00/00/1966	Reel-to-reel tape, 1200'
25 Mexican Music : Oaxaca	00/00/1966 24/06/1966 27/06/1966	Reel-to-reel tape, 1200'
26 Mexican Music : Oaxaca	27/06/1966 28/06/1966 30/06/1966 23/03/1967 29/06/1966	Reel-to-reel tape, 1200'
27 Mexican Music : Oaxaca, Tlaxcala	25/03/1967 00/00/1963 00/00/1966	Reel-to-reel tape, 1200'
28 Mexican Music : Oaxaca	00/12/1956 00/03/1957 00/10/1962	Reel-to-reel tape, 1200'
29 Mexican Music : Oaxaca	29/09/1962 00/10/1962	Reel-to-reel tape, 1200'
30 Mexican Music : Guerrero, Oaxaca	00/10/1962 00/12/1962 00/03/1963	Reel-to-reel tape, 1200'
31 Mexican Music : Guerrero	00/12/1962 00/03/1963	Reel-to-reel tape, 1200'
32 Mexican Music : Guerrero, Michoacán	00/12/1962 00/03/1963 00/10/1958	Reel-to-reel tape, 1200'
33 Mexican Music : México D. F., Tlaxcala	00/08/1967 00/00/1966	Reel-to-reel tape, 1200'
34 Mexican Music : Tlaxcala, Guerrero, Michoacán	00/00/1963 00/10/1961	Reel-to-reel tape, 1200'
35 Mexican Music : Michoacán	00/10/1961 00/10/1958	Reel-to-reel tape, 1200'
36 Mexican Music : Guerrero	00/12/1962 00/03/1963	Reel-to-reel tape, 1200'
Oaxtepec, Oaxaca	10/03/1964	Reel-to-reel tape, 1200'
Huicholes	00/08/1964	Reel-to-reel tape, 600'
Papantla I	00/00/1970	Reel-to-reel tape, 600'
Papantla II	00/00/1970	Reel-to-reel tape, 600'
Papantla III	00/00/1970	Reel-to-reel tape, 600'
Papantla IV	00/00/1970	Reel-to-reel tape, 600'
Panúco, Veracruz I 1970	00/00/1970	Reel-to-reel tape, 600'

Otatitlán I	00/00/1970	Reel-to-reel tape, 600'
Otatitlán II	00/00/1970	Reel-to-reel tape, 600'
Otatitlán III	00/00/1970	Reel-to-reel tape, 600'
Otatitlán IV	00/00/1970	Reel-to-reel tape, 600'
Otatitlán V	00/00/1970	Reel-to-reel tape, 600'
Otatitlán VI	00/00/1970	Reel-to-reel tape, 600'
Otatitlán VII	00/00/1970	Reel-to-reel tape, 600'
Otatitlán VIII	00/00/1970	Reel-to-reel tape, 600'
San Miguel, Otatitlan, Veracruz	00/00/1970	Reel-to-reel tape, 600'
Chapulhuacán, Hidalgo, I	00/00/1970	Reel-to-reel tape, 600'
Chapulhuacán, Hidalgo, II	00/00/1970	Reel-to-reel tape, 600'
Tamazunchale, San Luis Potosi	00/00/1970	Reel-to-reel tape, 600'
Alvarado I, Veracruz	00/00/1973	Reel-to-reel tape, 1200'
Chicontepec I, Veracruz	00/00/1973	Reel-to-reel tape, 1200'
Tlacotalpan, Veracruz	00/00/1973	Reel-to-reel tape, 1200'
Mandinga, Veracruz	00/00/1973	Reel-to-reel tape, 1200'
Metepec, Estado de México	04/06/1974	Reel-to-reel tape, 1200'
Ocoyoacac, Barrio de Cholula, Estado de México	29/06/1974	Reel-to-reel tape, 1200'
	01/07/1974	
Mexcatla 1, Veracruz	00/00/1979	Reel-to-reel tape, 600'
Mexcatla 2, Veracruz	00/00/1979	Reel-to-reel tape, 600'
Apaxtla, Guerrero 1	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 2	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 3	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 4	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 5	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 6	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 7	00/12/1978	Reel-to-reel tape, 1200'
Apaxtla, Guerrero 8	00/12/1978	Reel-to-reel

