

smithsonian
folkways
world
music
collection



Smithsonian
Folkways

Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies, 955 L'Enfant Plaza, Suite 2600
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Smithsonian Folkways

smithsonian folkways world music collection

This anthology presents a sampling of the richness and beauty of musics from around the world. From Mbuti Pygmy rhythms to Tuvan throat singing, and Portuguese guitarradas, this disc brings listeners a world of sound. The 28 tracks were culled from Smithsonian Folkways Recordings which feature high-quality sound, photographs, and extensive liner notes describing the cultures where the music is found. (66 minutes)

AFRICA

- 1 Ompeh (Ghana) *Stanley Ato Bortsie, Ato Quartey, Ernest Yamoah, and Peter Dennis* 2:08
- 2 Animal Dance Song (Zaire) *Mbuti Pygmies* 1:08
- 3 Rhythm for Shango in Pobè (Benin) *Bata Ensemble* 2:32

CARIBBEAN

- 4 Round and Round the Bar Room (Bahamas) *Nat Saunders* 3:27
- 5 Seis Chorreo (Puerto Rico) *Cuerdas de Borinquen* 2:29
- 6 Oru para Changó (Cuba) *El Niño de Atocha* 1:55
- 7 Guajira Guantanamera (Cuba) *Cuarteto Patria y Compay Segundo* 6:30
- 8 Azouke Legba (Dans Kanari) (Haiti) *Vodou Le* 3:44
- 9 Tambu: Hear When de Dubby Bawl (Jamaica) 1:47
- 10 Jwé Pòtè: Ki Bèl Bato (St. Lucia) *Zita Celise, Ives Simeon, Peterson Celise, Christiana Jean-Paul, and Morne Cayenne* 0:38
- 11 Brownskin Girl (Bahamas) *Joseph Spence* 5:15

SOUTH AMERICA

- 12 Ladainha: King Zumbi of Palmares (Brazil) *Grupo de Capoeira Angola Pelourinho* 1:37
- 13 El Choclo (Tango Criollo) (Uruguay) *René Marino Rivero* 1:52
- 14 Call to Clear the Waterways (Peru) *Celestino Santisteban Damián* 0:41
- 15 Paloma Blanca (Peru) 2:16
- 16 Tunantada (Peru) 1:38

PACIFIC

- 17 Bushfire (Australia) *Alan Maralung* 1:52
- 18 Mele Pule (Hawai'i) *Kau'i Zuttermeister* 1:06

ASIA

- 19 Curahan Hati (Indonesia) *Grup Tanjidor Kembang Ros., Sophia Welly, vocal* 3:47
- 20 Pinasa Si Dun-dungan (Indonesia) *Kalabius "Sapeltek" Simbolon, Marsius Sitohang, Sankawan Sitohang, Marningar Sitorus, Osner Gultom, Berton Gultom* 1:53
- 21 Sidi (Indonesia) *Almunir, Kandar, Laizardi Malin Malano, Marjunin Malin Malano, and Nurman* 4:16
- 22 Gogo Rego (Indonesia) *singers of Kampung Dhere Isa* 2:18
- 23 Penhey (Malaysia) *Uda A/P Tengah* 2:50
- 24 Shod-I Uforash (Bukhara) *Ensemble Nozanin* 1:55
- 25 Sigit "Alash" (Tuva) *Mergen Mongush* 1:37

EUROPE

- 26 Shelkovaia v pole travushka (Russia) *Elena Gulina and Anastasia Nikulushkina* 1:50
- 27 Lithuanian Lullaby (Lithuania) *Veronika Povilioniene* 1:13
- 28 Variations in d-minor: Guitarrada (Portugal) *Guitar Quartet of Coimbra* 2:59



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AFRICA

- 1 Ompeh (Ghana) 2:08 Stanley Ato Bortsie, Ato Quartey, Ernest Yamoah, and Peter Dennis from *Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa* SF 40463
- 2 Animal Dance Song (Zaire) 1:08 Mbuti Pygmies from *Mbuti Pygmies of the Ituri Rainforest* SF 40401
- 3 Rhythm for Shango in Pobè (Benin) 2:32 Bata Ensemble from *The World's Musical Traditions, Vol. 8, Yoruba Drums of Benin* SF 40440

CARIBBEAN

- 4 Round and Round the Bar Room (Bahamas) 3:27 Nat Saunders from *The Bahamas: Islands of Song* SF 40405
- 5 Seis Chorreao (Puerto Rico) 2:29 Cuerdas de Borinquen from *Puerto Rico in Washington* SF 40460
- 6 Oru para Changó (Cuba) 1:55 El Niño de Atocha ensemble from *Sacred Rhythms of Cuban Santería* SF 40419
- 7 Guajira Guantanamera (Cuba) 3:05 Cuarteto Patria y Compay Segundo from *Cuba in Washington* SF 40461

