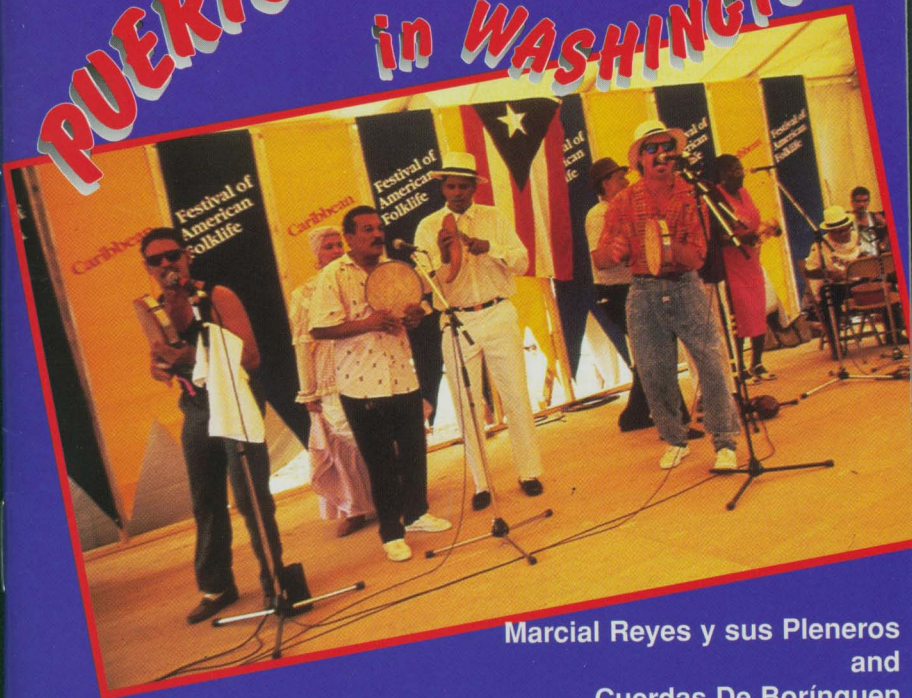


PUERTO RICO in WASHINGTON



Marcial Reyes y sus Pleneros
and
Cuerdas De Borinquen



Smithsonian Folkways

Puerto Rico in Washington

Puerto Rico en Washington

SF 40460

150
1846-1996
Smithsonian

Produced by René Lopez. Recorded live at the 1989 Festival of American Folklife in Washington, D.C. Notes by Jorge Pérez-Rolón and Juan Flores.

Marcial Reyes y sus Pleneros de Bayamón

Plenas:

- | | | |
|----|------------------------|------|
| 1. | Olguita, la del Bronx | 3:16 |
| 2. | No Tengo Amigos | 3:30 |
| 3. | Como Suena Mi Conjunto | 3:20 |
| 4. | Báilala Hasta Las Dos | 2:55 |
| 5. | El León | 3:25 |

Bombas:

- | | | |
|----|----------------|------|
| 6. | Se Oye Una Voz | 3:30 |
| 7. | Aclotile | 5:40 |

Cuerdas de Borinquen

Jibaro Music:

- | | | |
|-----|----------------|------|
| 8. | Seis Mapeyé | 6:10 |
| 9. | Seis Milonga | 5:45 |
| 10. | Seis Salinés | 5:30 |
| 11. | Seis Fajardeño | 7:50 |
| 12. | Seis Chorreo | 2:45 |



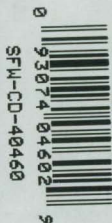
Puerto Rico in Washington presents the musical traditions of *bomba*, *plena*, and *jibaro* recorded at the 1989 Festival of American Folklife. Spontaneous, powerful, and resonant, this live recording of Marcial Reyes y sus Pleneros and Cuerdas de Borinquen is the first to capture the energy and creative genius of these masters as they draw the audience into their performances. Extensive notes with photos and lyrics in Spanish. (Total time: 54 minutes)