		tape, 1200'
Apatzingan 2	20/10/1980	Reel-to-reel tape, 600'
Xalau, Valladolid, Yucatán I	20/03/1981	Reel-to-reel tape, 1200'
Xalau, Valladolid, Yucatán II	20/03/1981	Reel-to-reel tape, 1200'
Tixtla, Guerrero 1 (1981)	13/09/1981	Reel-to-reel tape, 600'
Tixtla, Guerrero 2 (1981)	14/09/1981	Reel-to-reel tape, 600'
Tixtla, Guerrero 3 (1981)	15/09/1981	Reel-to-reel tape, 600'
	16/09/1981	
Tixtla, Guerrero 4 (1981)	16/09/1981	Reel-to-reel tape, 600'
Tixtla, Guerrero 5 (1981)	17/09/1981	Reel-to-reel tape, 600'
Tixtla, Guerrero 6 (1981)	00/00/1981	CD
Ocumicho, Michoacán I	16/01/1982	Reel-to-reel tape, 600'
Ocumicho, Michoacán II	17/01/1982	Reel-to-reel tape, 600'
Ocumichu, Michoacán III	18/01/1982	Reel-to-reel tape, 600'
Ocumichu, Michoacán IV	18/01/1982	Reel-to-reel tape, 600'
Ocumichu, Michoacán V	18/01/1982	Reel-to-reel tape, 600'
Angahuan, Michoacán I	21/01/1982	Reel-to-reel tape, 600'
Angahuan, Michoacán II	21/01/1982	Reel-to-reel tape, 600'
Angahuan, Michoacán III	21/01/1982	Reel-to-reel tape, 600'
Angahuan, Michoacán IV	21/01/1982	Reel-to-reel tape, 600'
Crescencio Morales I [Michoacán]	01/03/1982	Reel-to-reel tape, 600'
Crescencio Morales II [Michoacán]	01/03/1982	Reel-to-reel tape, 600'
Crescencio Morales III [Michoacán]	01/03/1982	Reel-to-reel tape, 600'
Centro Ceremonial Mazahua I	04/03/1982	Reel-to-reel tape, 600'
Centro Ceremonial Mazahua II	04/03/1982	Reel-to-reel tape, 600'
Tixtla, Guerrero 1 (1982)	04/04/1982	Reel-to-reel tape, 600'
Tixtla, Guerrero 2 (1982)	04/04/1982	Reel-to-reel tape, 600'
Tixtla, Guerrero 3 (1982)	08/04/1982	Reel-to-reel tape, 600'
Tixtla, Guerrero 4 (1982)	09/04/1982	Reel-to-reel tape, 600'
Tixtla, Guerrero 5 (1982)	08/04/1982	Reel-to-reel

