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ORACION A MI AMADA (Prayer to My Love). Another comparison suggests itself with the other lover's supplication - ROGACIANO. This song, in Spanish, is in a comparatively new popular form called a *guarania* in honor of the Indian blood in the population

TRES DE FEBRERO (February the Third). Two Paraguayan types of song theoretically having some tenuous connection with the Indians and invariably in the native language are called *purajhei*, a nostalgic one, and *kyréy*, a very animated one. This vivacious *kyréy* is dedicated to the charm of the annual fiesta of San Glas, patron Saint of the Republic.

PAJARO CAMPANA (Bell-bird). A spectacular tour-de-force which decidedly transcends the familiar *galopa* rhythm. The harp has become virtually a national symbol, derived from those played originally by the Jesuits in their successful efforts to lure the shy Indians from the Chaco. Today it is made entirely of wood and has thirty-six diatonic strings but no pedal. With these obvious limitations it is incredible that so many highly proficient performers are a Paraguayan tradition. This remarkably exciting selection, mimicking the courtship song of a bird found only in the *Gran Chaco*, is a national and continental favorite.

AQUI SE ACABA ESTA CUECA (Here They Finish This Cueca). The Chilean national folk dance probably named *Zamba-Coueca* originally, came from the Moors via Spain. This is a truly "back country" rendition devoid of frills and elaboration being sung exactly as a cueca sounds on a ranch in the Andean foothills. The accompanying dance is a gay courtship pantomime of flirtation and pursuit distinguished by stylized waving of a "*pañuelo*" or large handkerchief.

LA BATELERA (The Small-Boat Skipper). This melodic vals highlights the reverse side of the Chilean coin. It is polished, urban, and catchy. "On a delightful lake with green and leafy shore, in a fragile little boat, one afternoon I saw you. Leave your oars, little skipper, they get in the way. Let go of the oar and come to my arms. I have no fear of being shipwrecked."

From folk-lore rich Argentina, the curious songs from the northwestern Andean region are the most striking and exotic. This is so largely because the ethnic Indian influence almost entirely dominates the Spanish musical molds into which it pours. ZAMBITA ARRIBENA (Little "Zamba" of the Highlands). In Argentina they use only the first portion of the Moorish name *Zambacueca*. Their version of this courtship dance is done slower and with steps not unlike those of a minuet, the flavor being decidedly restrained and courtly. It is strange to see rough-riding *Gauchos* or Indian farmworkers bowing and gracefully twirling kerchiefs at their demure yet provocative partners.

SOY SALTEÑA (I Am From Salta). Catamarca, Tucuman, Juyuy, and Salta are bewitching colonial cities continually referred to in Argentine folk song as being pivotal points in the cultural life of the northwest. This superb example is of one of the most unique songs of all South America, The *Baguala*. In its archaic starkness it seems a declamation of abiding Indian strength drawing sustenance from the rugged Andean range.

Notes by PRU DEVON

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LATIN AMERICAN FESTIVAL

MONITOR PRESENTS THE MUSIC
 OF MEXICO, CHILE, PARAGUAY
 BOLIVIA, BRAZIL, ARGENTINA
 PERU/FEATURING: LOS GUAYAKI



MCD 71390



A MONITOR INTERNATIONAL COMPACT DISC

INTRODUCTION

While yellow, red and blue are the essential colors, the beauty of a rainbow is enhanced by its graduated shadings leading from one primary color to another. Latin American folk music might be compared to a rainbow reflecting, as it does, the emotional life of three distinct peoples. Interestingly enough the blends that grew out of this cultural synthesis are by now more significant and more intriguing than the occasional, isolated Indian, Iberian or African music.

