

Raíces Latinas: Smithsonian Folkways Latino Roots Collection

Compiled and annotated by Daniel Sheehy
SFW CD 40470 © 2002 Smithsonian Folkways Recordings

Featuring some of the finest Latino roots music the Smithsonian Folkways archive has to offer from such artists as Nati Cano's Los Camperos, Luiz Bonfá, and Cuarteto Patria and Company Sugundo (*Buena Vista Social Club*), this specially priced CD brings you to a Latino sound world beyond the conventional! Much like Rock n Roll, Latino music evolved from folk traditions. *Raíces Latinas* is a celebration of these Amerindian, African and European influences in music of Latino heritage and a representation of the lively creativity that gives birth to the music of the Americas. Including Latino roots music from the Caribbean to the Andes and from Brazil to the American Southwest, *Raíces Latinas* invites you to discover the music behind La musica!

1. **Un Gigante Que Despierta (An Awakening Giant)** *Nueva canción* from Nicaragua 4:02
2. **Bailecitos (Little Dances)** Andean dance 3:09
3. **Apágame la Vela (Put Out My Candle)** *Merengue* from Dominican Republic 4:48
4. **Brisas del Pamplonita (Breezes of the Pamplonita)** *Bambuco* from Colombia 2:11
5. **Seis Mapeyé** *Jibaro* music from Puerto Rico 6:18
6. **Canção do Orpheo (Song of Orpheus)** Brazilian *bossa nova* 2:26
7. **Los Arrieros (The Muleteers)** *Son jalisciense*, Mexican mariachi 4:43
8. **Danza de los Negros (The Dance of the Blacks)** folk dance from Perú 2:04
9. **Yo Canto en el Llano (I Sing on the Plain)** Cuban *son* 5:02
10. **Pipil Polka** from El Salvador 1:44
11. **Las Naranjas (The Oranges)** Chilean *tonada* 2:53
12. **Two marimbas playing in front of the church** from Guatemala 2:17
13. **La Sicodélica (The Psychedelic)** Polka by South Texan *conjunto* 2:43
14. **Adiós, Berejú** *Curralao bambuco*, marimba from Buenaventura, Colombia 3:06
15. **Paranáê** *Capoeira angola* from Salvador, Brazil 3:14
16. **El Paseadito (The Little Stroll)** *Chotis* (schottische) from New Mexico 2:21
17. **La Pájara Pinta** Children's folksong 0:55
18. **Corrido de Joaquín Murrieta** *Corrido* from the Arizona-Sonoran borderland 4:33
19. **El Choclo (The Ear of Corn)** *Tango criollo* from Argentina 1:54
20. **Las Leyendas de Grecia (The Legends of Greece)** *Rumba guaguancó* from Cuba 7:18

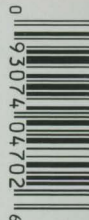


Smithsonian Folkways Recordings

www.folkways.si.edu



Center for Folklife and Cultural Heritage | 750 9th Street NW, Suite 4100 | Smithsonian Institution |
Washington DC 20560-0953 | SFW CD 40470 | © 2002 Smithsonian Folkways Recordings





Raíces Latinas: Smithsonian Folkways Latino Roots Collection

Compiled and annotated by Daniel Sheehy
SFW CD 40470. ©© 2002 Smithsonian Folkways Recordings

1. **Un Gigante Que Despierta (An Awakening Giant)** *Nueva canción* from Nicaragua 4:02
2. **Bailecitos (Little Dances)** Andean dance 3:09
3. **Apágame la Vela (Put Out My Candle)** *Merengue* from Dominican Republic 4:48
4. **Brisas del Pamplonita (Breezes of the Pamplonita)** *Bambuco* from Colombia 2:11
5. **Seis Mapeyé** *Jíbaro* music from Puerto Rico 6:18
6. **Canção do Orpheo (Song of Orpheus)** Brazilian *bossa nova* 2:26
7. **Los Arrieros (The Muleteers)** *Son jalisciense*, Mexican mariachi 4:43
8. **Danza de los Negros (The Dance of the Blacks)** folk dance from Perú 2:04
9. **Yo Canto en el Llano (I Sing on the Plain)** Cuban *son* 5:02
10. **Pipil Polka** from El Salvador 1:44
11. **Las Naranjas (The Oranges)** Chilean *tonada* 2:53
12. **Two marimbas playing in front of the church** from Guatemala 2:17
13. **La Sicodélica (The Psychedelic)** Polka by South Texan *conjunto* 2:43
14. **Adiós, Berejú** *Currulao bambuco*, marimba from Buenaventura, Colombia 3:06
15. **Paranaê** *Capoeira angola* from Salvador, Brazil 3:14
16. **El Paseadito (The Little Stroll)** *Chotis* (schottische) from New Mexico 2:21
17. **La Pájara Pinta** Children's folksong 0:55
18. **Corrido de Joaquín Murrieta** *Corrido* from the Arizona-Sonoran borderland 4:33
19. **El Choclo (The Ear of Corn)** *Tango criollo* from Argentina 1:54
20. **Las Leyendas de Grecia (The Legends of Greece)** *Rumba guaguancó* from Cuba 7:18