- 8 Azouke Legba (Dans Kanari) (Haiti) 3:44 Vodou Le from *Rhythms of Rapture: Sacred Musics of Haitian Vodou* SF 40464
- 9 Tambu: Hear When de Dubby Bawl (Jamaica) 1:47 recorded in Moore Town, Jamaica from *Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica* SF 40412
- 10 Jwé Pòtè: Ki Bèl Bato (St. Lucia) 0:38 Zita Celise, Ives Simeon, Peterson Celise, Christiana Jean-Paul, and Morne Cayenne from *Musical Traditions of St. Lucia, West Indies: Dances and Songs from a Caribbean Island* SF 40416

- 11 Brownskin Girl (Bahamas) 5:15 Joseph Spence from *Joseph Spence, The Complete Folkways Recordings 1958* SF 40066

SOUTH AMERICA

- 12 Ladainha: King Zumbi of Palmares (Brazil) 1:37 Grupo de Capoeira Angola Pelourinho from *Capoeira Angola from Salvador, Brazil* SF 40465
- 13 El Choclo (Tango Criollo) (Uruguay) 1:52 René Marino Rivero from *The World's Musical Traditions Vol. 5, René Marino Rivero: Bandoneon Pure: Dances of Uruguay* SF 40431
- 14 Call to Clear the Waterways (Peru) 0:41 Celestino Santisteban Damián from *Traditional Music of Peru 4: Lambayeque* SF 40469

- 15 Paloma Blanca (Peru) 2:16 from *Mountain Music of Peru* SF 40020
- 16 Tunantada (Peru) 1:38 from *Traditional Music of Peru 2: The Mantaro Valley* SF 40467

PACIFIC

- 17 Bushfire (Australia) 1:52 Alan Maralung from *The World's Musical Traditions Vol. 4: Bunggridj-bunggridj: Wangga Songs by Alan Maralung, Northern Australia* SF 40430
- 18 Mele Pule (Hawai'i) 1:06 Kau'i Zuttermeister from *Hawaiian Drum Dance Chants, Sounds of Power in Time* SF 40015

ASIA

- 19 Curahan Hati (Indonesia) 3:47 Grup Tanjidor Kembang Ros., Sophia Welly, vocal from *Music of Indonesia 2: Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa* SF 40056
- 20 Pinasa Si Dun-dungan (Indonesia) 1:53 Kalabius "Sapeltek" Simbolon, Marsius Sitohang, Sankawan Sitohang, Marningar Sitorus, Osner Gultom, Berton Gultom from *Music of Indonesia 4: Music of Nias and North Sumatra: Hobo, Gendang Karo, Gondang Toba* SF 40420

- 21 Sidi (Indonesia) 4:16 Almunir, Kandar, Laizardi Malin Malano, Marjunin Malin Malano, and Nurman from *Music of Indonesia 12: Gongs and Vocal Music from Sumatra* SF 40428

- 22 Gogo Rego (Indonesia) 2:18 singers of Kampung Dhere Isa from *Music of Indonesia 9: Vocal Music from Central and West Flores* SF 40425
- 23 Penhe:y (Malaysia) 2:50 Uda AIP Tengah from *Dream Songs and Healing Sounds in the Rain-forests of Malaysia* SF 40417

- 24 Shod-I Uforash (Bukhara) 1:55 Ensemble Nozanin from *Bukhara, Musical Crossroads of Asia* SF 40050

- 25 Sigit "Alash" (Tuva) 1:37 Mergen Mongush from *Tuva, Voices from the Center of Asia* SF 40017

EUROPE

- 26 Shelkovaia v pole travushka (Russia) 1:50 Elena Gulina and Anastasia Nikulushkina from *Old Believers: Songs of the Nekrasov Cossacks* SF 40462
- 27 Lithuanian Lullaby (Lithuania) 1:13 Veronika Poviloniene from *Musics of the Soviet Union* SF 40002
- 28 Variations in d-minor: Guitarrada (Portugal) 2:59 Guitar Quartet of Coimbra from *The World's Musical Traditions Vol. 9: Musical Traditions of Portugal* SF 40435

introduction

Music is a deep and meaningful part of cultural life all over the world. It may be used for many things, among them to put children to sleep, to accompany work, to elect a politician, to encourage dancers, to contribute to profound religious experiences, and for the sheer pleasure of performing. Different cultures use different sounds, and patterns of sounds, to create music that is especially meaningful to them. The purpose of this anthology is to give you the chance to experience the variety, excitement, and beauty of a selection of the world's musical styles that are available on Smithsonian Folkways Recordings.

The musical journey starts in Africa, then moves to the Caribbean (where many traditions have strong roots in the music brought by the enslaved ancestors of the current free population), then to South America, where African, European, American Indian, and other traditions survive, intermingle, and evolve in remarkable ways. Moving to the Pacific, we hear an Australian Aboriginal song followed by a Hawaiian chant. We arrive in Asia with the remarkable diversity of Indonesian genres, Malaysian shamans, Tuvan throat singers, and westward on to the varied sounds of Europe.