LC 9628



Smithsonian Folkways

Center for Folklife Programs & Cultural Studies / 955 L'Enfant Plaza, Suite 2600 /
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Puerto Rico in Washington

Puerto Rico en Washington

Recorded live at the 1989 Festival of American Folklife

Marcial Reyes y sus Pleneros de Bayamón

Marcial Reyes, leader, percussion, vocals

Antonio Juan Bones, percussion, vocals

Eva Hernández, vocals

Enrique Martínez, percussion

José Ramírez Rivera, percussion

José "Frankie" Sepúlveda Hernández, percussion

Eduardo Walker, percussion, vocals

Ricardo Sepúlveda Hernández, percussionist

José Calderón, dancer

Milagros Mojita, dancer

- | | | |
|---------------------------|------|--------------|
| 1. Olguita, la del Bronx | 3:16 | <i>plena</i> |
| 2. No Tengo Amigos | 3:30 | <i>plena</i> |
| 3. Como Suena Mi Conjunto | 3:20 | <i>plena</i> |
| 4. Báilala Hasta Las Dos | 2:55 | <i>plena</i> |
| 5. El León | 3:25 | <i>plena</i> |
| 6. Se Oye Una Voz | 3:30 | <i>bomba</i> |
| 7. Aclotile | 5:40 | <i>bomba</i> |

Cuerdas de BorínquenAnibal Alvarado Negrón, *güiro*

Edicelio Caraballo, vocals

Edwin Hernández Rodríguez, bass

Víctor Rafael Hernández Figueroa, vocals

Juan Montalvo Cruz, *cuatro*Elvin Pérez Matos, *cuatro*Martín de Jesús Rodríguez, vocals, *güiro*, and *bongó*

Conrado Albino Torres, guitar

- | | | |
|--------------------|------|---------------|
| 8. Seis Mapeyé | 6:10 | <i>jíbaro</i> |
| 9. Seis Milonga | 5:45 | <i>jíbaro</i> |
| 10. Seis Salinés | 5:30 | <i>jíbaro</i> |
| 11. Seis Fajardeño | 7:50 | <i>jíbaro</i> |
| 12. Seis Chorreo | 2:45 | <i>jíbaro</i> |

Cover photos:

Marcial Reyes y sus Pleneros de Bayamón (front cover) and Cuerdas de Borínquen (back cover) performing at the 1989 Festival of American Folklife in Washington, D.C.

PUERTO RICO in WASHINGTON

Caribbean Culture at the 1989 Festival of American Folklife

Puerto Rican Encounter in Washington, D.C.

23rd Smithsonian Festival of American Folklife

Notes by Jorge Pérez-Rolón

Universidad Interamericana de Puerto Rico

Everyone was euphoric. The Festival organizers were busy with last-minute arrangements, and the various participating music groups were in their final rehearsals. More than a million North Americans and thousands of tourists from around the world would gather in Washington, D.C., to participate in the Festival of American Folklife

during the week of the Fourth of July celebration in 1989. The performance of traditional music from Haiti, Jamaica, Cuba, and Puerto Rico was about to begin.

A full week of sounds and dance of Cuba, Haiti, Jamaica, and Puerto Rico! By the end of the Festival it was clear that, with all

its regional and historical variations, Caribbean music shares many common features, as well as an underlying expressive aesthetic.

The Puerto Rican contingent consisted of two groups: Marcial Reyes y sus Pleneros de Bayamón, led by Marcial Reyes, a 70-year-old exponent of *plena* music from the city of Bayamón, and Cuerdas de Borínquen, a *jíbaro* (peasant) music group from the town of Peñuelas in the southwest region of Puerto Rico. During the week-long Festival each group would give two daily concerts, and would show the world that traditional Puerto Rican music, whether from the mountains, the coastal areas, or the cities, is still very much alive, and continues to develop.

