

## Mujer de Maiz

An instrumental song that features clay flutes, Mayan bamboo flutes (played by Martin Espino), shakers, gourd water drums, wind sounds played through conch shells and gourd horns, and a special Mayan Ocean Turtle drum made by Xavier Quijas Yxayotl. This is a very calming, tranquil, and meditative song that musically tells the story of Corn/Tlaolli. It starts with the dried kernels of the previous year's harvest. They are like pearls - perfect in form and shape. At this stage the kernels are known as Chikomekoatl, Seven Serpent, and they are musically represented by a clay ocarina, which I have rightfully named Mujer de Maiz. Within these most perfect seeds lies all the energy and information needed for the continuation of its life cycle. During the melody of Chikomekoatl (Seven Serpent) the process of the farmer preparing the soil is taking place. In a quiet and humble ceremony the farmer invokes nature for a healthy bountiful crop. Then she (the seed) is ceremoniously placed in her bed of earth where she rests. After a short period of sleep the warmth of the earth begins to awaken her and she begins her journey of a metaphorical duality - below with her roots to seek out the nutrients of the earth and above with her stalks and leaves to absorb the energy of Tonatiuh, the sun. A Mayan bamboo flute represents her burst of life and growth.

Rain and the ocean are next introduced and these feminine aspects of nature will continue throughout the remainder of the song. With this liquid nourishment the young stalks will reach adolescence and they are then known (at this stage of growth) as Xilonen. Next, nature in the form of the wind, Ehekatl, now entices the young Xilonen to dance in undulating motions like birds cresting on the waves of an endless green ocean. Her dance is heard in the sound of a high-pitched Mayan bamboo flute.

As Xilonen matures into adulthood she is then known as Zinteotl, sacred corn. It is here at this stage where she is fully mature and ready for harvesting. Her cycle being complete you will now hear once again the familiar melody of Chikomekoatl, the dried seed. You are invited to sit quietly, relax, and contemplate the sounds of "Mujer de Maiz", Woman of Corn.

### Musicians:

**Chi:** Conch Wind Sounds **Vladimir Diaz:** Obsidian Rocks

**Martin Espino:** Large Amay Bambo Flute, Small Amay Bambo Flute

**Vick Silva:** Obsidian Rocks **Michael Heralda:** Gourd Water Drums, Shakers, Clay Flutes, Rain Stick, Mayan Ocean Turtle Drum, Gourd Horn Wind Sounds, Corn Ribs, Frog Shells, Obsidian Rocks

Poem dedicated to Don Maya - an indigenous farmer

*"These are my children, the seeds of Zinteotl, the sacred corn. I have known and cared for them from seasons past. These small, dried, wondrous gifts are perfect in form and shape. Each one has been carefully hand picked and today I will prepare their warm, nurturing bed of earth. For them I will become ayotochtli, an armadillo.*

*Listen, they are resting now. Beneath the rich soil I can hear them extending themselves in both directions a duality of movement. Listen and you too can hear them, my children.*

*Welcome my sweet young preciosos. Welcome and feel the warmth of Tonatiuh's breath upon your delicate tender stocks.*

*Extend yourself and kiss the rays of nurturing life for soon you will become Xilonen - the first sweet green corn*

*They are dancing now. Dance with the late summer winds of Ehekatl as his elongated, staggering fingers expose themselves only through the twisting and bending of your headdress of golden tassels.*

*This undulating liquid movement of syncopated and complimentary rhythms is so beautiful to bear witness. Dance my children. Dance like birds on the cresting of ocean waves*

*Now they are mature. They are Zinteotl. They are perfect. They are my children."*



Xilonen - from the  
Codex Magliabecchiano

## The People Song

Words by Quetzalehecatemoc Jose Ramirez / Music by Michael Heralda

This chant is a celebration of embracing the Mexika ancestral heritage. The words were sent to me from a friend as a "poem" submission for the bilingual cultural magazine titled "Ketzalkoatl." The words were so important to me that I felt motivated to write a song using them. Up until this year Quetzalehecatemoc and I communicated only through letters. This year, for the first time, we met at one of my performances and he joined with me in presenting this song to a multicultural audience who joined us in the singing. When I first asked him for permission to use his words his reply was "this song is for the people" - hence the title, "the people song."