		tape, 600'
Santiago, Tuxtla, Veracruz	19/04/1982	Reel-to-reel tape, 600'
Apatzingan y Huetamo 1	20/10/1982	Reel-to-reel tape, 600'
Zitlala, Guerrero	00/00/1983	Reel-to-reel tape, 1200'
Nonoava, Chihuahua	13/04/1984	Reel-to-reel tape, 1200'
Santiago, Tuxtla, Veracruz 4	19/04/1984	Reel-to-reel tape, 600'
Norogachi, Chihuahua : Matachines	11/10/1984	Reel-to-reel tape, 1200'
Norogachi, Chihuahua : Matachines II	12/10/1984	Reel-to-reel tape, 1200'
Norogachi, Chihuahua : Matachines III	12/10/1984	Reel-to-reel tape, 1200'
Santiago, Tuxtla, Veracruz 1	00/00/1984	Reel-to-reel tape, 600'
Santiago, Tuxtla, Veracruz 2	00/00/1984	Reel-to-reel tape, 600'
Santiago, Tuxtla, Veracruz 3	00/00/1984	Reel-to-reel tape, 600'
Xalatlaco, Estado de México I y II	04/05/1985	Reel-to-reel tape, 1200'
Xalatlaco, Estado de México III, IV y V	04/05/1985	Reel-to-reel tape, 1200'
	07/05/1985	
Tabasco 26 : Quintín Arauz	05/07/1985	Reel-to-reel tape, 1200'
Xalatlaco XXIV, XXI, XXII	20/07/1985	Reel-to-reel tape, 1200'
Tabasco 1: Tecolutla I y II	13/08/1985	Reel-to-reel tape, 1200'
Tabasco 2: Tecolutla III	15/08/1985	Reel-to-reel tape, 1200'
	17/08/1985	
Zihuateutla, Puebla III/IV	15/12/1985	Reel-to-reel tape, 1200'
Zihuateutla, Puebla V	15/12/1985	Reel-to-reel tape, 1200'
Zihuateutla, Puebla I/II	00/12/1985	Reel-to-reel tape, 1200'
Mixteca Alta, Tlaxiaco, Oaxaca	00/00/1985	Reel-to-reel tape, 1200'
Coicoyán, Oaxaca III y IV	00/00/1985	Reel-to-reel tape, 1200'
Coicoyán de las Flores, Juxtlahuaca, Oaxaca V y VI	24/03/1986	Reel-to-reel tape, 1200'
Coicoyán de las Flores, Juxtlahuaca, Oaxaca VII y VIII	00/03/1986	Reel-to-reel tape, 1200'
Tilapa, Coicoyán de las Flores, Juxtlahuaca, Oaxaca IX	00/04/1986	Reel-to-reel tape, 1200'
Metlatónoc, Guerrero : Mixteco	01/11/1986	Reel-to-reel tape, 1200'
Tabasco 3: Tacotalpa	05/12/1986	Reel-to-reel tape, 1200'
	07/12/1986	

Tabasco 4 : Cúlico y Mazateupa	07/12/1986	Reel-to-reel tape, 1200'
	11/12/1986	
Tabasco 5 : Mazateupa	09/12/1986	Reel-to-reel tape, 1200'
Tabasco 7: Guayal, Tacotalpa I y II	04/03/1987	Reel-to-reel tape, 1200'
Tabasco 8 : Guayal, Tacotalpa III y Raya, Zaragoza I	05/03/1987	Reel-to-reel tape, 1200'
	07/03/1987	
Tabasco 9: Puxcatán, Tacotalpa I y II	03/04/1987	Reel-to-reel tape, 1200'
	04/04/1987	
Tabasco 10 : Puxcatán, Tenosique y Oxolotán	05/04/1987	Reel-to-reel tape, 1200'
	13/04/1987	
	14/04/1987	
	18/04/1987	
	19/04/1987	
	20/04/1987	
Tabasco 11: Paraíso I y Montegrande II	23/04/1987	Reel-to-reel tape, 1200'
	02/05/1987	
Tabasco 12: Villahermosa I y II	04/05/1987	Reel-to-reel tape, 1200'
Tabasco 14 : Paraíso y Villahermosa III	05/09/1987	Reel-to-reel tape, 1200'
	23/09/1987	
Tabasco 13 : Frontera y Quintín Arauz	16/09/1987	Reel-to-reel tape, 1200'
	20/09/1987	
Tabasco 15: Los Pinos y Ejidal Nicolás Bravo	03/10/1987	Reel-to-reel tape, 1200'
Tabasco 16: Villa La Venta	08/10/1987	Reel-to-reel tape, 1200'
	09/10/1987	
Tabasco 17 : Villa La Venta y Sánchez Magallanes	09/10/1987	Reel-to-reel tape, 1200'
	11/10/1987	
Tabasco 18: Puerto Sánchez Magallanes	10/10/1987	Reel-to-reel tape, 1200'
Tabasco 6 : Mazateupa : Bailaviejo II y III	11/12/1987	Reel-to-reel tape, 1200'
Tabasco 19 : Mary González I	26/01/1988	Reel-to-reel tape, 1200'
Tabasco 20 : Mary González II	26/01/1988	Reel-to-reel tape, 1200'
Tabasco 21 : Gerardo Zentella	28/01/1988	Reel-to-reel tape, 1200'
Tabasco 22 : Manuel Pérez Merino II	27/01/1988	Reel-to-reel tape, 1200'
Tabasco 23 : Manuel Pérez Merino III	27/01/1988	Reel-to-reel tape, 1200'
Jaranas, Maní, Yucatán	24/01/1990	Reel-to-reel tape, 1200'
Coicoyán de las Flores, Juxtlahuaca, Oaxaca I y II	25/02/1990	Reel-to-reel tape, 1200'
Quintana Roo 4 Maya Pax	10/04/1990	Reel-to-reel tape, 1200'
Quintana Roo 5 Música Maya	17/04/1990	
Quintana Roo 2 Maya Pax	00/04/1990	Reel-to-reel tape, 1200'