Bomba and Plena **Marcial Reyes y sus Pleneros de Bayamón**

Puerto Ricans usually link *bomba* and *plena* together, sometimes even as one word: “*bombyplena*.” And even though they are different in many respects, Puerto Rican *bomba* and *plena* do indeed share common historical roots that can be traced to the west coast of Africa and the slave trade, and the transformations of African music in the Caribbean setting. *Bomba*, which emerged in the context of plantation life at the end of the 17th century, remains Puerto Rico’s closest expression of this West African heritage, although other influences — indigenous Taino, European, and intra-Caribbean — also played a major role in its development.



Marcial Reyes y sus Pleneros de Bayamón

Plena, while rooted in *bomba* traditions, is a product of the past 100 years. Its origins correspond to the change from Spanish to North American colonial rule, and to the economic upheaval following

the abolition of slavery and the movement of displaced workers throughout Puerto Rico and the Caribbean. Most of these workers sought economic opportunity in the growing urban centers of the

region, such as Ponce, on Puerto Rico's southern coast. It is Ponce that is considered to be the birthplace of the *plena*. Although *plena* has its musical and social roots in *bomba* — many of the early *pleneros* were also *bomberos* — *plena* also owes much to *jíbaro* music, with its own Spanish-Arabic influences, and to European-style salon music such as the Puerto Rican *danza*. In its early years, the *plena* was also strongly influenced by styles from the English-speaking Caribbean islands, such as Nevis, St. Kitts, St. Thomas, and Barbados, whose displaced freed slaves also traveled throughout the Caribbean, including Puerto Rico, in search of work. *Plena*, the music that resulted from this contact, represented the sound of an emerging Puerto Rican working class.

Plena instrumentation traditionally consists of three or more *panderetas* (hand-held frame drums of different sizes and pitches that resemble tambourines without the cymbals), and sometimes accordion or harmonica, and guitar. Marcial Reyes' group maintains this traditional instrumentation used at the beginning of the century: rhythmically interacting *panderetas* accompanying the solo and choral voices, to which he has added a conga drum.

Plena is known as “*el periódico cantado*” (the sung newspaper) because it reports and comments upon the history and everyday life of the Puerto Rican people. Some of the best-known *plenas*, like “*Tintorera del Mar*” (“The Shark”), “*Cortaron a Elena*” (“They Cut Up Elena”), “*Mamita, Llegó el Obispo*”

(“Look, Sweetie, the Bishop's Arrived,”) and “*¿Aló? ¿Quién llama?*” (“Hello? Who's Calling?”), all make reference to topical events of the day.

As Marcial Reyes puts it, “Whatever is going on, gets into *plena*.” He should know — he has written hundreds of *plenas* drawn from the pages of newspapers, the gossip of the community, and his own life experiences. Marcial is a *plenero* in the full sense of the word: he composes, sings, and is an all-time master at playing the *pandereta*. He even makes *panderetas*, the traditional and most distinctive instrument of *plena* music. For the thirty years that he lived in New York City, Marcial was constantly teaching, spreading the tradition, and of course playing *plena* wherever he went. He was a

plenero at work, in the streets and as a founding member of the two main *plena* groups in New York over the past decades: Victor Montañez y sus Pleneros de la 110 and Los Pleneros de la 21.

1. Olguita, la del Bronx

(“Olga from the Bronx”) Since the beginning of this century millions of Puerto Ricans have been forced to abandon their homeland in search of jobs. Marcial Reyes himself was one of them, and in this song he tells one of the many anecdotes of the violence he witnessed while living in New York City.

Ay! Olguita
From the Bronx
A thug on Third Avenue
Held her up.

2. No Tengo Amigos

("I Have No Friends")

For most of his life Marcial has dedicated himself to writing, playing, studying, and developing the *plena* — sometimes to the exclusion of everything else. In this song he tells us that he can live without any-thing in his life, but not without *plena*!

I have no friends

I don't have anyone

But this *plena*, sweetheart,

Is a mother.

3. Como Suena Mi Conjunto

("How My Group Sounds")

Every group of *pleneros* has a theme song. For Marcial Reyes y sus Pleneros de Bayamón, it's "*Como Suena Mi Conjunto*" ("How My Group Sounds"):

How my group sounds

Hear how it sounds

Marcial Reyes and his *pleneros*

Playing *plena*.