Each track on this anthology comes from an entire compact disc devoted to the music of that community or region. If you enjoy a track, try the rest of the compact disc. If you don't want to purchase it before you hear it, ask your local library for it. If you want more information about one of the featured recordings, you can visit our World Wide Web site (<http://www.si.edu/folkways>) to see the cover and learn more about the contents. Or send for our free catalogue (send request by mail to Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza Suite 2600, Smithsonian Institution MRC 914, Washington DC 20560, USA; or by fax to 301-443-1819; or by e-mail to folkways@aol.com). We at Smithsonian Folkways Recordings hope that something on this compact disc will catch your ear, stimulate your imagination, and get you interested in some music you never thought you would want to hear. It may even start you learning a new instrument, attending concerts, dancing in a new way, or learning about a new cultural tradition.

Most of our recordings of music from different parts of the world are the result of collaborations with artists and compilers in other countries. We present the music with high-quality sound, describe its background

in our liner notes, and pay royalties to the artists so they can benefit from the popularity of their recordings. Music is more than a groove—it is a relationship with other people and a direct line to different ways of experiencing life itself. We are deeply indebted to the many performers, compilers, note writers, and other contributors for their artistry, their dedication, and their involvement in these projects.

Music and Cultural Continuity

The cultural diversity expressed in the music on this recording is threatened in many places around the world. Many of the artists and communities on this recording are struggling to maintain their cultural autonomy and the right to continue to perform their traditional repertory. They often perform in an environment of ignorance and intolerance. A few of them, like the Malaysian Temiar and the Zairian Mbuti, are struggling to retain the very lands they occupy and the resources they require for their subsistence. The liner notes on many of these recordings mention these issues. Smithsonian Folkways, by publishing their music, gives the groups increased international recognition, often enhances the status of the artists in their own

countries, and contributes directly to the artist's well-being through royalty payments. We hope people listening to this collection will come away with a better understanding of the importance of cultural diversity for artistic and social processes in all nations.

For Further Fun or Research

Recordings Each of the compact discs sampled in this anthology includes some recommended listening and further reading of its own in the liner notes. That is usually the best place to start any further investigation. Smithsonian Folkways *A World of Sound* catalogue provides information about over 600 additional titles that are available through our mail order office. Many of these present the root traditions of music performed today. The same information is available in the "search database" option on our Website (<http://www.si.edu/folkways>) by the name of the country. *World Music: The Rough Guide* (Rough Guides 1994) may also be helpful, especially for the more commercial recordings from different parts of the world.

Encyclopedias To read about the musical traditions of any particular country, look for two excellent encyclopedias which may be avail-

able at your library: *The New Grove Dictionary of Music* (Macmillian, 1980) and *The Garland Encyclopedia of World Music* (currently being published by Garland).

Videotapes Smithsonian Folkways and the JVC Visual Software Division have jointly produced video anthologies with useful notes and references to further videos and films. *The JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas* (6 videotapes with booklets), *The JVC/Smithsonian Folkways Video Anthology of Music and Dance of Africa* (3 videotapes with booklets), and *The JVC/Smithsonian Folkways Video Anthology of Music and Dance of Europe* (2 videotapes with booklets) are available as sets. Ask your library to get them, or contact Smithsonian Folkways mail order for ordering information.

Books There are many books about world music. A good college-level introduction to world music, with a compact disc included, is Jeff Todd Titon (General Editor), *Worlds of Music: An introduction to the music of the world's peoples*, 3rd Edition (Schirmer Books, 1996).

College Courses and Graduate Study The academic field that studies the vast variety of musical traditions in the world is called ethnomusicology. Many colleges and universities offer courses in music from different parts of the world. The Society for Ethnomusicology publishes a useful *Guide to Programs in Ethnomusicology in the United States and Canada*, as well as a journal and a newsletter (SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 47405, phone 812-855-6672; fax 812-855-6673, e-mail sem@indiana.edu). The International Council for Traditional Music is a UNESCO-affiliated ethnomusicology organization that publishes a yearbook and can provide information about scholars in many countries. Especially useful are its Membership Directory and Bulletin (ICTM Office, Department of Music MC 1815, Columbia University, New York, NY 10027; phone 212-678-0332; fax 212-678-2513; e-mail ictm@woof.music.columbia.edu).

*Anthony Seeger, Curator and Director
Smithsonian Folkways Recordings*



Temiar drummer
(photo by Marina Roseman, 1982)

about the music (by track)

AFRICA

1. Ompeh (Ghana)

2:08

Stanley Ato Bortsie and Ato Quartey, group leaders; Ernest Yamoah and Peter Dennis, lead singers.

Recorded in Winneba, Ghana. From *Rhythms of Life Songs of Wisdom, Akan Music from Ghana, West Africa* SF 40463, track 2 (1996). Recorded, compiled, and annotated by Roger Vetter.