Quintana Roo 7 Maya Pax	00/04/1990	Reel-to-reel tape, 1200'
Quintana Roo 6 Música Maya	00/04/1990	Reel-to-reel tape, 600'
Chietepec y San Pedro Petlacala, Guerrero	00/06/1990	Reel-to-reel tape, 1200'
Santa Bárbara, Santa María Acapulco, Tzineja, San Luis Potosí	12/06/1990	VHS
	15/06/1990	
Yalina, Sierra de Juárez, Oaxaca	00/00/1990	Reel-to-reel tape, 1200'
Yalina, Yaey Tanetze, Sierra de Juárez, Oaxaca	00/00/1990	Reel-to-reel tape, 1200'
Yosonicaje, Yocohiti, Tlaxiaco, Oaxaca	00/00/1990	Reel-to-reel tape, 1200'
Peto, Yucatán	00/00/1990	Reel-to-reel tape, 1200'
Tlapehuala, Guerrero II 1990 completo	00/00/1990	Reel-to-reel tape, 1200'
Quintana Roo 8 Maya Pax	26/03/1991	Reel-to-reel tape, 1200'
Quintana Roo 9 Maya Pax	26/03/1991	Reel-to-reel tape, 1200'
Quintana Roo 10 Maya Pax	00/03/1991	Reel-to-reel tape, 1200'
Quintana Roo 10 bis Música Maya	04/11/1991	Reel-to-reel tape, 600'
Quintana Roo 1 Música de los mayas	00/04/1991	Reel-to-reel tape, 1200'
Quintana Roo 3 Maya Pax	00/04/1991	Reel-to-reel tape, 1200'
Quintana Roo 11 Maya Pax	17/12/1991	Reel-to-reel tape, 1200'
Quintana Roo 12 Maya Pax	17/12/1991	
Quintana Roo 13 Maya Pax	18/12/1991	Reel-to-reel tape, 1200'
Quintana Roo 14 Maya Pax	08/01/1992	Reel-to-reel tape, 1200'
	through 12/01/1992	
Quintana Roo 15 Maya Pax	14/01/1992	Reel-to-reel tape, 1200'
Quintana Roo 24 Música Maya	04/05/1992	Reel-to-reel tape, 600'
Quintana Roo 18 Maya Pax	18/05/1992	Reel-to-reel tape, 1200'
Quintana Roo 19 Maya Pax	18/05/1992	
Quintana Roo 20 Maya Pax	17/05/1992	Reel-to-reel tape, 1200'
Quintana Roo 21 Música Maya	17/05/1992	Reel-to-reel tape, 600'
Quintana Roo 16 Maya Pax	00/05/1992	Reel-to-reel tape, 1200'
Quintana Roo 17 Maya Pax	00/05/1992	
Quintana Roo 22 Maya Pax	00/07/1992	Reel-to-reel tape, 600'
Quintana Roo 23 Maya Pax	00/07/1992	Reel-to-reel tape, 1200'
Quintana Roo 25 Música Maya	04/11/1992	Reel-to-reel tape, 600'