After the soloist sings this first verse, the chorus responds with the same lines. Then they exchange verses with the soloist. With each new verse the soloist improvises until the song reaches the main section. Then the *requinto pandereta* (highest - pitched solo drum) improvises, and it is here that the true value of a good *plenero* is demonstrated. He must develop syncopated rhythmic units and take the song to its climax and conclusion.

4. Báilala Hasta Las Dos

("Dance with Her Till 2")

This song captures a bit of what life is like in the poor urban quarters of

Puerto Rico and New York, where *plena* was born and developed.

Dance with her until two

Dance with her till it's two

Dance with her until two

'Cause at two I take her with me.

5. El León

"*El León*" ("The Lion") is one of those newspaper stories, recounting in playful, ironic tones what happened when a lion escaped from the zoo.

A lion escaped

And it's just logical

That the people run for it

Out of the zoo.

Bomba Roots

Long before the emergence of *plena*, as the voice of the Puerto Rican working class, *bomba* had

been an established tradition on the island. It is generally believed that *bomba* was developed earliest and most strongly in the area of Loiza, a town with a strong African presence on the island's north coast. But *bomba* flourished throughout the island, wherever Africans and their descendants lived and worked the colonial plantations. The term "*bomba*" refers to a variety of forms of *bomba* music and dance, and to the community event in which it is performed (*baile de bomba* — *bomba* dance).

Originally, *bailes de bomba* provided an important social, spiritual, and political outlet for enslaved Africans and their descendants. During *bailes de bomba*, baptisms and marriages were celebrated, and rebellions



Cuerdas de Borínquen

were organized. But dances and celebrations were only permitted during feast days and on Sundays. Don Rafael Cepeda, the “patriarch of *bomba*,” states: “The *baile de bomba* was the people’s response

to the aristocratic music of the Puerto Rican plantation owner.” The attire worn by women dancers of the *bomba* both imitated and ridiculed the plantation ladies.

Bomba music and dance are characterized by two types of call-and-response: between the solo singer and *coro* (chorus), or as a call-and-response “dialogue” between the dancer and the solo drum (called *requinto*). The solo drummer must never take his eyes off the dancer; he must be prepared to “answer,” in the language of his drum, the improvised steps and arm and body movements of the dancer. In a community *baile de bomba*, the first sound of the singer and the drums draws the crowd into a circle around them. The audience becomes the *coro*, repeating the lead singer’s refrain. The solo singer improvises the verse. Dancers take turns, either one at a time or in couples dancing to and challenging the drums.

The musical instruments in the *bomba* ensemble are called *bomba* drums (or *barriles*—barrels—because they are made from dried codfish or rum barrels, with a goatskin head). As in *plena* instrumentation, two or three drums of different sizes and pitches make up the foundation of the ensemble, which is rounded out by the *cuá* (wooden sticks that are struck on the side of the drum by another player) and *maracas* (gourd rattles).

6. Se Oye Una Voz

(“A Voice Is Heard”)

In this *bomba* the singer Marcial hears the “divine” voice of his dead sister calling to him from above:

Could it be my sister
The one that passed away?
A divine voice is heard
That called me from heaven.

7. Aclostile

The *bomba's* combination of music and dance is evident in the *bomba* titled "Aclostile." According to Marcial, the song is intended to evoke the spirit of *bomba* music, or a dedicated master of *bomba*.

The soloist begins by calling out to "Aclostile," and singing verses in recognition of the importance of this African tradition in Puerto Rico.

Aclostile, Aclostile, Aclostile, I want to play to the *bomba* rhythm
Aclostile, Aclostile, Aclostile, I want to dance to the *bomba* rhythm
Aclostile, Aclostile, Aclostile, I want to have fun with the *bomba* rhythm.

As soon as the chorus repeats the lines, the soloist begins to improvise, calling on people to dance and enjoy the *bomba*. This

is followed by a dialogue between the dancer and solo drum. It ends the same way it begins, with the soloist improvising and the chorus responding with the principal refrain.