**Nicuicani Axcan  
Nicanh Nepohualiztli Mexika  
Intla Moztla Nimiquiz  
Niyah Nochipa Mexika**

*Translation:*

**I sing today  
I am proud to be Mexika  
If tomorrow I should die  
I will still be a Mexika**

*Michael Heralda: Vocal, Drum, Shakers*

## Plea of Kuitlahuak

This is documented history in a ballad. This piece is based on the message that Kuitlahuak (the second-to-last elected Tlatoani - ruler of Mexico-Tenochtitlan) delivered to Motecuhzoma and his council of advisors. He warned them of the perils and potential harm that may befall them should they decide to permit the warriors from another land (the Spaniards) to enter their sacred city. History reveals that his plea was heard but not acted upon.

### The Narrative:

This story takes place in November of 1519 as the Spaniards arrive at the wondrous city of Mexico-Tenochtitlan. It offers for consideration an explanation for Motecuhzoma's hesitancy to repel the Spaniards and introduces Kuitlahuak - the brave warrior whose warnings were ignored.

### The Narrative: cont.

The informants of Bernardino Sahagun's Florentine Codex wrote about the numerous bad omens that preceded the arrival of the Spaniards. There also can be found stories relating the return of a great white god from the east - Ketzalkoatl, but this story has never been substantiated by any documents written prior to the arrival of the Spaniards.

An important element to consider, with regard to Motecuhzoma's hesitancy, was his scientific and mathematical understanding of the cyclic rhythms of nature specifically the cosmic day and cosmic night. These calculations were aligned with patterns for behavior and based upon ancient doctrines and practices. At the time of the Spaniard's arrival and according to the Tonalmachyotl - the monumental Sun Stone, the night cycle, the beginning of the "time of darkness" had arrived.

Disoriented by the arrival of this "time of darkness," Motecuhzoma held many meetings with his advisors who represented all the Kalpullis - the individual city districts of Tenochtitlan. They needed to decide what course to follow regarding the arrival of these strangers. They were aware of the horrendous massacres that affronted the people of Cholula and Tepeaca at the hands of these strangers. They were aware that the Tlaxcaltecas had allied themselves with these strangers and it was also these same Tlaxcaltecas who instigated the massacre at Cholula. Kuitlahuak protested heavily in favor of not allowing these strangers to enter their city. Cacama (an advisor from Texcoco) disagreed, saying that it would show a lack of courage to deny them entrance once they were at the city's gates. And besides, if the visitors made any demands which displeased Motecuhzoma, he could punish their insolence by sending his brave warriors against them.

After much debate, Motecuhzoma agreed with Cacama and it was then that Kuitlahuak warned him: "I pray that you will not let the strangers into your house. They will cast you out of it and overthrow your rule, and when you try to recover what you have lost, it will be too late."