Quintana Roo 26 Música Maya	08/11/1992	Reel-to-reel tape, 1200'
Quintana Roo 28 Música Maya	01/12/1992	DAT
Quintana Roo 29 Música Maya	02/12/1992	DAT
Quintana Roo 30 Música Maya	03/12/1992	DAT
Quintana Roo 31 Maya Pax	22/12/1992	DAT
	24/12/1992	
	25/12/1992	
Quintana Roo 32 Maya Pax	23/12/1992	DAT
Quintana Roo 33 Maya Pax	08/04/1993	DAT
	10/04/1993	
Quintana Roo 27 Música Maya	06/04/1993	Reel-to-reel tape, 1200'
Quintana Roo 34 Maya Pax	10/06/1993	DAT
	11/06/1993	
Quintana Roo 35 Maya Pax	11/06/1993	DAT
Quintana Roo 36 Maya Pax	12/06/1993	DAT
Quintana Roo 37 Maya Pax	24/08/1993	DAT
	25/09/1993	
Quintana Roo 38 Maya Pax	27/09/1993	DAT
Quintana Roo 41 Maya Pax	02/11/1993	DAT
Quintana Roo 40 Maya Pax	00/11/1993	DAT
	02/11/1993	
Quintana Roo 42 Maya Pax	00/11/1993	DAT
	00/11/1993	
Quintana Roo 43 Maya Pax	00/11/1993	DAT
	00/11/1993	
Quintana Roo 39 Maya Pax	19/12/1993	DAT
Quintana Roo 44 Música no Maya	04/04/1994	DAT
Quintana Roo 45	22/05/1994	DAT
Cieneguilla, Guanajuato	29/10/1994	DAT
Cieneguilla, Guanajuato	31/10/1994	DAT
Cieneguilla, Guanajuato	27/11/1994	DAT
Cieneguilla Guanajuato : Tunditos	00/11/1994	DAT
La Estancia, Guanajuato : Tunditos	00/11/1994	DAT
Xichú, Guanajuato-2	00/11/1994	DAT
Cieneguilla, Guanajuato	24/12/1994	DAT
	25/12/1994	
Xichú, Guanajuato I	31/12/1994	DAT
Xichú, Guanajuato II	31/12/1994	DAT
Xichú, Guanajuato-3	00/00/1994	DAT
Quintana Roo 46	00/00/1994	DAT
Quintana Roo 47	00/00/1994	DAT
Rancho "Los Mangos" Sierra de Pénjamo, Guanajuato I	11/04/1995	DAT
Rancho "Los Mangos" Sierra de Pénjamo, Guanajuato II	11/04/1995	DAT
Celaya, Guanajuato I	00/04/1995	DAT
Celaya, Guanajuato II	00/04/1995	DAT
Cuetzalan, Puebla	00/04/1995	DAT
Xichú, Guanajuato-1	16/06/1995	DAT
Nuevo Parangaricutiro, Guanajuato	18/07/1995	DAT
San Diego de La Unión, Guanajuato I	00/10/1995	DAT
Santa Rosa de Lima, Guanajuato	08/11/1995	DAT