Among the Akan peoples of Ghana Central Region, the collective musical genius of everyday people bursts forth on significant ceremonial occasions with inexhaustible energy. Playing a variety of percussion instruments and clapping, the members of this Efutu ensemble perform an Akan ompeh selection in a classic call-and-response fashion using close vocal harmonies. This excerpt from the 5:15 version on the original CD exemplifies the lively participatory music of the Akan peoples of Ghana.

"The music is jubilant."—New York Times

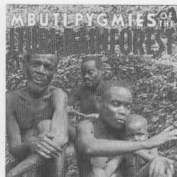


2. Animal Dance Song (Zaire) 1:08

From *Mbuti Pygmies of the Ituri Rainforest*

SF 40401, track 7 (1992). Recorded, compiled, and edited by Colin Turnbull and Francis S. Chapman, with additional notes by Michele Kisliuk. A reissue of Folkways recordings released in 1958 and 1959, with additional notes prepared in 1992.

The Mbuti of the Ituri Forest in north-eastern Zaire delight in elaborate song and use few instruments. Their music incorporates a complex sense of harmony with a well-developed sense of rhythm that results in a rich timbre and virtuosic performances. They listen intently to their own music as they sing, and the real meaning of the song, its importance and power, is the sound. Each singer chooses one or two notes which he sings at a given moment, producing a melodic line that is passed among the singers, note by note, forming a melodic pattern. These early Folkways recordings by the author of the influential book *The Forest People* (Simon and Schuster, 1961) influenced a generation of avant-garde composers and continue to be



remarkable examples of musical style. The compact disc includes the recordings from two earlier LP records, plus updated notes.

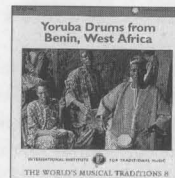
"From the moment Colin Turnbull lets the chatter and work rhythms of the encampment he's approaching engulf the jungle's ambient insect and bird music, I'm hooked."—The Village Voice

3. Rhythm for Shango in Pobè (Benin) 2:32

Bata Ensemble

From *The World's Musical Traditions Volume 8, Yoruba Drums of Benin* SF 40440, track 6 (1996). Produced by the International Institute for Traditional Music, Berlin. Recordings and commentary by Marcos Branda Lacerda.

Shango is the deity of thunder. As his worshipers dance, he is called to possess them through the performance of specific rhythms played on *bata* drums. Although some musical elements are widespread, there is an expressive variety to the drumming styles of West Africa. The Yoruba drum ensembles have a more homogeneous timbre than other ensembles (for example, track 1



above). The notes to this recording discuss in detail the drums and their basic musical concepts in a 32-page booklet that includes photographs, transcriptions, and bibliography.

"One of the most galvanizing new releases."—New York Times

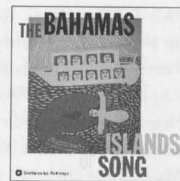
CARIBBEAN

4. Round and Round the Bar Room (Bahamas) 3:27

Nat Saunders

From *The Bahamas: Islands of Song* SF 40405, track 17. Recorded and compiled by Pete Reiniger 1997, annotated by Kayla Edwards.

The original composition was written in 1923 by Nat Saunders in typical *goombay* song style. The rhythmic song lyrics are describing real-life happenings in Bimini: "Roun and roun the bar room/Roun and roun the bar room/Roun and roun the bar room/Go look for your tigo (tiger)." Nat Saunders describes "tigo" as a colloquialism for a very attractive woman.



5. Seis Chorreo

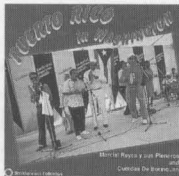
(Puerto Rico) 2:29

Cuerdas de Borinquen

From *Puerto Rico in Washington* SF 40460 track 12 (1996). Re-

corded at the Smithsonian Institution's Festival of American Folklife in 1989 by Pete Reiniger and Big Mo Mobile Recording's Remote Truck. Produced by René López. Notes in English by Jorge Pérez-Rolón, revised and edited by René López and Juan Flores. Aníbal Alvarado Negrón, *guiro*; Edwin Hernández Rodríguez, bass; Juan Montalvo Cruz, *cuatro*; Elvin Pérez Matos, *cuatro*; Martín de Jesús Rodríguez, *guiro* and *bongó*; Conrado Albino Torres, guitar.

The *seis*, a genre strongly influenced by Spanish and Moorish traditions adapted to the new world, has been called the “backbone” of rural Puerto Rican music. Most *seis* accompany vocals, but rural dances in Puerto Rico often end with an instrumental *seis chorreo* like the one here, with its spectacular virtuosity. From *Puerto Rico in Washington* (SF 40460) features two groups: Marciel Reyes y sus Pleneros, performing the *bomba* and *plena*, whose roots may be traced to West African influences (tracks 1–7), and Cuerdas



de Borinquen (tracks 8–12), performing traditional *jibaro* music with roots in the Iberian peninsula.