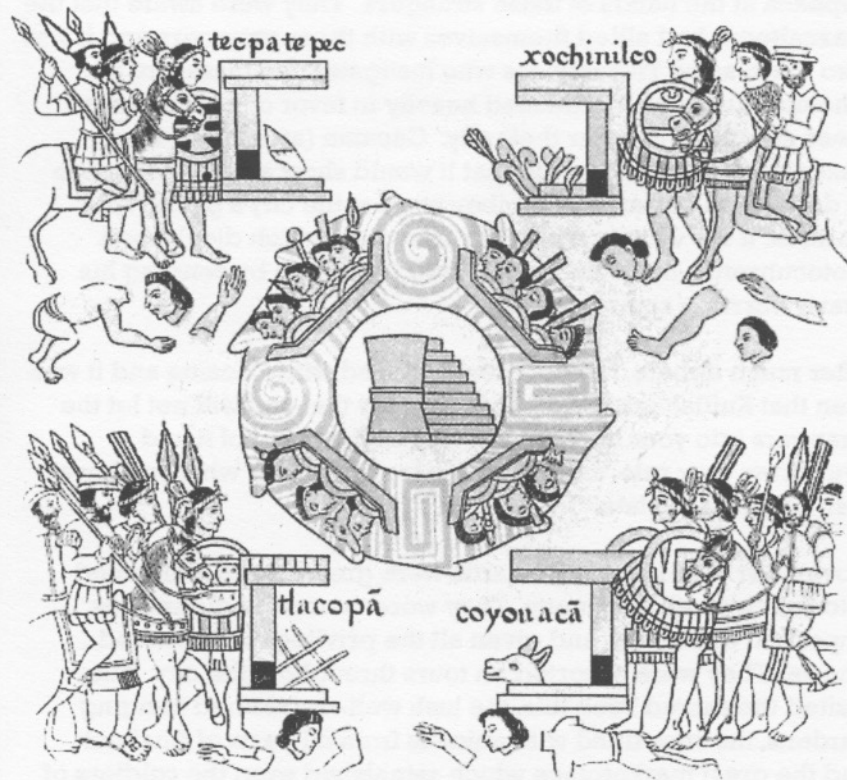
November 8, 1519, the Spaniards were greeted and welcomed into the city with ceremony. They were treated as dignitaries, important diplomats, and given all the privileges of honored guests. They were escorted on tours throughout the city. They visited the sacred Teokallis, the lush well-maintained hanging gardens, the zoos filled with animals from all parts of Anahuak, and the great marketplace which astonished even the soldiers of



## The Narrative: cont.

Cortes who claimed to have been in many parts of the world. In the palace of Motecuhzoma's father (Axayacatl), where the Spaniards would reside during their stay in Mexico-Tenochtitlan, they were treated to an abundance of rare and exotic foods the likes of which they had never seen before but gluttonously devoured. It had been observed that these coarse, foul smelling warriors from another land were capable of consuming, at a single sitting, what the average citizen of Tenochtitlan could consume in a week. It must have become apparent to the city's maintenance crews, those men whose job it was to collect the "night soil" from the numerous public restrooms, that for as long as the strangers remained within the walls of the sacred city there would be no shortage of work for them.

The beauty and richness of Tenochtitlan was too much for the Spaniards to resist. They became prisoners of their own greed. Soon after, they made Motecuhzoma a prisoner, ransacked the palaces looking for gold, and then mysteriously, Motecuhzoma was found dead. There is much debate concerning his death.



## The Narrative: cont.

Some say he was killed by his own warriors, disloyal because of his lack of strength and decision making capabilities. Others claim it was at the hands of the Spaniards for his refusal to reveal the location of the city's gold reserves. With his death, Kuitlahuak was elected Tlatoani. Unfortunately, within a few months he died from the disease brought over by the Spaniards - smallpox.

## Plea of Kuitlahuak

*Words to the Song:*

**I refuse to believe you'd step aside  
You welcomed them with your arms spread out wide  
Don't sit confused or afraid  
Take heart my lord the armies await**

**These men so foul, these beasts (are) few at the core  
We could reduce them to less than night soil  
These are not gods but horrible men  
These beasts they ride, fury we can end  
Believe me lord, your silence digs our graves**

**Ooh ooh these omens that you fear  
Ooh, ooh these omens**

**You lose your face, your heart it disappears  
You will invite the end of our world  
I say we fight, it's what they deserve  
Believe me lord, your silence digs our graves**

**Ooh ooh these omens that you fear  
Ooh, ooh these omens**

**They (will) cast you out of your house, (and)  
overthrow your rule  
King of the lake of the moon you sit in chains  
They say you died at the hands of your own  
Your loss of strength is this what you deserved  
So I refuse to lay down, lay down and die**

**Ooh ooh , I will not rest, I will not rest  
I will not rest.**

*Musicians:*

**Vladimir Diaz:** Bass Guitar, Vocals

**Delfina Esquibel:** Vocals **Roberta Martinez:** Vocals

**Gabriel Trevis:** Shakers, Chimes

**Michael Heralda:** Vocals, Acoustic Guitar, Gourd Hand Drum, Shakers

## Ocelotl (the Jaguar)

This is one of the more unique instrumentals on the CD. It has been described as "21st century indigenous music." This song recreates the world of the ocelotl (Nahuatl name for the Jaguar) in the rain forest. It is an aural journey, so sit back, close your eyes and catch fleeting glimpses of the ocelotl as he moves freely throughout his world. The air is thick with the sounds of nature. This piece is alive with many bird sounds courtesy of Martin Espino and his wondrous array of whistles and flutes. The far-away flute and voices towards the end of the song lift the piece to a surreal level. Listen and contemplate the sounds of the forest as the vocals lead you deeper and deeper into the realm of the ocelotl.

