

## Chapareke\_Hidrocalido | Guggenheim\_Aguascalientes

**Your thoughts will help us to grow the Chapareke Hidrocalido's community and to generate knowledge about it, thank you in advance!**

Your Name:

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Rarámuris, anything you feel it is important for us to know)

Can you help us to share/invent another way to playing or notate it?

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Your Name: Brian

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

It has a certain mystery to it, almost the feeling of a legend. ~~My~~ My personal distance from Mexico, from Aguascalientes in particular, added an extra layer of mystery, along with the shifting terms of the discourse, make a powerful origin story that makes me want to know more.

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Rarámuris, anything you feel it is important for us to know)

I am not clear about the nature of the relationship with Rarámuri practice, and specifically whether there were any interactions with members of the Rarámuri group. Have you been able to engage with Rarámuris as participants or observers of your rituals? The nature of the rituals is also opaque to me. The prominence of Youtube in the research description strikes me as an incomplete (maybe intentionally?) search.

For some reason, I find it easier to think about as an art project rather than formal ethnography ---

Can you help us to share/invent another way to playing or notate it?

Have you included multiphonics, singing a melody while playing?

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Your Name: Bridget

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

When I first heard the Chapareke played (video ex in proseminar) it reminded me of the ~~Scottish~~ Erolian instrument - morring (jaw harp). I also wonder if it has a relationship to lute instruments. Looks very similar to ancient utras from the vedic period.

What do you think about the project in general?

(its history, its context, its ethnography? Its relation with the Parámuris, anything you feel it is important for us to know)

Very interesting! I would like to know how the instrument may connect with the issue Remanide

Can you help us to share/invent another way to playing or notate it?



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Your Name: Kelly Sanchez

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

Genuinely intrigued. Curious about the people who brought the Chapareke into the world. I want to know about the decline of preservation of this instrument and what it currently reflects about the indigenous people of Rarámuri.

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Rarámuri, anything you feel it is important for us to know)

I think it is crucial for understanding how and why people engage with their history. This project poses important questions about how people engaged with the natural and metaphysical worlds through the making & playing of an instrument. It can also be seen as a way to start addressing and handling the specific social issues that may be seen as recurring themes in this specific region of Mexico.

Can you help us to share/invent another way to playing or notate it?

- Social media (blogging, video, networking)
  - engaging people through these platforms can bring in more ideas about rethinking / critically thinking about how to play it / notate for the Chapareke.
- I do not have any immediate ideas on how to play it / notate in another way.

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Your Name: TOMER

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

Presents a number of exciting compositional possibilities. That are new and fresh.

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Parámuris, anything you feel it is important for us to know)

It's nice you guys are preserving your tradition and making a new context for it.

Can you help us to share/invent another way to playing or notate it?

Same. Not now though. I can if you lend me the clarinet!



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Your Name: *Wan*

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

*Very intriguing, it's interesting to see how ~~the~~ synthesized.*

*so rich with harmonic resonance*

*it can create a sound similar to*

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Parámuris, anything you feel it is important for us to know)

*It's nice to <sup>see you</sup> revive a traditional instrument.*

*I'm more interested in knowing its history and context in terms of how it is used historically.*

Can you help us to share/invent another way to playing or notate it?

*It is a very delicate instrument, but pressing on the strings make a pitch change. so perhaps restoring the place where it holds the string so that it will allow ~~pressing~~ pressing.*

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Your Name: Warren Enstrom

You can answer the number of questions that you feel you can contribute:

Can you share your experience about meeting the instrument?

Omar talked about the instrument for about a month prior to its arrival, so he built up a sort of grandeur and myth around it. Then, having seen his presentations, it was great to see the actual artifact. It's a very beautiful instrument (physically and acoustically).

What do you think about the project in general?

(Its history, its context, its ethnography? Its relation with the Rarámuris, anything you feel it is important for us to know)

I think tying this mythical instrument to a critical initiative (the Guggenheim project) is very evocative and important — it resonates with the idea of the chapareke as a tool of the divinity, as a tool of potential radical change. I would be curious to know how the project is received by the Rarámuris, if and when it ever returns to them.

Can you help us to share/invent another way to playing or notate it?

Using the wooden body as a percussive instrument, a la hitting the body of the guitar or piano.