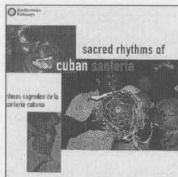
6. Oru Para Changó

(Cuba) 1:55

From *Sacred Rhythms of Cuban Santería/Ritmos Sagrados de la santería cubana* SF 40419, track 16 (1995).

Recorded and produced by the Centro de Investigación y Desarrollo de la Música Cubana (CIDMUC), and annotated in English and Spanish by Olavo Alén Rodríguez. Performed by the “El Niño de Atocha” gourd ensemble from the town of Limonar in Matanzas Province.

This is the opening section of songs for Changó, the same God as in track 3 from Benin. African religious music has remained an important part of the lives of many people in Cuba, Haiti, and Brazil, where song texts are sometimes in the Yoruba language. This *oru*, or sequence of distinct rhythms, comes from a CD produced in Cuba that carefully presents the distinctive rhythms used to call the saints in the African-derived religion of Cuban Santería. The slow tempo of this



piece is characteristic of rural Cuban performances and contrasts with the faster tempo of urban groups.

“A music at once raw and elegant, powerful and subtle.”—Miami Herald

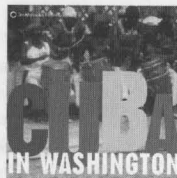
7. Guajira

Guantanamera

(Cuba) 3:05

From *Cuba in Washington* SF 40461, track 12. “Guajira Guan-

tanamera” is performed in a traditional guajira style by Cuarteto Patria y Compay Segundo. This earthy, moving rendition of the international Cuban “anthem” evokes a spirit of community wherever the tune is raised. Popularized internationally by Pete Seeger, who learned it in 1962 from Hector Angulo, a young Cuban music student at Camp Woodland in the Catskills, the tune composed by Joseito Fernandez is blended on this CD with the poetic lyrics from “Verso Sencillos” by José Martí, the apostle of Cuban independence.



8. Azouke Legba

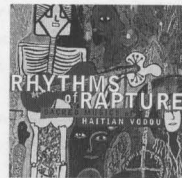
(Dans Kanari)

(Haiti) 3:44

From *Rhythms of Rapture: Sacred Musics of Haitian Vodou* SF 40464, track 2 (1995).

Performed by Vodou Le, New York City, 1995. Recorded by Gregory (Azouke) Sanon, Harry (Aiyzan) Sanon, and Patrick (Yan-gadò) Pascal. Produced by Holly Nicolas and engineered by Randy Phipps and Yoichi Watanabe. CD conceived, compiled, and produced by Elizabeth McAlister.

The pervasive influence of Haitian Vodou music is found not only in the ritual music itself but in a variety of popular forms such as this track. This recording was made in New York City, which has a sizeable Haitian community. It is a reminder that “world music” may in fact often be found being performed in a neighbor’s apartment or in a nearby neighborhood. Many of the traditions on this *World Music Collection* are also performed in the United States by immigrant musicians. *Rhythms of Rapture* (SF 40464) presents Vodou musics in a variety of contexts and places—from rural religious ceremonies to studio recordings and popular



music influenced by Vodou rhythms and beliefs. Gregory Sanon interprets this song as a critique of the influence money has come to have over people.

"The music has an indomitable spirit."
—New York Times

9. Tambu: Hear
When de Dubby
Bawl (Jamaica) 1:47
From *Drums of Defiance: Maroon Music from the Earliest Free Black Communities of*

Jamaica SF 40412, track 1 (1992). Recorded, compiled, and annotated by Kenneth Bilby.

This song is accompanied by two *printing*, whose complex rhythms recall the African recordings. The song comments on the power of Kumina to invoke spirits, which according to some people may be heard wailing as they are attracted to the ceremony. The chorus "hear when de duppy bawl" means "hear the spirit crying out." This *Tambu* is an example of the rural Afro-Jamaican traditions that nourished the better-known contemporary genre, reggae. This selection comes from a CD that focuses on the music of the Jamaican Maroon communities—the descen-

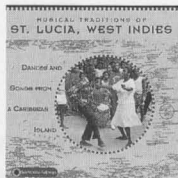


dants of slaves who fled the plantations and seized their freedom during the 17th and 18th centuries. Extensive notes include bibliography and discography.

10. Jwé Pòté: Ki Bèl
Bato (St. Lucia) 0:38
From *Musical Traditions of St. Lucia, West Indies: Dances and Songs from a Caribbean Island* SF 40416, track

3 (1993). Sung by Zitga Celise (song leader) and Ives Simeon, Peterson Celise, and Christiana Jean-Paul (chorus). Recorded by Jocelyne Guilbault, compiled and annotated by Jocelyne Guilbault and Embert Charles.