### Musicians:

**Martin Espino:** Gourd Water Drums, Bird Whistles, Ocelotl Gourd Horns, Rain Sticks

**Roberta Martinez:** Vocals, Rain Sticks

**Michael Heralda:** Vocals, Gourd Water Drums, Clay Flutes, Bird Whistles

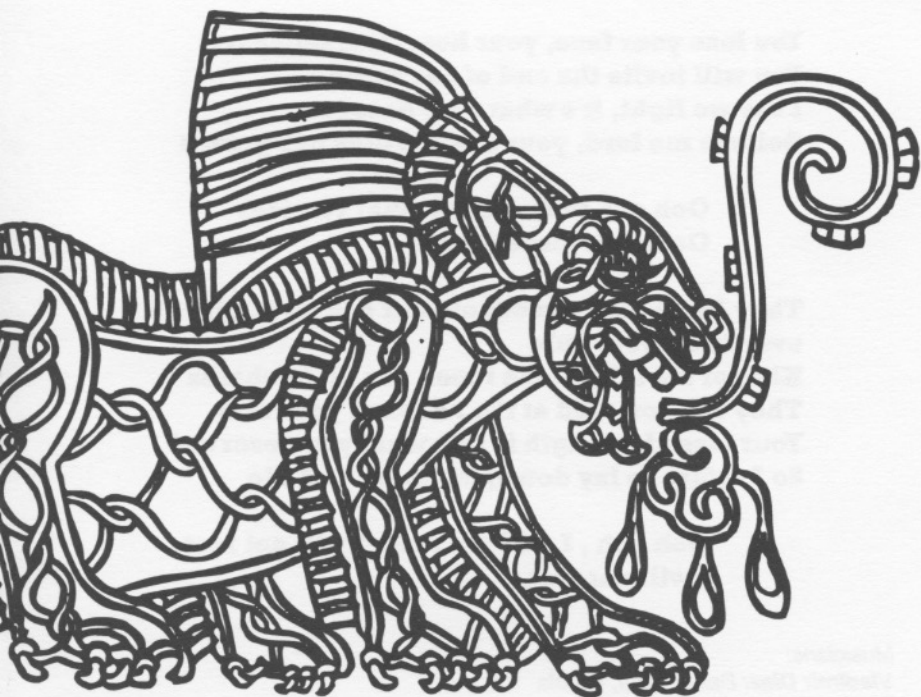


Image from Teotihuacan

## The Last Mandate of Kuauhtemok

During the evening of August 12, 1521, the supreme council convened with Huey Tlatoani Kuauhtemok and drafted what was to be this famous speech. It was delivered to the citizens of Anahuak the following day - August 13, 1521. From the north, in the mountains of what is known today as Montana, to the south in Nicaragua, from the Atlantic on the east, and to the Pacific on the west, this message was delivered by the runners/speech messengers who were capable of reciting, word for word and emotion for emotion, words and feelings that emanated from the lips of the elected ruler/Huey Tlatoani Kuauhtemok. This famous mandate has been passed down through the oral tradition in the family of Tlakaelel for 17 generations.

Mariano Leyva - Director, La Universidad Nahuatl, Cuernavaca, Morelos, Mexico, recites this famous speech in its original tongue - Nahuatl. Original Nahuatl version by Tlakatzin Stivalet.