Jíbaro Music (Country Music) Cuerdas de Borínquen

According to the noted Puerto Rican musicologist, the late Francisco López Cruz, of all the country music genres in Puerto Rico, the *seis* is "the backbone of *jíbaro* music." This is evident in the selections included in this recording, all of which are *seises*. In addition to the *seis*, the repertoire of *jíbaro* music also includes forms such as the *aguinaldo*, the *baquiné*, and the *mapeyé*.

Seis takes its name from a six-couple dance and refers to a variety of music and dance forms. Although historians have not yet agreed on the specific Old World origins of the *seis*, there is agreement that this musical form came to Puerto Rico from Spain during the time of colonization and settlement in the late 17th century. Spanish music also bears the mark of eight centuries of Moorish domination, and the influences of Arabic culture on Spanish expressive culture can be heard in Puerto Rico's musical expressions. Spanish settlers adapted a rich variety of Spanish/Arabic music styles to their new environment, with the *seis* becoming the most important genre of the Puerto Rican *jíbaro*.

A similar process of adaptation occurred with traditional Spanish

stringed instruments, which served as the basis for the development of the *bordonúa* (bass), *tiple*, and *requinto*. The *cuatro*, a variant of these string instruments, remains unique to Puerto Rico, and is most integrally associated with *jíbaro* music. It stands as a symbol of the Puerto Rican people and their music. The *cuatro*, together with the guitar and the *güiro* (scraped gourd of indigenous origin), came to form the typical *jíbaro* ensemble. Modern groups, like Cuerdas de Borínquen, have replaced the *bordonúa* with an electric bass, added bongo drums, and often feature two or even three *cuatros*.

With the exception of the *Seis Chorreao*, which is instrumental, and the improvised *cuatro* interludes, the *jíbaro* ensemble is

used to accompany the *trovador* — the improvisatory singer/poet. The melodies are characterized by short, two - to four - bar phrases. They have their harmonic basis in the tonic, dominant, and subdominant chords (I, V, IV), or what is known as a typical Andalusian harmonic progression. This progression is used to develop melodies that often reveal the Arabic presence in this music, reminding us of the Andalusian *canto jondo*. The use of the vocalizations “*le lei le lei lo lai,*” also Arabic in origin, gives the *trovador* the opportunity to organize in his mind the verses he is about to improvise.

Most *seis* verses use the *décima* poetic structure: ten lines of eight syllables each. There is a strict rhyming formula: the first line

rhymes with the fourth, fifth, eighth, and ninth; the second line rhymes with the third, sixth, seventh, and tenth. Not all *seises* in the *décima* structure are improvised; some are part of a *jíbaro* poetic repertoire, while others are “stock” phrases that may be brought into many different songs.

The *trovadores* in Cuerdas de Borínquen, Víctor Rafael Hernández and Edicelio Caraballo, are among the finest improvisers in Puerto Rico. Everyone at the Festival thrilled at their ability to make up these complex verses on the spot. But the forte of Cuerdas de Borínquen (Puerto Rican strings) as their name implies, is their masterful performance of the *cuatro*. Cuerdas de Borínquen is comprised of nine brothers and cousins all from the town of

Peñuelas. The group, organized and led by Aníbal Alvarado, is well known throughout Puerto Rico from its frequent performances at festivals, parties, and in concert settings, as well as on television and recordings. It is recognized and loved for its confident mastery of traditional styles, stunning virtuosity, and innovativeness in both vocal and instrumental technique.

The titles of *seises* and other *jíbaro* forms generally refer to the type of dance involved (such as *seis chorraeo*), the town of origin (*seis salinés*), or the harmonic structure (*seis mapeyé*) rather than to their theme or subject matter. But each song does address a specific topic, often of a philosophical kind, such as love, patriotism, freedom, and human dignity.

8. Seis Mapeyé

Seis Mapeyé, the first selection on the recording, is named for the musician who popularized it, brother Peyé (or Mapeyé). Following the instrumental introduction characteristic of this *seis*, the *trovador* borrows verses from Ramito, the most famous *jíbaro* singer of them all, to denounce the problem of racism in our society.