**This project has received support from the Latino Initiatives Fund, administered by the
Smithsonian Center for Latino Initiatives.**

Introduction

Latino music—music of North American Latinos and of their heritage in Latin America—is both old and new. Music from Spain found a new home in the American Southwest around 1600, as adventurers, clerics, and settlers arrived at what is now New Mexico. In the mid 19th century, by the Gadsden Purchase, the United States acquired a portion of what had been Mexico. It also inherited centuries-old traditions of song and instrumental dance music. Puerto Rico joined the American cultural body politic following its separation from Spain, in 1898. Throughout the 20th century, professional Puerto Rican musicians freely migrated to U.S. urban centers—New York City in particular—where they had a major impact on popular dance music while keeping in touch with the deeply rooted traditions of their island homeland. The popularity of Cuban-inspired dances such as the rhumba and the mambo attracted Cuban musicians from the 1930s onward, and the exodus spurred by the Cuban Revolution of 1959 made people of Cuban ancestry the third most populous Hispanic group in the United States.

The 20th century brought waves of immigration from throughout Latin America. Economic opportunity drew some, and civil strife drove others northward. By 2000, Hispanics—more than 35 million of them—had become the largest minority population in the United States, which in effect constituted one of the largest “Latin American” countries of the hemisphere, nearly as populous as Colombia or Argentina. The geographic proximity of Mexico, the availability of modern air travel to all Latin American countries, and continued high levels of immigration allow Latinos of all generations to keep close ties with the nations and cultures of their heritage. At the same time, Latinos increasingly act as a major force in U.S. cultural, social, and economic life. Their public school population is on the forefront of this trend, and its growing numbers in the national heartland prove the growing Latino presence far beyond the urban centers of the West and East coasts. The largest gains in Hispanic classroom enrollment between 1990 and 1997 were in Arkansas, Nebraska, North Carolina, Florida, Alabama, Oregon, Oklahoma, Nevada, Idaho, Kentucky, and Kansas.

Music holds a central place in Latino cultural life, and the extent of Latinos’ musical activity in North America mirrors their large numbers and the complexity of their cultural makeup. Nearly two-thirds of Latinos in the U.S.—about 21 million—claim Mexican ancestry. Puerto Rico’s status as a commonwealth within the U.S. allows strong ties between mainland Puerto Ricans and the island stronghold of their musical heritage. The 1980 Mariel boatlift from Cuba brought with it a renewal of Afro-Cuban music in the United States. Central Americans of many nations fleeing poverty and civil war in the latter part of the 20th century have reconstituted their cultures in urban community clusters throughout North America, and their shared musical interests have been a major social rallying force. Small but fast-growing Latino communities in Canadian cities are often most visible through their public musical performances.

For more than five centuries, Latin America has been a lively mix of hundreds of Amerindian cultures, Europeans from Spain and beyond, slave laborers and their descendants from many African regions and ethnic backgrounds, and other arrivals from abroad, producing one of the world’s richest cauldrons of musical creativity. As this massive musical mix extends its reach northward, and Latinos stake their claim to a piece of the multicultural heritage, new forms of musical expression emerge, and older forms increasingly assume the role of cultural symbol. This recording offers a sampling of music from the Smithsonian Folkways collection. These tracks represent many of the musical traditions cherished by Latinos and non-Latinos alike.

Smithsonian Folkways and Latino Roots Music

Smithsonian Folkways Recordings is both a nonprofit recording label and a “museum of sound.” It includes six other labels and a collection of historically significant master recordings, documentation, and artifacts. Our mission is to connect people through music, creating and sharing knowledge about and through music. Since its beginnings, in 1987,

as part of the Smithsonian Institution's Center for Folklife and Cultural Heritage, Smithsonian Folkways Recordings has issued around 250 recordings, presenting "roots music" from the United States, late 20th-century musical expressions by singer-songwriters, and a wide-ranging selection of music from throughout the world. Many of these newly published recordings are reissues or expanded versions of earlier releases from the labels in the collection: Folkways Records, Cook, Dyer-Bennet, Monitor, Paredon, and Fast Folk. Viewed together, the seven labels, representing more than 3,100 recordings with more than 40,000 tracks, reflect the visions of their leaders and certain musical, cultural, and social currents of U.S. society during their time. All of these recordings are available to the public, in the form of commercially packaged compact discs or custom-made CD-R reproductions of the originals. The entire Smithsonian Folkways collection may be accessed through our website, www.folkways.si.edu.