Cortez and Pizzaro, in the early 16th century, conquered the heartlands of the great Aztec-Maya and the Inca civilizations. Naturally it followed that Mexico and Peru would become radical centers of Spanish colonization and cultural interpretation. Swiftly the Iberian stamp affected indigenous arts paralleling the building of churches on pagan temple foundations, but however completely solstice ritual and human sacrifice gave way to the merrier spirit of fiesta, the profoundly Indian attitudes underlie the folk music of Mexico and the central Andes.

Pre-Colombian music was largely ceremonial and in the pentatonic scale. An ingenious variety of flutes, rattles and simple drums was used. Dance featured mass choreography but simple step-patterns.

The 17th and 18th centuries brought slavery and the powerful catalyst of African magic cults with its complex and syncopated rhythms played on innumerable percussion instruments. Dance too, reflected tribal religions, using, for the most part, the entire body in a totally different and ecstatic manner.

For over a century after Columbus' voyages, Spain was one of the foremost musical nations in the world. It was also a curious unconnected group of various totally distinct regional communities, united only by a common passion for the guitar, extemporaneous versification, and highly demanding standards of dance, featuring stylized and complicated footwork.

While Indian and African musical cultures rarely merged even in the sometimes close-quarters of the Spanish New World, Iberian philosophies, arts, and peoples integrated, making a variegated but cohesive entity that could well be called an "aural rainbow."

ABOUT THE SONGS

The songs in this album come from Mexico, Brazil, Peru, Bolivia, Paraguay, Chile, and Argentina, providing an exciting sampling of Latin American regional and cultural blends.

Contemporary Mexican folk music is a Spanish framework on which Indian influences play in gentle melodic inflection and remarkable cross-rhythmic textures. The opening selection is a *corrido*, which in itself is an example of this formula of intertwining. The Aztecs chanted long narrative legends and tales of war at ritual and social gatherings. Meanwhile in Medieval Spain the native ballad or romance evolved. Together in Mexico they fused and were known as *corrido*, a long running lay traditionally accompanied by guitar. The *corrido* is musically undemanding, being a melody with simple rhythm, endlessly repeated. To avoid monotony, instrumental passages are usually inserted between the stanzas.

A *corrido* is a living newspaper relating history, politics, or, as in the case of MARIETA, a direct declaration: "Marieta, I love you with all my heart and soul." ROGACIANO (Supplication) is one of the many beautiful *Sonnes Huastecos*. The rhythmic pattern on harp and guitar is entrancingly complex and the melody exploits a characteristic vibrant quality with its tendency to produce an upper octave harmony similar to a yodel. An impassioned love-song to the eternal "*Malaguena salerosa*," a fervent cry to the nostalgic Spanish romantic imaginary girl from Malaga who is humorous and graceful.

The *corrido* reached its zenith during the Revolution of 1910, when it became a definite political focus and at times a weapon. LA CUCARACHA (The Cockroach) has innumerable verses spontaneously changed or added in different parts of Mexico. The text makes only occasional reference to characters associated with the period, inevitably Pancho Villa and often Carranza. The chorus is popular and unchanging: "*La Cucaracha, la cucaracha, ya no puede caminar; porque no tiene, porque le falta marihuana que fumar*." The cockroach, the cockroach, it can no longer walk because it has no marihuana to smoke."

The complex immensity of Brazil's territory cannot be fully represented in the mainstream of her folksong or her buoyant popular music as associated with the carnival in Rio. Since apparently the Indians have left little mark, the most "typical" music heard could be described as an uneven merging of Portuguese *melos* with African rhythmic ingenuity and vitality. ABALUAIE is a magic chant of the *macumba* secret African religious cult. It is an invocation to the fetish Abaluaie, king of the world who comes from the depths of the ocean.

MULHER RENDEIRA (The Lacemaker) is one of the themes from Northeast Brazil that was featured in the film, "O

Cangaceiro." "Pretty lacemaker you know that I cannot bear to see a woman weeping, even though she cries for me. I will hold you close to my horse...you need fear no danger. O, pretty little lacemaker, if you will show me how to make lace, I may then teach you to love me."