Today I address a subject
of great concern to me.
These are verses based
On the racial problem.

9. Seis Milonga

Some *seises* take their music from the melodies of other countries, as is the case of *Seis Milonga*. Using an Argentine melody, the singer philosophizes in five *décima*

verses on the subject of life's dialectic — the battle between good and evil.

We see how evil directs at us
His merciless attack
While on the other hand
Good gives us hope
Thus forming a balance.
We see how evil breathes
Hate against innocence
Thus paying the consequences
Of good people and evil people.

10. Seis Salinés

Seises may also take their name from the town where a particular style first became known. This is true of *Seis Salinés*, from the coastal town of Salinas on the southern coast of the island. Here the theme is the *trovador's* own imagined death, and the role of the *jíbaro* singer himself. The poet

tells us that on the day of his burial he wants a *jíbaro* ensemble with a *trovador* to improvise. He pleads with his countrymen not to abandon this vital musical art.

My people, I advise you
Once I have left you
Do not abandon this art-form
That I leave in your trust
That gave joy to the young and old
And all those that heard me.
But you must go on encouraging
And not lose the essence
And what conveys the meaning
Of a peasant improvising a song.

11. Seis Fajardeño

The following *seis* takes its name from Fajardo, a town on the east coast of Puerto Rico. In this selection Víctor Rafael and Edicelio show us another way of performing *seis*: in a *controversia*

(controversy), two *trovadores* debate an issue by trading verses and trying to outdo one another. Freedom, the theme of this *seis*, was suggested by an audience member. The final stanza says,

Oh, I adore this my land
That is my beautiful Borínquen
In Manatí we find an Eden
Full of love and happiness.
I carry its brave blood
Within me, this is the truth
And honoring its dignity
Abandon that position
Abandon colonialism
And follow the path to liberty.

12. Seis Chorreo

Jíbaro dances may go on from early afternoon long into the night, and whatever music went before, they all end with the instrumental *Seis Chorreo*. Of all the *seises* it is the

fastest, allowing couples to slide on the dance floor in fast swirls and turns. In this *seis*, the musicians of Cuerdas de Borínquen demonstrate their musical versatility, blending traditional harmonies and melodies with contemporary virtuosity. Even the dazzling solos on the *cuatros*, *güiro*, and *bongos*, of course, are fully in keeping with a tradition that relies for its life on the art and joy of improvisation.

Plena Song Texts

1. "Olguita, la del Bronx"

Chorus: ¡Ay! Olguita/la del
Bronx/un bandido allá en la
Tercera/la canoneó
Con la pistola en la mano/la
cartera le quitó/un bandido allá en
Tercera/la asaltó

Todo el mundo discutía/vida mía,
que pasó/que un bandido en la
Tercera/que la asaltó
Llegó la policía/y el bandido se
escapó/y un bandido en la
Tercera/se la llevó
¡Ay! Olguita de mi vida/cuéntame
que pasó/que un bandido me ha
robado/treinta pesos y un reloj
El domingo allá en la *plena*/todo el
mundo comentó/Belén, belén,
belén/La asaltó
No asuste, cosa buena/eso te lo
digo yo/que un bandido allá en
Tercera/me la llevó.

2. “No Tengo Amigos”

No tengo amigos/no tengo a
nadie/pero canto esta *plena*,
corazón/que manda madre. (6x)
Soy huerfanito/de padre y
madre/pero mira, mira, mira,
corazón/yo no engaño a nadie.
(2x)

Le canto a la vida/por
alegrarme/pero mira, mira, mira,
corazón/ yo tengo la llave. (2x)
¡Ay! el domingo en la *plena*/quería
cantarle/pero mira, mira, mira,
corazón/te invito al baile. (2x)
Le canto a la vida/por
alegrarme/pero mira, mira, mira
corazón/no engaño a nadie. (5x)
Grita la negra/tú bien lo sabes/pero
mira, mira, mira corazón/yo tengo la
llave.