Moses Asch, who founded Folkways Records in 1948, was driven by a desire to give "people's music" a voice in mainstream U.S. culture. At a time when such music was nearly unavailable through the commercial music market, he began to publish recordings of music of minority populations of the United States and from many parts of the world. Folkways Records became a model for numerous other "roots" and "world-music" labels that followed. Many Folkways Records releases, especially during the increased prominence of Latin American culture in the 1960s and 1970s, were of Latino music. Emory Cook, a pioneer of sound technology in the 1950s, committed Mexican music to tape using the best techniques available to him and his label, Cook Records. Barbara Dane, the pioneer of the Paredon label, had a special interest in socially conscious Latino musical expression during the 1970s and 1980s.

The Monitor label, led by Michael Stillman and Ruth Rubin, released many recordings of prominent Latin American folk-musical expression. Smithsonian Folkways Recordings parlayed presentations by Latino musicians at the annual Smithsonian Folklife Festival into several more recent recordings. The entire collection holds more than 180 sets of recordings of music from Latin America and North American Latino communities, recorded over the second half of the 20th century.

Raíces Latinas draws on the Smithsonian Folkways collection to offer a glimpse of the wealth of musical expression at the root of Latino heritage. The musical selections reveal both the importance of Amerindian, African, and European contributions to music of Latino heritage, and the constant and lively creativity that marks music of the Americas.

Salvadoran Pipil Indian accordionist Francisco Tepas accompanies his Spanish-language song. The song "La pájara pinta" (The Spotted Bird), sung with guitar accompaniment by Suni Paz, shows the enduring strength of the pan-Latino children's musical tradition. An Afro-Cuban *rumba guaguancó* showcases one of the most strongly African "drum cultures" of the Americas. *A seis mapeyé* brings the late Renaissance Spanish ten-line *décima* verseform to life in the music of a Puerto Rican *jíbaro* ("country") ensemble. A New Mexican *chotis* (schottische), played with violin, *vihuela* (guitar), and *guitarrón* (bass), underscores the continued presence of 19th-century instrumental dance music. The Uruguayan *milonga*, played on the large *bandoneón* accordion, hints at the impact of 20th-century Italian immigration on South American music. Chilean singer-folklorist Rolando Alarcón reminds us of the historical importance of rural traditional music to the urban Latino folksong movement. Brazilian guitarist Luiz Bonfá's rendition of his song of Orpheus points to the international impact of Brazilian music. The Texas-Mexican *polca* "La Sicodélica" represents one of the most vital regional musical traditions in the U.S., the accordion-driven *conjunto tejano*. The corrido "story song" about Joaquín Murrieta from the Arizona-Sonoran border region and the complex *son* "Los Arrieros" by Mariachi Los Camperos de Nati Cano illustrate the heritage shared by Mexico and a goodly portion of the southwestern United States.

Each track on this album represents an entire, unique tradition of Latino roots music. Even so, it is nevertheless merely an introduction, an invitation to experience a much larger world of Latino musical creation.

Daniel Sheehy, Director and Curator
Smithsonian Folkways Recordings

1. Un Gigante Que Despierta (An Awakening Giant)

(Luis Enrique Mejía Godoy)

Nueva canción

Luis Enrique Mejía Godoy and Grupo Mancotal. From *Un Son para Mi Pueblo: Songs from the New Nicaragua* (1983), Paredon 1048.



The *Nueva Canción* (New Song) movement in Nicaragua in the post-Somoza era of the 1980s tapped the popularity of the pan-Latin American movement of fashioning new songs with a sociopolitical purpose, combining folkloric musical elements, urban musical sensibilities, and texts that urged action. Luis Enrique Mejía Godoy was perhaps the most prominent Nicaraguan composer, performer, and proponent of the *nueva canción* in Nicaragua. He and Grupo Mancotal sang in support of the Sandinista regime, the national literacy campaign, and self-empowerment. This piece, which he authored and recorded, lauds the emerging unity and socioeconomic progress of geographically isolated populations of the Atlantic coastal region, including the Miskito, Sumo, and Rama indigenous groups and English-speaking Afro-Caribbean descendants of the English colony there. In keeping with the theme, the music blends the sounds of calypso and the Afro-Cuban *son* into a contemporary *nueva canción*.

2. Bailecitos (Little Dances)

Bailecito

Segundo Castro and His Trovadores de Angaco (Argentina): Una Ramos, *quena*; Facio Santillán, *quena*; Julio Carrizo, *charango*; Héctor Saleme, *bombo*; Segundo Castro, guitar. From *Argentine Dances, Vol. 1: Folk Dances and Dance Songs of Argentina* (1958), Folkways 8841. Notes by Luis Bartonomé. Dance notes and descriptions by Ronnie Lipner and Stu Lipner.