Cuetzalan, Puebla II	00/11/1995	DAT
Rancho Rincón del Cano, Guanajuato	00/00/1995	DAT
Sartaneja, Cuernavaca, Guanajuato	00/00/1995	DAT
Cuauhtemazaco, Cuetzalan, Puebla I	23/03/1996	DAT
San Andrés Tzicuilan, Cuetzalan, Puebla I	29/03/1996	DAT
Huitzilán de Serdán, Cuetzalan, Puebla I	31/03/1996	DAT
Atempan, Puebla I (DAT115, cont. 1)	01/04/1996	DAT
Santa Elena, Cuautempan, Puebla I (DAT114, cont. 1)	03/04/1996	DAT
Santa Elena, Cuautempan, Puebla I (DAT114, cont. 2)	03/04/1996	DAT
Zacatipan, Cuetzalan, Puebla I	07/04/1996	DAT
Zacatipan, Cuetzalan, Puebla I (DAT117, cont. 1)	07/04/1996	DAT
Zacatipan, Cuetzalan, Puebla (cont. 2)	11/04/1996	DAT
Pantepec, Puebla I	26/10/1996	DAT
Pantepec, Puebla I (DAT108, cont.)	26/10/1996	DAT
Pantepec, Puebla II (DAT108, cont. 1)	26/10/1996	DAT
El Pozo, Pantepec, Puebla II	02/11/1996	DAT
El Pozo, Pantepec, Puebla III	02/11/1996	DAT
El Pozo, Pantepec, Puebla III (DAT113, cont.)	02/11/1996	DAT
Mecapalapa, Pantepec, Puebla II (DAT108, cont. 3)	07/11/1996	DAT
El Pozo, Pantepec, Puebla II, grabado en el kiosco de	00/11/1996	DAT
Chigmecatitlán, Puebla I	29/05/1997	DAT
Chigmecatitlán, Puebla II	29/05/1997	DAT
Chigmecatitlán, Puebla III	05/06/1997	DAT
Chigmecatitlán, Puebla IV	00/06/1997	DAT
Santiago Xalitlitzintla, San Nicolás de los Ranchos, Puebla I	07/06/1998	DAT
Santiago Xalitlitzintla, San Nicolás de los Ranchos, Puebla II	07/06/1998	DAT
San Lucas, San Nicolás de los Ranchos, Puebla	09/06/1998	DAT
San Mateo Ozolco, San Nicolás de los Ranchos, Puebla	14/06/1998	DAT
Santa María Magdalena Yancuitalpan, Tochimilco, Puebla	09/11/1998	DAT
Coyula, Atlixco, Puebla I	00/11/1998	DAT
Alpanocan, Tochimilco, Puebla	00/11/1998	DAT
Yanquitalpan, Tochimilco, Puebla	00/11/1998	DAT
San Felipe Otlaltepec, Tepexi, Puebla I	11/06/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla II	11/06/1999	DAT
Santa María Molcaxac, Tepexi, Puebla I	13/08/1999	DAT
Santa María Molcaxac, Tepexi, Puebla II	15/08/1999	DAT
Santa María Molcaxac, Tepexi, Puebla II	15/08/1999	DAT
Santa María Molcaxac, Tepexi, Puebla II (DAT219, cont.)	15/08/1999	DAT
Santa María Molcaxac, Tepexi, Puebla III	16/08/1999	DAT
	17/08/1999	
Santa María Molcaxac, Tepexi, Puebla IV	20/08/1999	DAT
San Hipólito, Tepeaca, Puebla I (DAT220, cont.)	20/08/1999	DAT
Santa María Molcaxac, Tepexi, Puebla IV	20/08/1999	DAT
San Hipólito, Tepeaca, Puebla I (DAT220, cont.)	20/08/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla III	31/10/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla III	31/10/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla IV	02/11/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla IV	02/11/1999	DAT
Santos Reyes Huatlatlauca, Tepexi, Puebla II	09/11/1999	DAT
Santos Reyes Huatlatlauca, Tepexi, Puebla II	09/11/1999	DAT