Peru and Bolivia, two parts of the erstwhile Inca civilization have retained a pervasive Indian felling in most of their songs, with varying layers of Spanish melodic veneer and rhythmic enrichment. SUBO SUBO (I Climb Up, I Climb Up). This "Lamento Indie" is a stark cry from an anguished heart: "I am going to the high mountain to weep alone. Far away. Perhaps there I can leave my sorrow. I climb up, I climb up. Sadly I play my *quena* (reed flute) and it mourns too, telling me about you. I climb up, I climb up. Subo, Subo."

FLOR DE SANTA CRUZ (Flower of "Sacred Cross"). Santa Cruz is a charming city on the eastern plains beyond the Andes in Bolivia. The climate is warm and the palm-trees, flowers, and fruit are lush. This probably accounts for the striking contrast provided by this holiday love song in the rhythm of a carnival.

PALMERAS (Palm Trees). A lilting example of the music of La Paz which, while being urban and sophisticated, is completely distinct from the popular music of other Republics. Many South American countries absorbed the polka and each adds something new and none is like its European prototype. This "red-hot-polka" tells of passionate voices crying to the palm trees to be sole witness to an uncontrollable passion.

Before the Jesuits achieved their remarkable paternal, educational, and agricultural government in Paraguay during the 17th century, the nomadic Guarani Indians probably had some sort of training, this was soon forgotten. today's surprisingly fertile out-composed regional genre largely based on popular dances such as Polka, Vals, Mazurka, and Galopa, brought from Europe a century ago. These have been changed drastically, the tempo becomes rippling, the melody far more important and singable. The so-called native harp is another vital factor in the achievement of original and sensitive national music.

CANTO AL PARAGUAY (Song of Paraguay). This *cancion Paraguaya* is a rhapsodic description of a beautiful land in the secret heart of South America and of the capital, Asuncion, fragrant with flowering trees, with glossy foliage, drowsy in the nostalgic atmosphere. "Asunción de Paraguay...Asunción of my loves...your orange trees...your flowers...unquenchable memories of my beloved Paraguay. " ADIÓS MI REINA QUERIDA (Goodbye, My Beloved Queen). Perhaps the most striking difference between Paraguayan polka and PALMERAS, the Bolivian one, is the rippling brilliance of the accompaniment. Another contrast is found in the bi-lingual words which are partly in the liquid, seductive-sounding Guarani tongue.

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Music from Mexico, Chile, Paraguay, Bolivia, Brazil, Argentina & Peru

1. **MARIETA** (Mexico) 1:45
2. **ROGACIANO** (Mexico) 3:00
3. **LA CUCARACHA** (Mexico) 2:15
4. **ABALUAIE** (Brazil) 1:55
5. **MULHER RENDEIRA** (Brazil) 1:45
6. **SUBO SUBO** (Peru) 2:50
7. **FLOR DE SANTA CRUZ** (Bolivia) 2:45
8. **PALMERAS** (Bolivia) 3:10
9. **CANTO AL PARAGUAY** (Paraguay) 2:58
10. **ADIOS MI REINA QUERIDA** (Paraguay) 2:00
11. **ORACION A MI AMADA** (Paraguay) 2:35
12. **TRES DE FEBRERO** (Paraguay) 1:55
13. **PAJARO CAMPANA** (Paraguay) 3:32
14. **AQUI DE ACABA ESTA CUECA** (Chile) 1:25
15. **LA BATERLERA** (Chile) 3:15
16. **ZAMBITA ARRIBENA** (Argentina) 2:35
17. **SOY SALTENA** (Argentina) 1:25

Los Guayaki: Nos. 2, 6, 7, 8, 9, 10, 11, 12, 13, 15

Jorge Saldana: Nos. 1, 3

Alice Ribeiro: Nos. 4, 5

Leda and Maria: Nos. 16, 17

Violeta Parra: No. 14



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