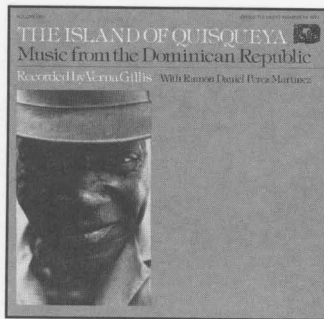
Since 1958, when this recording was released, the sound of the *quena* (cane notched flute), *charango* (small guitar fashioned from an armadillo shell), *bombo* (two-headed "bass" drum), and guitar has spread far from its Andean home. For many, it was the signature sound of the *nueva canción* "new song" movement of the 1960s through the 1990s. The *bailecito*, with origins in Bolivia and northern Argentina, is a principal genre of music played by such a group. It is danced by a couple with handkerchief in hand, moving around each other in traditional patterns that take cues from the fixed form of the music. At the beginning of each dance repetition, a musician yells *adentro* ("into it!")

3. Apágame la Vela (Put Out My Candle)

(Bienvenido Brens)

Merengue

Nicolá Gutiérrez, accordion; Porfirio Rosario, *güiro*; Santo Peña, *tambora*. From *The Island of Quisqueya: Music from the Dominican Republic, Vol. 1* (1976), Folkways 4281. Recorded by Verna Gillis with Ramón Daniel Pérez Martínez. Compiled and annotated by Verna Gillis.



This roots version of the *merengue*, an immensely popular dance form in the pan-Latino world, especially during the 1990s, is typical of the folk-*merengue* tradition of the Dominican Republic. Emerging from the Cibao region, the *merengue cibaño* spread throughout the country and beyond, particularly to Dominicans and other Latino communities of the northeastern United States. The ensemble typically comprises a small, one- or two-row button accordion, a rasp called the *güiro* (if made from a calabash gourd; *güira*, if made of metal), and a *tambora* (small, barrel-shaped drum, placed across the lap). A saxophone may join the accordion in playing the melody. This *merengue* was recorded in the capital city of Santo Domingo.

4. Brisas del Pamplonita (Breezes of the Pamplonita)

Bambuco

Los Gavilanes. From *Music of Colombia* (1954), Folkways 6804. Recorded, compiled, and annotated by Andrew H. Whiteford. Recorded in 1951 in Popayán, Department of Cauca in southwestern Colombia.



Composed by Elías M. Soto (1858-1944), this *bambuco* takes its name from the Pamplonita River in northern Colombia. The *bambuco* is one of the most popular forms of Colombian folk dance. This rendition is by a *chirimía*, a musical group composed of a cane flute, an ocarina, wooden drums struck with one padded stick and one unpadded stick on their leather heads and wooden sides, *carrascas* (gourd rasps), maracas, and triangles. The *chirimía* ensemble takes its name from an oboe imported from Spain in the 16th century and used historically in this type of group. It is customarily heard during the Christmas season, enlivening celebrations and parading through the streets. At the time of the recording, Los Gavilanes enjoyed a reputation as the best *chirimía* in Cauca Department, located in the central and western Andean cordillera of Colombia.

5. Seis Mapeyé

Jíbaro

Cuerdas de Borínquen ensemble from Puerto Rico. Aníbal 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. From *Puerto Rico in Washington: Marcial Reyes y sus Pleneros and Cuerdas de Borínquen* (1996), SFW CD 40460. Produced by René López, annotated by Jorge Pérez-Rolón, René López, and Juan Flores. Recorded live at the 1989 Smithsonian Folklife Festival.



Música jíbara (*jíbaro* music) is strongly rooted in the Hispanic musical tradition implanted in Puerto Rico in colonial times and shaped over centuries by rural people, known as *jibaros*, into a unique sound that today is a major symbol of Puerto Rican identity. The *seis* and the *aguinaldo* are the basic categories of traditional *jíbaro* song, accompanied by the string and percussion ensemble led by the *cuatro*, a metal-stringed guitar with ten strings arranged in five courses. There are many kinds of *seises*, each distinguished by a certain chord sequence, melody, tempo, and/or other musical trait. Most of them, though, center on the singing of the *décima*, a ten-line poetic stanza with a fixed rhyme scheme. The *seis mapeyé*, a slower-tempo seis, is often the vehicle for improvising texts on topical subjects. Portions of this text, however, were borrowed from the famous Puerto Rican singer Ramito, and speak to the problem of racism.