Santa Catarina Tlaltempan, Tepexi, Puebla I	26/11/1999	DAT
Santa Catarina Tlaltempan, Tepexi, Puebla I	26/11/1999	DAT
Santa Catarina Tlaltempan, Tepexi, Puebla III	26/11/1999	DAT
Santa Catarina Tlaltempan, Tepexi, Puebla III	26/11/1999	DAT
Santa Catarina Tlaltempan, Tepexi, Puebla II	00/11/1999	DAT
Santa Catarina Tlaltempan, Tepexi, Puebla II	00/11/1999	DAT
San Juan Atzingo, Puebla	00/00/1999	DAT
San Felipe Otlaltepec, Tepexi, Puebla VI	00/04/2000	DAT
San Felipe Otlaltepec, Tepexi, Puebla VI	00/04/2000	DAT
San Felipe Otlaltepec, Tepexi, Puebla VII	00/04/2000	DAT
San Felipe Otlaltepec, Tepexi, Puebla VII	00/04/2000	DAT
Chila de las Flores, Acatlán, Puebla I	08/06/2000	DAT
	09/06/2000	
Mecapalapa, Pantepec, Puebla	06/11/2000	DAT
	13/11/2000	
Pantepec, Puebla	26/06/2000	DAT
Acalmancillo, Pantepec, Puebla III	13/11/2000	DAT
Tenexco, Pantepec, Puebla (continues from DAT234)	19/11/2000	DAT
San Felipe Otlaltepec, Tepexi, Puebla V	00/11/2000	DAT
Chilac, Puebla I	03/11/2001	DAT
Hueytlalpan, Puebla I	28/11/2001	DAT
San Andrés Hueytlalpan, Puebla	03/12/2001	DAT
Olintla, Puebla I	23/03/2002	DAT
Olintla, Puebla II	24/03/2002	DAT
Olintla, Puebla III	31/03/2002	DAT
Santo Domingo Tonahuixtla, Acatlán, Puebla II	00/11/2002	DAT
San Vicente Ferrer Coyotepec, Tepexi, Puebla II	20/12/2002	DAT
Coyotepec, Puebla I	00/12/2002	DAT
Acalmancillo, Puebla	01/04/2004	DAT
Ameluca y Mecapalapa, Puebla	04/04/2004	DAT
Pantepec y Tenexco, Puebla	00/04/2004	DAT
Pantepec y Tenexco, Puebla	00/04/2004	DAT
Loma bonita; Agua linda, Pantepec	00/11/2005	DAT
Jalpan, Puebla	00/00/00	DAT
Quetzales, Puebla	00/00/00	DAT
San Mateo Ozolco, Puebla	00/00/00	DAT
San Mateo Ozolco, Puebla	00/00/00	DAT
San Nicolás de los Ranchos	00/00/00	DAT
San Nicolás de los Ranchos y aledaños	00/00/00	DAT
Tlaola, Puebla	00/00/00	DAT
Tlaola, Puebla	00/00/00	DAT
Tlaxco y Tultepec, Puebla	00/00/00	DAT
Acalmancillo, Pantepec, Puebla II (DAT235, cont.)	—	DAT
Hueytlalpan, Puebla I (DAT241, cont. 1)	—	DAT
Hueytlalpan, Puebla I (DAT241, cont. 2)	—	DAT
Pantepec (DAT108, cont. 2)	—	DAT
San Esteban Cuautempan, Puebla I	—	DAT
Tonahuixtla, Acatlán, Puebla I (DAT231, cont.)	—	DAT
Quintana Roo 00 Música de los mayas	—	Reel-to-reel tape, 600'

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IV. JUSTIFICATION OF THE PROPOSAL AND/OR EVALUATION BASED ON SELECTION CRITERIA

IV.1. Has authenticity been established?

The 5000 musical works were recorded thanks to the exhaustive field work of ethnomusicologist Thomas Stanford. They are authentic sound recordings created in indigenous and rural communities, far from urban centers. Many of these locations could only be reached using horses or donkeys, or by foot.

The field recordings were carried out with the utmost care. In this process, Prof. Stanford relied on his knowledge of sound recording techniques. As a result, the sound quality of the field recordings is high.

III.3. Has importance, uniqueness and irreplaceability on a world scale been demonstrated?

The Thomas Stanford collection is unique in its category, not only in Mexico but throughout the world. It includes recordings of the cultural expressions and manifestations of indigenous

communities; the situations in which they were created include traditional festivities, ceremonies, rituals and celebrations.

These recordings, made in unrepeatable circumstances, document unique moments in Mexico's historical and social development. Some recordings are of activities that will never be performed again, due to the transformation of communities' customs (in some cases, a result of emigration).

The Thomas Stanford Collection is a true contribution to anthropological and sociological research into Mexico's cultural diversity.

In summary, numerous characteristics of the collection, including its social and cultural value, render it impossible to replace.

III.4. Have criteria of a) time, b) place, c) people, d) subject and/or e) form and style been satisfied?

a) Time: Prof. Stanford began making field recordings in 1956 and continued without interruption until 2005.

These sound recordings are the result of a half century of registering and documenting Mexico's artistic and cultural diversity.

b) Place: The recordings were made in 20 Mexican states, in numerous towns and indigenous communities.

c)

d) People: The composers, musicians and groups recorded represent Mexico's deep essence. They are not nationally or internationally renowned artists, but rather artists who, by way of their music, song and dance, safeguard Mexican identity.