When a drummer is not available, hand-clapping can produce the dance rhythms, when residents of St. Lucia decide to do a *Jwé Pòté* on a full-moon evening. The lyrics, in French Creole, are short and repeated: "Look at the boat/How beautiful it is/Bétilya is on board." The dancing is fast and animated. *Musical Traditions of St. Lucia* introduces listeners to a virtually unknown living musical heritage. Intricate and driving rhythms and moving melodies with French, English, and African elements all come together on St. Lucia.



"An important and impressive work that surely puts St. Lucia on the musical map."
—Yearbook for Traditional Music

11. Brownskin Girl
(Bahamas) 5:15
Joseph Spence

From *Joseph Spence, The Complete Folkways Recordings 1958* SF 40066, track 3 (1992). Recorded, compiled, and annotated by Samuel Charters. A reissue of Folkways recordings released in 1959 and 1964, with new notes in 1992.

In 1958, when Sam Charters was recording the traditions of Andros Island in The Bahamas, he encountered the guitar music of a 47-year-old stonemason, Joseph Spence. The recordings made that day revealed a guitar master of startling originality. Spence's incomparable style is an unorthodox synthesis of rhythm and melodic improvisation. This CD presents the earliest recordings of Joseph Spence.

"This recital of traditional material, transformed by Spence's special touch, remains one of the seminal sessions in guitar history."—Billboard



SOUTH AMERICA

12. Ladainha: King
Zumbi of Palmares
(Brazil) 1:34

From *Capoeira Angola from Salvador, Brazil*, SF 40465, track 1 (1996). Performed by the Grupo de Capoeira Angola Pelourinho (GCAp). Produced by Mestre Cobra Mansa and Heidi Rauch in collaboration with Grupo de Capoeira Angola Pelourinho. Forty pages of notes in English and Portuguese.

This is the opening section, or *ladainha*, of a series of songs that accompany the Brazilian martial art/dance called *Capoeira*. It begins with the characteristic sound of the *berimbau* (a musical bow), and then the lead singer describes Zumbi, the leader of the Maroon or fugitive slave community of Palmares in 17th-century Brazil. The last verse is "Zumbi is our hero./He was the leader of Palmares for the cause of the Black man./It was he who fought the most./In spite of all the fighting, the Black man did not liberate himself, Comrade." Later songs in the series go faster and to a large extent control the development of the difficult, graceful, and



sometimes dangerous movements of the Capoeira dancers.

13. El Choclo (Tango Criollo) (Uruguay) 1:52

From *The World's Musical Traditions Volume 5*, René Marino Rivero: *Bandoneon*

Pure: Dances of Uruguay SF 40431, track 1. (1993) Produced by the International Institute for Traditional Music, Berlin. Recorded by Tiago de Oliveira Pinto, annotated by Maria Dunkel.

René Marino Rivero is one of the world's outstanding players of the *bandoneon*, or square-headed accordion. He plays songs and dances heard in his native Uruguay with tremendous power and virtuosity. This song was composed before 1905 and was very popular in the first decade of the 20th century. The CD features 24 pieces performed by Marino in the "pure" style he prefers—transparent and natural, without electronic modification. The deluxe package includes an 85-page booklet with extensive notes, photographs, and illustrations of the *bandoneon*.

"Rivero offers a soulful rendition...as pure in spirit as in sound."—Rhythm Music



RECORDINGS OF PERUVIAN MUSIC

Smithsonian Folkways has a particularly rich series of recordings of Peruvian music, including two titles recorded by John Cohen in the 1960s and reissued with additional material and recordings by Thomas Turino in the 1990s. Smithsonian Folkways is also publishing a series of new recordings in collaboration with the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University in Lima, Peru. The systematic field-research and recording behind these projects (and the establishment of the archives itself) were made possible through grants from the Ford Foundation. Tracks 14–16 are only a brief sample of the great variety and beauty of the traditional music of Peru.

14. Call to Clear the Waterways (Peru)

0:41

From *Traditional Music of Peru 4: Lambayeque*

SF 40469, track 17 (1996). Compiled, edited, and produced by Raúl R. Romero and released in collaboration with the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University in Lima, Peru. Vocal and drum by Celestino Santisteban Damián, Mórrope district.

Important collective agricultural activities in Peru were traditionally announced by (and often accompanied by) music. Prior to the arrival of the Spanish, native peoples in Peru constructed vast and elaborate terraced fields, irrigation channels, and sophisticated high-altitude gardens that used water to keep their crops from freezing. Even in the 20th century, when the settlers of Mórrope or the outlying country homes needed to clean the riverbeds or irrigation channels, they were summoned by a crier, accompanied by a drummer who would walk around the night before alerting all residents to prepare themselves to work the next day. They could be heard for kilometers in the cold night air. The 22 tracks on



this CD were recorded in 1990–1991, in the three cultural regions (Andean, Afro-Peruvian, and Creole) of the Department of Lambayeque in northern Peru.

15. Paloma Blanca (Peru) 2:16

From *Mountain Music of Peru* SF 40020, track 1 (1991). Recorded, produced, and annotated by John Cohen.