6. Canção do Orpheo (Song of Orpheus)

(Luiz Bonfá)

Bossa nova

Luiz Bonfá, guitar. From *Luiz Bonfá Guitar of Brazil* (1959), Cook 1134.



The late guitarist Luiz Bonfá was a talented, innovative Brazilian guitarist-composer whose music vaulted to international renown following its inclusion in the 1959 film *Black Orpheus*. This performance of his own composition “Song of Orpheus” shows the style and sensibilities he brought to his music, and is a milestone in the evolution of Brazilian music.

7. Los Arrieros (The Muleteers)

(Silvestre Vargas-Rubén Fuentes/
Peer International, BMI)

Son jalisciense

Mariachi Los Camperos de Nati Cano.
From *¡Viva El Mariachi! Nati Cano's
Mariachi Los Camperos* (2002),
SFW CD 40458.



The sound of the Mexican *mariachi* ensemble, comprising violins, two trumpets, a *viuela* (small guitar), a *guitarrón* (bass), a six-stringed guitar, and, occasionally, a harp, is one of the most celebrated and familiar in Latin America. Mariachi groups have been active north of the Mexican border since before the 1950s. Mariachi Los Camperos, led by violinist Natividad Cano, was formed in the early 1960s in Los Angeles. It is a *mariachi de lujo*, a group with a full complement of five to six violins and the other instruments listed above. Based in the Los Angeles restaurant La Fonda de los Camperos, the group tours widely and often accompanies renowned singers such as Linda Ronstadt. "Los Arrieros" is considered one of the most technically challenging of the intensely rhythmic *sones jaliscienses*. The *son* is a rhythmically vigorous genre of music at the core of the traditional mariachi repertoire. *Jalisciense* refers to the west Mexican state of Jalisco, where much of the mariachi tradition is concentrated.

8. Danza de los Negros (The Dance of the Blacks)

Folk dance from Perú

Performed by the Banda "Señor Cautivo"
during the Bajada de Reyes festival in
the town of Narihualá, district of
Catacaos, Piura province, Perú,
5 January 1994. From *Traditional Music
of Perú 8: Piura*. Smithsonian Folkways
Recordings SFW 40451.



During the 19th century, brass bands proliferated throughout Latin America. In some regions, the *banda* became the foremost musical representative of local tradition. In Piura province of northern coastal Perú, this *banda* enlivens the festivities preceding Three Kings Day (January 6). This melody accompanies a ritual dance that satirizes a variety of characters within regional society: blacks, a wealthy *hacendado* landowner, his *chola* (indigenous woman), a doctor, a lawyer, and others.

9. Yo Canto en el Llano (I Sing on the Plain)

(Lorenzo Hierrezuelo-Francisco
Repilado/Hadem Music Corp.,
BMI-SGAE)

Son

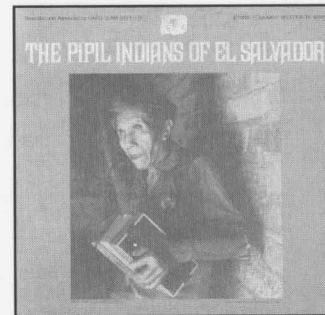
Cuarteto Patria y Compay Segundo:
Eliades Ochoa Bustamante, guitar, vocals;
Benito Magaña, guitar, vocals;
Joaquín Emilio Solórzano, percussion;
Armando Machado, bass; Francisco
Repilado Muñoz (Compay Segundo),
cuatro, vocals. From *Cuba in
Washington* (1997), SFW CD 40461.
Recorded live at the 1989 Smithsonian
Folklife Festival. Produced by René López.



Popularized in New York through visits by the influential Trío Matamoros in the 1930s through the 1950s, the Cuban *son* became a cornerstone in the rise of Latino popular music in the United States. Compay Segundo, a key figure in the evolution of the *son*, and one of the most revered figures in the history of Cuban popular music, has enjoyed a renewal of fame in recent years through his role in the film and recording *The Buena Vista Social Club*. Compay Segundo is heard on this track performing with Cuarteto Patria, a group of younger Cuban musicians dedicated to the *son* tradition.

10. Pipil Polka

Francisco Tepas, accordion and vocal.
From *Pipil Indians of El Salvador*
(1983), Folkways 4244. Recorded,
compiled, and annotated by David
Blair Stiffler.

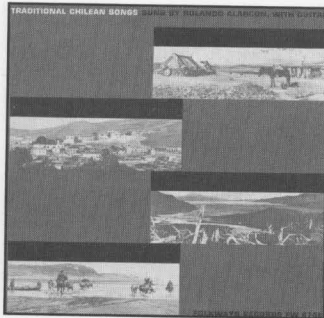


Indian culture in El Salvador has been all but forgotten. Around 1980, in the area around the city of Izalco, remnants of the Pipil Indian culture remained, though over the preceding centuries it had mixed with more Hispanic and *ladino* (non-Indian) elements. Francisco Tepas, of the nearby town of Nahuizalco, was one of the few remaining speakers or singers of the Pipil Nahuatl language. On this track, he plays what was probably a piece intended for use in ceremonial or festival situations.