The traditions and customs whose sounds appear in this collection are a testament to a people's vitality, sustained in part through the activities of children who, from an early age, learn the sounds of their communities and recreate them in music and song.

e) Subject: In these recordings one can hear the diversity of Mexican musical instruments, including flageolets, teponaztlis, marimbas, turtle shells, cane flutes, donkey jaws, rattles, vihuelas, Huastecan jaranas, harps, violins, and bugles.

Subjects referred to in the collection include customs and daily life.

f) Form and Style: These recordings contain numerous musical forms and styles, including Huastecan *sones*, *huapangos*, *jaranas*, *chilenas*, *danzas*, *fandangos*, waltzes, and marches.

The songs are sung in diverse Mexican indigenous languages, such as Nahuatl, Maya, Totonacan, and Hñähñu.

III.5. What is the situation with regard to rarity, integrity and management plan?

The collection and its contents are unique.

The Thomas Stanford Collection held by the National Sound Archive comprises all of Prof. Stanford's field recordings, and can thus be considered complete.

All the recordings are complete, and none have been affected by chemical or physical deterioration. They are original field recordings.

The Thomas Stanford Collection is not at risk, since it is held in a vault at the National Sound Archive, in proper environmental conditions.

The Sound Archive has the staff, facilities and state-of-the-art technology required to guarantee the preservation of and public access to this collection, and thereby provide current and future generations with the opportunity to find an image of themselves in this important heritage item.

IV. LEGAL INFORMATION

IV.1. Owner of documentary heritage:

Prof. Thomas Stanford

IV.2. Curator of the documentary heritage item:

Fonoteca Nacional (National Sound Archive), *Consejo Nacional para la Cultura y las Artes* (National Council for Culture and the Arts)

IV.3. Legal situation:

a) Property regime:

The Thomas Stanford Collection is held by the National Sound Archive, as set out in a curation agreement.

b) Access conditions:

This collection, properly cataloged and digitized, will be available through the National Sound Archive for use by all researchers, students and members of the general public interested in Mexico's cultural diversity.

c) Copyright status:

Prof. Thomas Stanford has authorized public access to his collection, the only use restriction being appropriate crediting of the author in reproductions of the material.

d) Administration:

The *Fonoteca Nacional* (National Sound Archive), a public institution that belongs to the *Consejo Nacional para la Cultura y las Artes* (National Council for Culture and the Arts), is responsible for the curation of the Thomas Stanford Collection.

V. MANAGEMENT PLAN

V.1. Does a management plan for the documentary heritage item exist?

A management plan has been established in terms of standard archival document management processes. As part of that plan, and to allow access to the collection, the following document management tasks were performed: stabilization of the

materials to guaranty preservation, cataloging to identify content, and transfer of content to a digital platform for preservation and public access.

VI. ACCESS

VI.1. Describe the consultations carried out with regard to this proposal with:

- a) The owner of the documentary heritage:

Prof. Thomas Stanford agrees that this proposal for inscription in UNESCO's Memory of the World program should be presented.

- b) The heritage item's curator:

The National Sound Archive considers that it would be an honor for UNESCO's Memory of the World program to recognize the Thomas Stanford Collection. In addition, such a recognition would provide an incentive for further efforts towards the preservation of national heritage in sound.

- c) The Memory of the World Committee for Mexico:

Rosa María Fernández de Zamora, president of UNESCO's Memory of the World Committee for Mexico, strongly recommended that this proposal be presented.

Part B. Complementary Information

VII. RISK EVALUATION

VII.1. Nature and extent of risks

There exist no serious risks to the preservation of the Thomas Stanford Collection.

VIII. CONSERVATION STATUS

VIII.1. Describe the conservation circumstances of the documentary heritage item.

The National Sound Archive has the staff, facilities, and state-of-the-art equipment needed to guarantee the preservation of this important collection. It should be emphasized the National Sound Archive facilities include a preservation building and three analogue storage vaults with a mobile shelving system, as well as a digital storage vault.

Form presented by:

Name: Dr. Lidia Camacho, Directora of the *Fonoteca Nacional* (National Sound Archive)

Signature:

Place and Date: Mexico City, March 31, 2008