3. “Como Suena Mi Conjunto”

Como suena mi conjunto/como
suena/Marcial Reyes y su
conjunto/tocando *plena*. (5x)

4. “Báilala Hasta Las Dos”

Báilala hasta las dos/báilala hasta
las dos/báilala hasta las dos/que a
las dos me la llevo yo.
No te asustes, negra linda/esta lo
conozco yo/pero báilada hasta las

dos/que a las dos me la voy a
llevar.
Oye Cuba de mi vida/no me olvido
dejarte/pero báilala hasta las
dos/que a las dos me la voy a
llevar.
¡Ay! el grupo de pandereta/mi pena
voy a cantar/pero báilala hasta las
dos/que a las dos me la llevo yo.
El domingo por la tarde/muchacha
te digo yo/pero báilala hasta las
dos/a las dos me la voy a llevar.
Es lo mismo hoy en la *plena*
/escúchame corazón/pero báilala
hasta las dos/a las dos me la voy a
llevar.

¡Aye! no te asustes, negra
santa/escúchame corazón/pero
báilala hasta las dos/que a las dos
me la voy a llevar.

5. “El León”

Se escapó un león/y es lógico/que
la gente salga corriendo/del

zoológico. (4x)
Oye, dicen que vino sacando
sangre/sin compasión/que tiene
colmillos bien grandes/porque es
un león, Juan Ramón. (2x)
Oye pero Pancho el cojo, señores,
ese no corrió/se trepó/en el cuello
de la girafa/y se quedó hasta
mañana.
Y to'ito el mundo corría/como en
un maratón/porque del zoológico,
mira/se escapó un león, Juan
Ramón.
¡Huye! que viene el león/huye, que
viene el león. (3x)

Bombas Song Texts

6. “Se Oye Una Voz”

Se oye una voz/se oye una voz/se
oye una voz divina/que del cielo
me llamó.
Será mi hermana/digo, que se
murió/se oye una voz divina/que

del cielo me llamó.
Que me cierren la ventana/que
canto yo/que te dice, hijo
mío/vestida de compasión.
Habla dulce, caballero/ésta te
canto yo/está cantando Marcial
Reyes/es el bravo lo digo yo.
¡Ay! será mi hermana/dice la que
se murió/se oye una voz
divina/que del cielo me llamó.

7. "Aclotile"

Aclotile, Aclotile, Aclotile, que con
la bomba quiero tocar
Aclotile, Aclotile, Aclotile, que con
la bomba quiero bailar
Aclotile, Aclotile, Aclotile, que con
la bomba quiero gozar
El domingo por la tarde se fué
para San Juan, Aclotile con la
bomba quiero tocar
Ya tu ves cosa buena, lo que es
saber repicar, Aclotile, Aclotile con
la bomba quiero tocar

El domingo allá en la bomba se
puso alla a repicar, Aclotile, Aclotile
con la bomba quiero tocar
No diga vida mía, bendita pena me
da, Aclotile con la bomba quiero
gozar.
[drum solo]
Aclotile, Aclotile, Aclotile, que con
la bomba quiero gozar.

Jibaro Song Texts

8. Seis Mapeyé

O le le lei le le le la/le le le lei le le
le la/Hoy traigo un tema
especial/hoy traigo un tema
especial/Que me tiene
preocupado/son unos versos
basados/En el problema racial/La
raza humana anda mal/La raza
humana anda mal/y su desgracia
es peor/Sabiendo que por
error/existen juicios raciales/Si ante
Dios somos iguales/el blanco y el

de color Ante Dios somos
iguales/ante Dios somos iguales/El
blanco y el de color.

O le le lei le le le la/le le le lei le le le
la/Hoy tienen ciertos estados/hoy
tiene ciertos estados
Escuelas muy importantes/y no
admiten estudiantes/Si son de color
quemado/Pero en conflictos
armados/Pero en conflictos
armados/demostrando su
valor/Pelean en nuestro honor/en
busca del comunismo/Entonces vale
lo mismo/entonces vale lo mismo/El
blanco y el de color.

