



PARACUMBE

The musical score for 'Paracumbe' is presented on ten staves. Each staff begins with a measure number in a box: 5, 10, 15, 20, 25, 30, 35, and 40. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and trills (tr). Above the staves, there are annotations for difficulty levels, such as [dif. 2], [dif. 3], [dif. 4], [dif. 5], [dif. 6], [dif. 7], [dif. 8], [dif. 9], [dif. 10], [dif. 11], [dif. 12] p. 48, [dif. 13], [dif. 14], [dif. 15], [dif. 16], [dif. 17], [dif. 18], [dif. 19], and [dif. 20]. Some measures contain circled numbers (1, 2, 3) and trill symbols (tr). The score concludes with a double bar line and repeat dots at the end of the 40th measure.



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Diego Fernández de Huete, *Compendio numeroso* (Madrid: 1702). plate 4.

ccxlii, ccli, cclxxii, cclxxiii, ccxcviii, ccxvi, cites 17 zarambeques performed in stage works between 1660 and 1742, chiefly at Madrid. Blacks are frequently specified as the dancers of the zarambeque in these stage works. Even earlier than the stage works catalogued by Cotarelo y Mori, Jerónimo de Cáncer y Velasco's entremés, *El portugués*, published in *Autos sacramentales con quatro comedias nuevas y sus loas y entremeses. Primera parte* (Madrid: 1655; modern edition in Felicidad Buendía, *Antología del entremés [desde Lope de Rueda hasta Antonio de Zamora], Siglos XVI y XVII*, Madrid, 1965, pp. 649-650) specifies a Black as the dancer of the zarambeque. Bernardo López del Campo in *Zarambeque (mojiganga para la zarzuela)*, dated ca. 1660 in Cotarelo y Mori, I, i, cclxxiii, followed suit. *Los gorriones* (entremés) cited in Cotarelo y Mori, I, i, cclxxii, with a Madrid performance date as late as 1721, still assigns the dancing of the zarambeque to a stage Black. When Blacks sing as well as dance the zarambeque (as in Cáncer and Velasco's *El portugués* cited above) their lyrics usually include the word "teque" to rhyme with "zarambeque" (*Teque, teque, teque / vaya el zarambeque*, by way of exam-

ple). In Francisco de Castro's *Pagar que le descalabren*, an entremés quoted in Cotarelo y Mori, I, i, ccli, with a Madrid 1742 publication date, the lyrics run similarly: *¡Zarambeque, teque, / lindo zarambeque!*

Musical examples of the zarambeque differ in length from the 12-bar ternary example comprising six *diferencias* in Biblioteca Nacional, Madrid, M. 811, page 108 (guitar, plucked), to the two-*diferencia* example in Lucas Ruiz de Ribayaz's *Luz y norte musical* (Madrid: 1677), page 72, that consists of no more than reiteration of tonic-dominant-tonic-dominant chords. Fernández de Huete's zarambeques at plates 5 and 7 of his *Compendio numeroso de zifras armónicas* (1702) ring changes on the I-IV-[I]-V formula. In his *zarambeque criollo* (plate 4) he changes bass notes on the second beat of every three. "Criollo" in the title suggests a New World connection. Santiago de Murcia's zarambeques copied at page 45 in the *Códice Saldívar No. 4* (dated ca. 1732), with the alternate title of *muecas*, are the earliest examples of this dance type in a Mexican manuscript source.

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Códice Saldívar No. 4, fol. 43.