### TLATZAKKAN KUAUHTEMOTZINTLI ITENAHUATIL

Totonal ye omotlatitzino.  
Totonal ye omixpoliuhztino,  
ihuan zentlayohuayan otechkahuili  
Mach tikmatih okzeppa mohualhuiliz,  
ma okzepa okizaltiz,  
ihuan yankuikan tech tlahuilikih.  
In okik ompa miktlan momaniltikaz  
ma zan iziuhka titozentlalikan  
ma titonechikokan  
ihuan toyolnepantla ma tiktlatikan  
mochi in toyollo ki tlazohtla  
ihuan tikmati totlatki  
tipan yuhkin uei chalchihuitl.  
Ma tikinpohpolokan in toteokalhuan,  
in tokalmekalhuan, in totlachkohuan,  
in totelpochkalhuan, in tokuikakalhuan,  
Ma mozelkahuikan in toohuihuan  
ihuan tochanhuan ma techpielikan.  
Kin ihkuauk kizaltiz toyankuik tonaltzin,  
in tetahtzitzin, ihuan in tenantzitzin  
ma aik mokiilkahuitikan

kimilhuizkeh in intelpochuan  
ihuan ma kinmachtilikan inpilhuan  
in okik nemizkeh, huel kenin kualli  
moyetzinotikatka kin axkan  
Totlazohanahuak.  
In kampa tech mokuittlahuikah  
toteotzintzinhuan,  
in tlanekiliz ihuan intlaelehuiliz  
Ihuan zan ye no ipampa tokimmahuiliz  
ihuan tokimpoliz okin zelilihkeh in  
tiachkatzitzinhuan ihuan tlen  
totahtzitzinhuan ahuik yolekayopan  
okin ximachtilikah toyelizpan.  
Axkan tehuantin tikintekimakah in  
topilhuan: Makahmo Kilkahuan,  
Ma Kin Nonotzakan Inpilhuan  
Huel Kenin Mo Yetzinotiez In Mako  
Kizaliz Ihuan Huel Kenin  
Chikahkahuiz  
Huel Kenin Ki Tzontiliz Hueyika  
Inehtotiliz IninTlazohtlanantzin  
Anahuak!

Kuauhtemok, Huey Tlatoani Tenochtitlan-Mexico  
Yei Kalli, Tlaxochimako, Matlaktili Iuan Yei Kuetzpallin



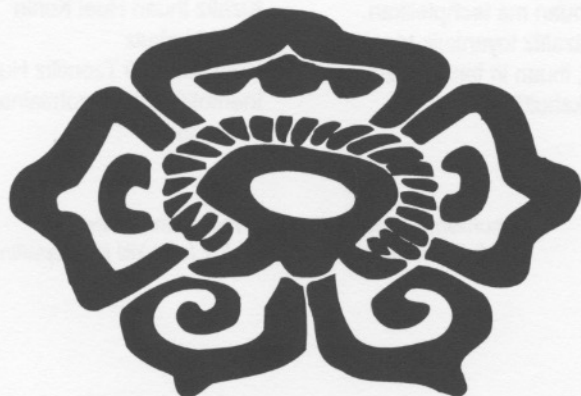
## The Last Mandate of Kuauhtemok

English Translation

### Last Mandate of our Venerable Kuauhtemok

Our destiny has become hidden from us now.  
The face of our sun has disappeared and left us in total darkness.  
We have, however, the certainty that once again it will return, once again it will rise, once again it will come to shine for us all.  
But while it remains in the land of the dead, let us make haste and reunite. Let us gather together, and in the center of our hearts let us conceal all that is dear to our heart. Let us consider our true wealth, that which is like a precious emerald. Let us camouflage our homes of creation, our schools of higher learning, our sacred ballcourts, the schools for our youth, our homes for flower and song. May the roads rest in solitude. May our hearth preserve us. And until our new sun wishes to appear again, may the venerable fathers and venerable mothers never forget to tell their youth and teach their children while they may live, precisely how great our loved Anahuac has been to this day. Where the will and the hopes of our respected dead look over to protect us. And it is because of the respect and admiration that we offer to our venerable ancestors, as was taught by our respected fathers and mothers, how to pray with the corridors of both sides of our heart. And now we pass this commission on to our sons and daughters:  
Never forget to teach your children  
How magnificent the rise of our new sun will be.  
How once again our revered sun will appear.  
And precisely, how our venerable loving mother earth, Anahuak, will reorganize her forces to fulfill the promise of this great destiny!