11. Las Naranjas (The Oranges)

Chilean *tonada*, or song

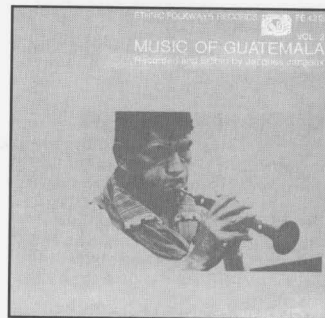
Rolando Alarcón, voice and guitar.
From *Traditional Chilean Songs* (1960),
Folkways FW 8748.



Rolando Alarcón traveled throughout his native Chile, studying many regional traditions of folk music and dance. He and his ensemble, Conjunto Cuncumén, became renowned representatives of Chilean folklore, touring Europe, South America, and the United States. On this track, Alarcón performs alone, singing a *tonada*, a song meant to be listened to, not danced. The piece is from central Chile, and features a version of *guitarra afinada traspuesta*, specially tuned guitar. The drone effect of the open tuning adds to the melancholic character of the song: "So many ripe oranges, so many lemons on the ground. So many beautiful girls, so many single men.... For all those present, orange rind. Love has me crazy, lost, and without hope."

12. Two marimbas playing in front of the church

From *Music of Guatemala*, Vol. 2
(1973), Folkways 4213. Compiled
and annotated by Jacques Jangoux.
Recorded in 1964.

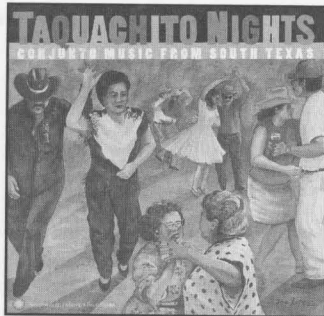


Guatemalans consider the marimba their national musical instrument. Almost certainly of African origin because of its resemblance to African instruments, the marimba today is more closely associated with Indian and *ladino* (mestizo) populations. Here, a two-marimba ensemble—one instrument played by four musicians, the other by three—is heard outside the church of the Chuj Indian village of San Mateo Ixtatán, located in the western Guatemalan highlands, during the patron-saint celebration for Saint Matthew, 18–22 September 1964.

13. La Sicodélica (The Psychedelic) Polka

Conjunto tejano

Ernesto Guerra y su Conjunto.
From *Taquachito Nights: Conjunto Music from South Texas* (1999), SFW CD 40477. Produced by Cynthia Vidaurri and Pete Reiniger. Notes by David Champion, Ramón de León, and Cynthia Vidaurri. Recorded live at the Narciso Martínez Cultural Arts Center Conjunto Festival in September 1998.

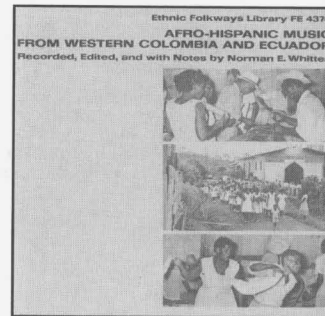


The accordion-driven *conjunto tejano* (Texas-Mexican combo) has become a major icon of regional American identity. The polka vogue of the late 19th century caught on in Mexico and South Texas, and was heightened in Texas by the arrival of German, Czech, and Polish immigrant communities. A main borrowing was the button accordion. During the 20th century, a distinctive style of Tejano accordion playing evolved, as did a slower fashion of polka with the *tacuachito*, a gliding dance step thought to resemble the movements of the *tacuache* (opossum). One such Tejano accordion technique, the *jorgoneo* (gurgle), may be heard on this selection.

14. Adiós, Berejú

Currulao bambuco

From *Afro-Hispanic Music from Western Colombia and Ecuador* (1967), Folkways 4376. Recorded, compiled, and annotated by Norman A. Whitten, Jr. Recorded in Buenaventura, Colombia.



Unlike Mexican and Central American marimba traditions, this marimba music is little known outside its native region, the Pacific coastal lowlands of Colombia and Ecuador. As early as the 16th century, African slave laborers had migrated to this hot, rainy forest region, and over time they evolved distinctive cultural and musical traditions. In contrast to the marimbas of Mexico and Central America, their marimba has a row of 18 to 26 bars suspended from the rafters of a "marimba house," a thatched pile house of bamboo or wood. The *currulao* is a "marimba dance," and the *bambuco* is the most common type of *currulao*.