Most of the tracks were released on Folkways Records in 1966; previously unreleased tracks were added in 1991. John Cohen has also produced a series of excellent films on Peruvian music, including *Mountain Music of Peru*, *Carnival in Q'eros*, and *Dancing with the Incas: Huayno Music of Peru* (distributed by the University of California at Berkeley Media Extension Services).

The blending of native music with Spanish influences has created a unique folk music in Peru. During centuries of experimentation, European instruments were adapted to Andean musical styles, and the results can be heard in both rural and urban areas. *Paloma Blanca*, or White Dove, is played by part of the band of Sacsamarca. This tiny village,



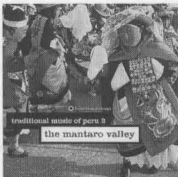
about three miles above Huancavalica, has its own band for festivals and public occasions. John Cohen sees a clear parallel between them and the small Hillbilly string bands of the United States, playing local music largely for dancing.

"A treasure.... A mind-boggling selection of Peruvian music...from riotous village bands to Quechua Masses [and] swinging huaynos.... Cohen's notes are enviably superb."—Folk Roots

16. Tunantada (Peru)
1:38

From *Traditional Music of Peru 2: The Mantaro Valley* SF 40467, track 20 (1995). Compiled, edited, and produced by Raúl R. Romero and released in collaboration with the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University in Lima, Peru.

This piece was performed for a satirical dance that makes fun of the Spaniards or landlords by imitating their attire and actions. It was recorded in Acolla, Jauja during the festival of San Juan and performed by an *orquesta típica*. The music of the Mantaro Valley is often associated with the sounds of



saxophones and clarinets—these European instruments became immensely popular after the 1920s forming part of the main orchestral ensemble called The 89 and eventually replacing the *quenas* and mandolins. Today the *orquesta típica* is a popular ensemble for accompanying festival dances not only in the Mantaro Valley, but in many parts of Peru.

"This is one of the finest attempts at sound documentation of Peruvian music that has come out in some time."—Ethnomusicology

PACIFIC

17. Bushfire (Australia) 1:52

Alan Maralung
From *The World's Musical Traditions Volume 4: Bunggridji bunggridji: Wangga Songs* by Alan Maralung, Northern Australia SF 40430, track 2 (1993). Produced by the International Institute for Traditional Music, Berlin. Recorded by Allan Marett, annotated by Allan Marett and Linda Barwick. Composed and sung by Alan Maralung with clapsticks, accompanied by Peter Manaberu (*didjeridu*).

Alan Maralung's *didjeridu*-accompanied

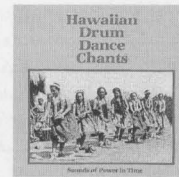


songs, named after the spirit from which he learned them, are the creation of a great Australian Aboriginal composer/performer. The songs belong to a genre widely performed in northwest Australia and known most commonly as *Wangga*. They are individually-owned dance songs normally sung by one or two men accompanying themselves on clapsticks while another performer plays the *didjeridu*, a wooden trumpet fashioned from a branch hollowed out by termites. Most *Wangga* are received in dreams from spirits or inherited from a relative. This recording is presented in a deluxe edition with a 46-page booklet that includes extensive description and analysis of the genre.

"A folkloric masterpiece."—Pulse!

18. Mele Pule (Hawai'i) 1:06

From *Hawaiian Drum Dance Chants, Sounds of Power in Time* SF 40015, track 1. Compiled and annotated by Elizabeth Tatar. Performed by Kau'i Zuttermeister.



Traditional Hawaiian music was essentially vocal. Percussive musical instruments were never played alone but always to accompany chanting and dancing. The *mele* (chanted poetry) are performed in a variety of named styles. Of these, the *mele pule* (prayer chants) are of primary importance. The preservation of the traditions of *hula pahu* was due to a handful of masters who, in the early 20th-century, devoted their energies to perpetuating the drum dance traditions they inherited. The artistry of the masters and the people they taught is presented on this recording, whose tracks range from 1933 to 1989. A booklet provides texts and translations. The *mele* are afforded a great deal of respect by the descendants of the traditions to which the *hula* belong. Additional material on the *hula pahu* tradition may be found in Elizabeth Tatar's *The Pahu: Sounds*

of Power (Bishop Museum Press, 1991) and Adrienne Kaeppler's *Hula Pahu: Hawaiian Drum Dances* (Bishop Museum Press, 1991).

"Hawaiian musical styles are as unique and dynamic as any of the 'world beat' rhythms populating the European charts." —Pulse!

ASIA

MUSIC OF INDONESIA SERIES

Smithsonian Folkways Recordings has been collaborating with the Indonesian Society for the Performing Arts since 1988 on the preparation and publication of a series of newly made, high-quality digital recordings that are designed to present the remarkable variety and beauty of the vast number of regional traditions found in Indonesia. This project, which includes the training of Indonesian personnel and the eventual publication of the series in Indonesia with notes in Indonesian, has been generously supported by the Ford Foundation. The series is produced under the direction of Philip Yampolsky.