*Kuauhtemok, Huey Tlatoani - Eagle that descends, the one who speaks.  
Mexico-Tenochtitlan Year three house, Flower offering,  
thirteenth day - Lizard, August 12, 1521*



## The Last Mandate of Kuauhtemok

En Espanol:

### Ultimo Mandato de Nuestro Venerable Señor Kuauhtemok

Nuestro destino ya se ocultó. nuestro sol ya majestuosamente desapareció su rostro, y nos ha dejado en la mas completa oscuridad. Ciertamente sabemos que otra vez volverá, que otra vez saldrá, y nuevamente vendrá a alumbrarnos. En tanto que allá entre los muertos permanezca pronto reunámonos congreguémonos y en el centro de nuestro corazón ocultemos todo lo que nuestro corazón ama sabemos que es nuestro tesoro nos es como una piedra preciosa de esmeralda. Hagamos desaparecer nuestras casas de la creación, nuestras escuelas de altos estudios, nuestros juegos de pelota, nuestras escuelas para jóvenes, nuestras casas de canto. Que solos queden nuestros caminos, y que nuestros hogares nos preserven. Hasta cuando se digne salir nuestro nuevo Sol, que los venerados padres y veneradas madres, que nunca se olviden decirles a sus jóvenes, y enseñarle a sus hijos mientras vivan, precisamente cuán buena ha sido, hasta ahora nuestra amada Anahuak. Donde la voluntad y el deseo de nuestros venerados difuntos, nos cuidan, nos vigilan. Y es por la admiración y el respeto que les guardamos, que ofrecemos a nuestros venerados antecesores, y porque nuestros venerados padres y madrecitas nos han enseñado a dialogar con las venas de ambos lados del corazón. Ahora nosotros entregamos la tarea a nuestros hijos:  
Que nunca se olviden de enseñarle a sus hijos  
Que resplandeciente sera el amanecer.  
Como resurgira nuevamente nuestro venerable sol.  
Y precisamente, como reservara sus fuerzas  
Y como cumplira grandiosamente su promesa  
Nuestra amada madrecita, Anahuak!

*Aguila que descende, el que tiene la palabra Mexico-Tenochtitlan  
Año tres casa, ofrenda de flores, día trece lagartija, 12 de Agosto de 1521*

*Version Nahuatl y traduccion original: Tlakatzin Stivalet  
Version espanol e ingles: Universidad Nahuatl Mascaraones*

*Musicians:*

**Mariano Leyva:** Narrator

**Gabriel Trevis:** Congas

**Michael Heralda;** Gourd Water Drums, Teponaztli, Xiuhkoatl (Fire Stick),  
Gourd Horns, Conch Shell Wind Sounds, Shakers

## The New Message

*Adapted from the Last Mandate of Kuauhtemok*

This narrative with percussion and flute accompaniment is based on a very famous speech by the last Tlatoani, Kuauhtemok. In his last mandate he advises the survivors of the Spanish invasion on how to proceed with the protection of their customs, traditions, ceremonies, education, and philosophy. "The New Message" is for today's inheritors of the cultural treasures of Anahuak.

### Narrative:

For the guardians of the past. For the men and women who transferred the seeds of our bodies, generation after generation, allowing us to be who we are today, we welcome you to join us. We invoke your nurturing spirits out from the mansions of death. We valiantly seek a reunion. Our new sun of flowers is rising and illuminating us again. While the mist of darkness is dissolving and clarity is once again within our grasp, we must find all those things in our hearts that we know are the treasures. With the arrival of our new sixth sun we will rebuild our temples, our places of meditation, our houses of song and dance, our schools for our children, and our universities. Parents are obliged to learn and teach our culture. Men and women must teach their children who in turn will teach theirs what our beloved culture has done. All together we must pass on the lamp of our destiny and our traditions, which our ancestors have given to us with love and respect. We must learn about our culture and not forget to pass along this knowledge. Tell your children how it was, how it will be, how our sun has once again risen. Be the example of how to gain strength, and how our culture will fulfill its great destiny on our beloved Mother Earth - Anahuak.

