

Idiophones

Idiophones are those instruments that produce a sound when shaken, such as maracas, rattles and bell clusters. Other objects, such as staffs and their handles, bowls with rattles, shell necklaces and bracelets, jades, and other materials.



Rattle with a bird figure
Central Caribbean.
300 BC-300 AD
BCCR-C-512
12.7 x 6 cm



Rattle with a female human figure with two children in her arms
Central Caribbean.
300 - 800 AD
BCCR-C-498
12.5 x 7.5 cm



Rattle with a pendant shaped like a spider
South Pacific.
1000-1550 AD
BCCR-O-1297
7.4 x 4.4 cm



Violin
Térraba indigenous group.
Jorge Luis Acevedo and Ronald Mills ethnographic collection.
72.5 x 18 cm



Quijongo
North Zone (Guanacaste).
Jorge Luis Acevedo and Ronald Mills ethnographic collection.
89x 16.3 cm



Yusá
Ngöbe indigenous group (formerly the Guaymí).
Jorge Luis Acevedo and Ronald Mills ethnographic collection.
9.6 x 6.6 cm

Music After Contact

Social and cultural changes took place once the Colonists arrived to the American Continent, such as miscegenation, or the mixing of different racial groups, and new migrations, among others, which altered and disrupted the pre-Columbian concept of music.

In Colonial times, the production of music was reduced and mainly relegated to activities of a religious and elite nature. There is evidence of the existence of religious music, as well as popular and indigenous music, military bands, brotherhoods and bands that included instruments such as the *quijongo*, the *marimba*, the accordion, the violin, the guitar and the buzzer, among others.

Join us for our complementary activities!

Workshop: Paisajes sonoros / Vacaciones en el Paseo de los Museos (Landscapes of Sound / A Vacation in the Paseo de los Museos tour).

Monday, July 6 (Central Bank Museums), Wednesday, July 8 (National Museum) and Friday, July 10 (National Museum), 2015.

Time: 9:30 am - 12:00 pm.
Aimed at children 7 to 12.

Group discussion: Diálogos entre el estudio de la música y el estudio de la mente (The Discourse Between the Study of Music and the Study of the Mind).

Tuesday, August 18, 2015.
Time: 6:00 pm.
Open to the general public.

Paseo de los Museos tour.

Thursday, October 8, 2015.
Time: 1:30 a 4:30 pm.
Open to the general public.

Laboratory: Construcciones sonoras (Sound Construction).

Monday, January 18, Wednesday, January 20 and Friday, January 22, 2016.
Time: 1:30 - 4:30 pm.
Aimed at youths aged 14 to 18.

To learn more about the Museums of the Central Banks of Costa Rica, visit: www.museosdelbancocentral.org
Telephone: 2243-4221
E-mail: museos@bccr.fi.cr

Workshop: Significando los ritmos (When Rhythm Takes on Meaning).

Tuesday, March 15 and Thursday, March 17, 2016.
Time: 1:30 - 4:30 pm.
Aimed at adults.

Lecture: La música en las comunidades indígenas actuales (Music in Contemporary Indigenous Communities).

Thursday, April 15, 2016.
Time: 3:00 pm.
Open to the general public.

Lecture: El canto y la música en la cultura bribri (Song and Music in Bribri Culture).

Thursday, July 21, 2016.
Time: 3:00 pm.
Open to the general public.

We offer a series of cultural activities related to this exhibition:

- Conversational tours of the exhibition for elementary, high school and university students.
- *Dialogando con la Metáfora de los Sonidos: autoguía familiar* (Exchanging Thoughts With the Metaphor of Sound: A Family Self Guide).

All of our activities are free. Please **book in advance** with the Education Department at 2243-4208. Open Monday to Friday from 9:00 am a 5:00 pm.



/MBCCR



@museosbccr



/museosbccr

LA METÁFORA DE LOS SONIDOS

Materialización de la música en las poblaciones precolombinas

The Metaphor of Sound *The Materialization of Music in Pre-Columbian Civilizations*



Level 2
Pre-Columbian Gold Museum
2015 - 2016

THE PERCEPTION OF SOUND

The environment was a source of inspiration in pre-Columbian times, motivating the inhabitants to create musical instruments to produce similar sounds. They also shaped and decorated them to resemble local flora and fauna. This process could be considered a metaphor of sound.

Their concept of music differed from our contemporary understanding. Nevertheless, music was of great importance at the social and cultural levels, particularly in collective terms, since it served not only as the composition or ensemble of sounds, but also marked the behavior of a social group.

The production of pre-Columbian musical sounds in Costa Rica is found in archaeological contexts from 500 BC to 1550 AD.



Ocarina shaped like a bird
North Pacific.
500 BC-300 AD
BCCR-C-1337
10.4 x 6.7 cm

MUSIC IN PRE-COLUMBIAN DAILY LIFE

Ethnohistory mentions the participation of musicians, chanters and dancers in activities and ceremonies sowing, harvesting, fertility and religious rituals, such as death or burials, as well as war, an individual's rise to power, a marital alliance, communication between human groups or a warning, among others.

Some rituals related to the concept of death and implied additional activities, such as food intake, healing, preparing the body of the deceased, dancing, funerary chanting and ritual object killing –the symbolic destruction of certain objects.



Drawing by José María Figueroa
Música y danza de aborígenes (Aboriginal Music and Dance). (In: Arroyo, Jorge, 2011: p.11).

TYPES OF INSTRUMENTS

Instruments are classified into **chordophones, electrophones, aerophones, idiophones and membranophones**. The last three are the types created in pre-Columbian times.

The great range of tonality and shape of these instruments allowed for the creation of new sounds and compositions.

Aerophones

Sound is produced in aerophone instruments when air, which is controlled using holes of carrying sizes, clashes against the body of the instrument. Flutes, ocarinas, whistles, trumpets and shells are aerophones instruments.



Tubular flute
Caribbean Watershed.
300 BC-300 AD
BCCR-C-362
1,5 X 5,9 cm



Flute with the figure of a human
Central Caribbean.
500 BC-300 AD
Figurillas Santa Clara type
BCCR-C-388
9.6 x 3.9 x 18.5 cm

THE SPECIALISTS

Musicians, artisans and chanters were the most prominent figures in the context of sound. They were held in high esteem due to their ample knowledge of musical object production and execution, as well as for the ritual interpretation of their beliefs.

Specialists were in charge of proper execution of these instruments –as per the established social and cultural parameters. These included the social interpretation of melodies associated with specific activities.



Figure with rattles in his hands
South Pacific.
700-1550 AD
BCCR-O-76
6.6 x 2.5 cm



Tripod bowl with a figure playing an instrument
Central Caribbean.
300-800 AD
BCCR-C-939
15.4 x 16.2 cm



Figure with alligators and snakes decorating his attire, playing a drum
South Pacific.
700-1550 AD
BCCR-O-963
10.8 x 8.2 cm

Membranophones

As the name suggests, membranophones have a membrane that, when struck, produced a sound, such as a drum. It encompasses percussion instruments made up of a box, which may be an enclosed cylinder with a taut leather hide or a membrane.

In pre-Columbian times, these instruments may have had resonance boxes crafted out of a hollow tree trunk or fired clay and wood, although they also had a wooden tongue, such as those found in the Retes archaeological site.



Wood tongue drum with a figure
Retes Archaeological Site.
Central Valley.
800-1550 AD
MNCR 12604
96.3 x 27.5 cm



Waisted wood drum
Retes Archaeological Site.
Central Valley.
800-1550 AD
MNCR 12597
43 x 17.8 cm