15. Paranaê

Capoeira angola

Grupo de Capoeira Angola Pelourinho.
From *Capoeira Angola from Salvador, Brazil* (1996), SFW CD 40465.
Annotated by Greg Downey. Recorded in August 1994 in Salvador Bahia, Brazil.

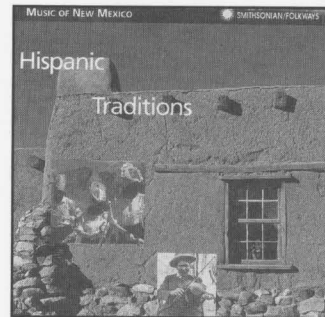


Capoeira angola is an Afro-Brazilian martial art and dance form with a distinctive musical accompaniment and song repertoire. As the title implies, it derives from practices brought from Central Africa by enslaved laborers during colonial times. Dancers pair off and execute graceful movements of attack and defense. The music sets the tone, prodding them on or calming them down as needed. Of central importance is the *berimbau*, a musical bow made of *beriba wood*. It has a single steel string pulled from the sidewall of a car tire, a hollow gourd tied to the bow and used as a resonator, and a small wicker rattle held in the hand with a small stick used to strike the string. The Grupo de Capoeira Angola Pelourinho's orchestra consists of three *berimbaus* tuned to different pitches, two *pandeiros* (tambourines), a *reco-reco* (notched bamboo scraper), and an *atabaque* (tall drum). The song title refers to Paraná, the name of a state and the river that marks the boundary between Brazil and Paraguay.

16. El Paseadito (The Little Stroll)

Chotis (Schottische)

Los Reyes de Albuquerque. Roberto Martínez, *vihuela*; Lorenzo Martínez, violin; Angela Pérez, violin; Miguel Archibecque, guitar; Isidro Chávez, *guitarrón*. From *Music of New Mexico: Hispanic Traditions* (1992), SFW CD 40409. Produced by Howard Bass; notes by James K. Leger and Enrique R. Lamadrid. Recorded in Albuquerque, New Mexico, 1991.

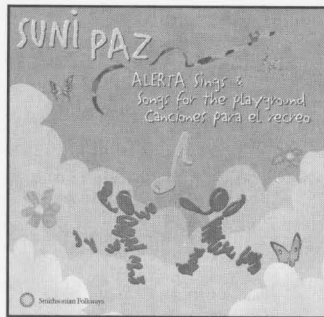


The region overlapping a portion of northern New Mexico and southern Colorado is home to a regional Hispanic musical tradition. In some ways, this musical community is part of the sphere of influence of Mexican music, and it simultaneously reflects its unique history at the margins of colonial Mexico and, later, as part of the United States. Committed representatives of their regional music, Los Reyes de Albuquerque (The Kings of Albuquerque) perform widely throughout New Mexico in cultural programs. The 19th-century popularity of the European schottische (here the musicians call it *chotis*) left its mark in many musical circles. In New Mexico, it has become less a social dance and more a cultural relic to celebrate "heritage" and be enjoyed for its musical charm.

17. La Pájara Pinta (The Spotted Bird)

Children's folksong

Suni Paz, guitar and voice. *Alerta Sings & Songs for the Playground: Canciones para el Recreo* (2000), SFW CD 45055.



“La Pájara Pinta” (The Spotted Bird) is one of the most widely known children’s songs, sung by people of many Latino backgrounds. Suni Paz, originally from Argentina, has for decades enjoyed popularity in the United States as a professional folksinger with a great knowledge of the Latino children’s song repertoire. As long as Spanish continues to be spoken, children’s folksongs such as this one will be among the most lasting aspects of Latino musical heritage.

18. Corrido de Joaquín Murrieta

(Filipe Valdez Leal-Jorge Sánchez/
Peer International, BMI)

Luis Méndez, vocal and guitar;
Guadalupe Bracamonte, guitar.
From *Heroes and Horses: Corridos of the Arizona-Sonoran Borderland* (2002), SFW CD 40475. Recorded, compiled and annotated by James Griffith. Recorded in March 1995 in Caborca, Sonora.



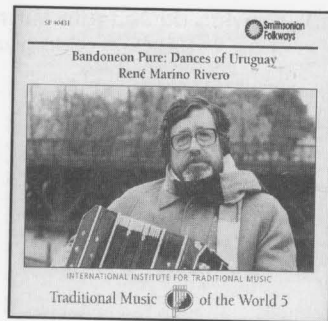
The *corrido* “story song” has for over a century served as an oral “newspaper,” a narrative text set to a spare musical accompaniment and straightforward melody that background the song’s focus, the storyline. This *corrido* honors the actions of Joaquín Murrieta, a legendary figure, who moved to California from the Mexican state of Sonora during the years of the Gold Rush in the mid-19th century. After Anglo vigilantes had killed his wife, he took revenge on the perpetrators, eventually becoming a symbol of Latino resistance to cultural and economic oppression by forces of Anglo society.