*Musicians:*

**Chi:** Drum Circle, Teponaztli

**Martin Espino:** Clay Flutes

**Mark Montygierd:** Drum Circle

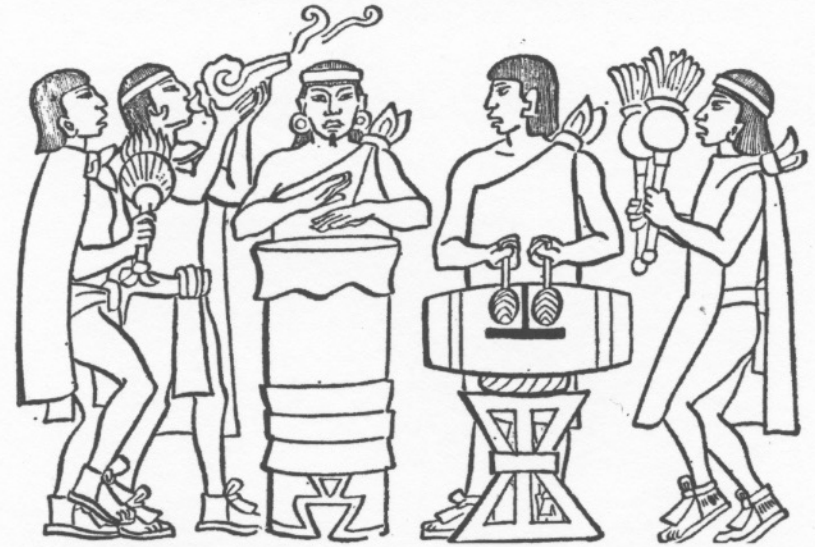
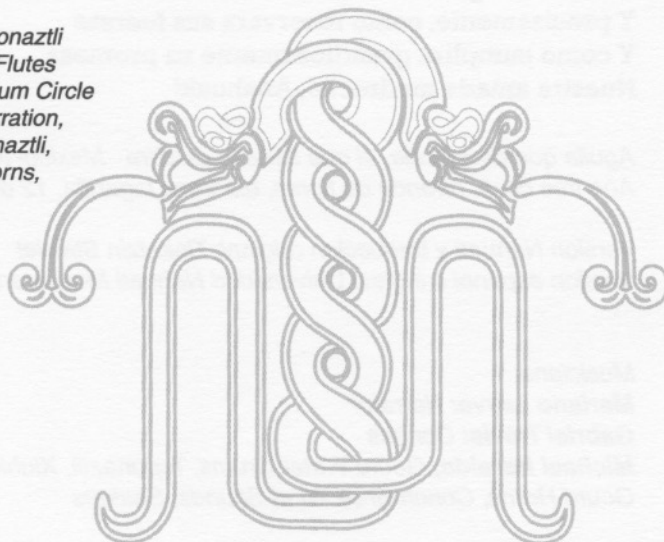
**Michael Heralda:** Narration,

Acoustic Guitar, Teponaztli,

Clay Flutes, Gourd Horns,

Conch Shells,

and Drum Circle.



### Man Ze Kualli

This is a chant - an acknowledgement of thankfulness for the life sustaining energy of Tonatiuh, the Sun. This chant welcomes Tonatiuh at all three stages of his journey. From the eastern horizon and the direction of Ketzalkoatl (who represents all that is seen and known - the light), to the zenith point above (where the feminine aspect joins and guides his journey), then on to its setting on the western horizon - the direction of Tezkatlipoka (who represents all that is not seen, the darkness, the memory, and the home of our feminine protector Ziuatlampa).

Man Ze Kualli Tlatuilli Tonatiuh

Ximo Panoltik Tonatiuh

Man Ze Kualli Tonalli Tonatiuh

Ximo Panoltik Tonatiuh

I wish you a wonderful journey Tonatiuh

You make us a wonderful day Mister Sun

Man Ze Kualli Youalli Tonatiuh

Ximo Panoltik Tonatiuh

*Michael Heralda: Vocal and Flute*