O le le lei le le le la/le le le lei le le le
la/Melchor con su piel
oscura/Melchor con su piel
oscura/Fue a Belén, adoró al
Niño/allí le brindó cariño/Abnegación
y ternura/Judas, según la
escritura/Judas, según la

escritura/siendo blanco fue un
traidor/Que vendió a su profesor/y lo
entregó con un
beso/Desprestigiando con eso/el
blanco y el de color/Desprestigiando
con eso/desprestigiando con eso/El
blanco y el de color.

O le le lei le le le la/le le le lei le le le
la/Hace poco que un galeno/hace
poco que un galeno
Un hombre blanco operó/y en el
pecho el injertó/El corazón de un
moreno/ese corazón ajeno
Ese corazón ajeno/que trasplantó
ese doctor/Quién sabe si a lo
mejor/continúen sus latidos/
Manteniendo más unidos/el blanco y
el de color/Manteniendo más
unidos/manteniendo más unidos/El
blanco y el de color.

9. Seis Milonga

¡Ay! Yo me puse a meditar/en las
cosas de la vida/Yo me puse a

termine todo/que quede en el
cementerio/ya no existirá el
criterio/que me sirvió de
acomodo/y como no habrá ningún
modo/de seguirme
presentando/este verso estoy
grabando/para dejar con mi
rima/el recuerdo en la tarima/de
un *jíbaro* improvisando/el recuerdo
en la tarima/de un *jíbaro*
improvisando.

Y yo sé que mis familiares/sufrirán
porque me quieren/cuando
escuchen que me hieren/criticando
mis cantares/y cuando en fiestas
populares/escuchen a otro
cantando/ellos estarán
pensando/en dónde estará el
cantor/que simbolizó el valor/de un
jíbaro improvisando.
Pueblo mío, yo te aconsejo/que al
marchar para dejarte/no
abandones este arte/que a tu

cuidado yo dejo/que alegró al
chico, al viejo/y al que me estuvo
escuchando/más debes de ir
fomentando/y no dejar sucumbir/lo
que recoge el sentir/de un *jíbaro*
improvisando/lo que recoje el
sentir/de un *jíbaro* improvisando.

11. Seis Fajardeño — Controversia

(Víctor) ¡Ay! siempre he soñado
ser libre/siempre he soñado ser
libre/allá en mi pequeño lar/vine de
vez a cantar/de muchísimo
calibre/y dejando que mi voz
vibre/con respeto y seriedad/y
honrando su dignidad/su prestigio y
gallardía/hoy está la patria mía/en
pos de su libertad/hoy está la patria
mía/en pos de su libertad/hoy está
la patria mía/en pos de su libertad.

(Edicelio) Con amor y frenesí/con
amor y frenesí/te brindo un verso,

mi hermano/y de ser un
borincano/estoy orgulloso sí/si mi
patria para mí/me brinda
sinceridad/ella brinda su
amistad/para los otros países/y si
miran sus matices/en pos de la
libertad/siempre llevan sus
matices/en pos de la libertad.

(Víctor) ¡Ay! no aplaudo la
esclavitud/¡Ay! no aplaudo la
esclavitud/más la condeno,
señor/porque soy un
trovador/que Dios le dió por
virtud/predicar en su inquietud/en
toda una eternidad/y a toda
capacidad/le pido que no se
asombre/si ven cómo lucha un
hombre/en pos de su libertad/si
ven cómo lucha un hombre/en
pos de su libertad.

(Edicelio) Abandona ese paraje.
(Víctor) Abandona el coloniaje.
(Edicelio) En pos de la libertad.

PUERTO RICO
en WASHINGTON

CREDITS:

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ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books, and a variety of other educational projects.

The Smithsonian Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian

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You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, and Paredon recordings are all available through:

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For further information about all the labels distributed through the Center, please consult our internet site (<http://www.si.edu/folkways>), which includes information about recent releases and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on Data Base Search).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com



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