19. El Choclo

(Angel Villodo)

Tango criollo

René Marino Rivero, *bandoneón*.
From *Bandoneón Pure: Dances of Uruguay: René Marino Rivero* (1993),
SFW CD 40431. Recorded by Tiago
de Oliveira Pinto of the International
Institute for Traditional Music (Berlin).
Annotated by Maria Dunkel.



"El Choclo" (the ear of corn) is one of the most internationally famous of the *tangos criollos*, historically associated with the La Plata region of South America, comprising Argentina, Paraguay, and Uruguay. The melody dates from before 1905. Closely linked to the tango tradition is the *bandoneón*, a 142-pitch button accordion. This selection is performed by René Marino Rivero of Tacuarembó, Uruguay, a devotee of the "pure," natural *bandoneón* sound, and of the repertoire and playing style of his native Tacuarembó region.

20. Las Leyendas de Grecia (The Legends of Greece)

Rumba guaguancó

Grupo AfroCuba de Matanzas.
From *Cuba in Washington* (1997),
SFW CD 40461. Compiled and
annotated by René López and
others. Recorded in 1989 at the
Smithsonian Folklife Festival.



This *rumba guaguancó* is typical of a deeply Afro-Cuban musical tradition: the *rumba* emerged around the turn of the 20th century as a principal form of Afro-Cuban music and dance. In the second half of the century, its rhythmic character and patterns, that of *guaguancó* in particular, became an important part of the rhythmic foundation of popular dance music eventually called salsa. Grupo AfroCuba de Matanzas hails from Matanzas Province, Cuba, travels widely, and has itself become a symbol of its nation's musical heritage. This track was recorded during a live performance at the Smithsonian Folklife Festival, held on the National Mall in Washington, DC.

For Further Enjoyment and Education

The recordings on the Smithsonian Folkways Recordings compact discs from which this sampler is drawn include descriptive liner notes on the musical tradition represented, with suggestions for further listening and/or reading. The recordings reproduced from the historic Folkways Records, Cook, and Paredon labels in the Folkways collection have descriptive liner notes that vary in amount of detail, copies of which are supplied with the custom reproduced recording. All recordings may be purchased through our website www.folkways.si.edu or by calling our toll-free number, 1-800-410-9815.

The following publications provide an introduction to Latino roots music of North America and Latin America:

Koskoff, Ellen, ed. 2001. *The United States and Canada*. The Garland Encyclopedia of World Music, 3. New York and London: Garland Publishing Inc.

Olsen, Dale A., and Daniel E. Sheehy, eds. 1998. *South America, Mexico, Central America, and the Caribbean*. The Garland Encyclopedia of Music, 2. New York and London: Garland Publishing Inc.

Sadie, Stanley, ed. 1980. *The New Grove Dictionary of Music and Musicians*. 20 vols. London: MacMillan.

Schechter, John M., ed. 1999. *Music in Latin American Culture: Regional Traditions*. New York: Schirmer Books.

Stone, Ruth M., ed. 2000. *The Garland Handbook of Latin American Music*. New York and London: Garland Publishing.

Credits

Compiled, annotated, and produced by Daniel Sheehy
Associate producer Russell Rodríguez
Research assistance by Melissa Morales
Mastered by Pete Reiniger
Production supervised by Daniel Sheehy and D. A. Sonneborn
Production coordinated by Mary Monseur
Production assistance by Carolina Santamaría
Editorial assistance by Jacob Love
Design and layout by BAD Studio, Atlanta, GA
Additional Smithsonian Folkways staff: Judy Barlas, manufacturing coordinator; Carla Borden, editing; Richard Burgess, marketing director; Lee Michael Demsey, fulfillment; Betty Derbyshire, financial operations manager; Sharleen Kavetski, mail-order manager; Helen Lindsay, customer service; Margot Nassau, licensing and royalties; John Passmore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing and radio promotions; Stephanie Smith, archivist; Norman van der Sluys, audio-engineering assistant.

ABOUT SMITHSONIAN FOLKWAYS RECORDINGS

Folkways Records was founded by Moses Asch 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 by special order on high-quality audio cassettes or CDs. Each recording includes 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 produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

Smithsonian Folkways Recordings Mail Order
750 9th Street, NW, Suite 4100,
Washington, DC 20560-095
phone 1 (800) 410-9815 (orders only), fax 1 (800) 853-9511 (orders only)
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the center, please consult our Internet site (www.folkways.si.edu), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search). To request a printed catalogue write to the address above or e-mail folkways@aol.com