"Without a doubt this series will become the definitive statement on the archipelago's music." —Folk Roots

MUSIC OF INDONESIA SERIES:

Vol. 1: *East Java 1 – Songs Before Dawn: Gandrung Banyuwangi* SF 40055 (1991).

Vol. 2: *Indonesian Popular Music – Kroncong Dangdut and Langgam Jawa* SF 40056 (1991).

Vol. 3: *Music from the Outskirts of Jakarta: Gambang Kromong* SF 40057 (1991).

Vol. 4: *Music of Nias and North Sumatra: Hobo, Gendang Karo, Gondang Toba* SF 40420 (1992).

Vol. 5: *Betawi and Sundanese Music of the North Coast of Java* SF 40421 (1994).

Vol. 6: *Night Music of West Sumatra: Saluang, Rabab Pariaman, Dendang Pauah* SF 40422 (1994).

Vol. 7: *Music from the Forests of Riau and Mentawai* SF 40423 (1995).

Vol. 8: *Vocal and Instrumental Music from East and Central Flores* SF 40424 (1995).

Vol. 9: *Vocal Music from Central and West Flores* SF 40425 (1995).

Vol. 10: *Music of Biak, Irian Jaya: Wor, Church Songs, Yospan* SF 40426 (1996).

Vol. 11: *Melayu Music of Sumatra and the Riau Islands: Zapin, Mak Yong, Mendu, Ronggeng* SF 40427 (1996).

Vol. 12: *Gongs and Vocal Music from Sumatra* SF 40428 (1996).

19. Curahan Hati (Indonesia) 3:47

From *Music of Indonesia 2: Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa* SF 40056, track 7 (1991). Compiled and annotated by Philip Yampolsky. Performed by Grup Tanjidor Kembang Ros, with Sophia Welly, vocal.

Curahan Hati is a *dangdut* song performed by a *tanjidor* group from the outlying regions of Jakarta. The *dangdut* genre of Indonesian popular music mixes Indian, Western, and Middle-Eastern features and draws its audiences largely from Muslim youth of the lower and lower-middle classes. The *tanjidor* ensemble includes European band instruments (trumpet, clarinet, saxophone), a Chinese fiddle, and Indonesian drums, gongs, and small percussion. The text begins, "Don't misunderstand me/It's only you that I want/When I pour out my heart/Don't misunderstand." The 15 tracks on this recording present a variety of artists, playing both urban and rural popular music genres. Extensive notes describe the genres.

"Dangdut slides out of the studio dripping lush Casio orchestrations and Islamic swagger." —Details



20. Pinasa Si Dung-dungan (Indonesia) 1:53

From *Music of Indonesia 4: Music of Nias and North Sumatra: Hobo, Gendang Karo, Gondang Toba* SF 40420, track 15 (1992). Recorded, compiled, and annotated by Philip Yampolsky. *Sarune etek*: Kalabius "Sapeltek" Simbolon. *Sulim*: Marsius Sitohang. *Hasapi ende*: Sarikawan Sitohang. *Garantung*: Marningar Sitorus. *Hasapi doal*: Osner Gultom. *Hesek*: Berton Gultom.

Pinasa Si Dung-dungan is a very fast-paced piece played on the indoor Toba ensemble called the *gondang hasapi*, which includes a small single-reed aerophone, two-stringed plucked lutes, a bottle struck with a beater, a xylophone with five keys, and a side-blown flute. The ensemble was originally used to play religious music, but it is now also popular for entertainment. The recording contains examples of little-known music and is extensively annotated by Philip Yampolsky.



21. Sidi (Indonesia)

4:16

From *Music of Indonesia 12: Gongs and Vocal Music from Sumatra* SF 40428, track 1 (1996).

Recorded, compiled, and annotated by Philip Yampolsky. Performers: Almunir (*anak*), Kandar (*pupuik gadang*), Laizardi Malin Malano (*panyaluak*), Marjunin Malin Malano (*gandang*), Nurman (*paningkan*).

Melodic gong ensembles of various kinds are found throughout Sumatra. This is a *talèmpong pacik* piece, played on six gongs by a men's group from Pariangan, on the south slope of Mount Merapi in West Sumatra. Each group of gongs has a named function. The two gongs on the left in this recording play the *anak* role, the three in the middle play *paningkab*, and the two on the right play *panyaluak*. *Anak* begins the piece, then *pan-inkab* enters, then *panyaluak*.

Extensively annotated by Philip Yampolsky.



22. Gogo Rego

(Indonesia) 2:18

From *Music of Indonesia 9: Vocal Music from Central and West Flores* SF 40425, track 4 (1995). Recorded,

compiled, and annotated by Philip Yampolsky. Singers of Kp. Dhere Isa, directed by Simon Salaly: Fidelis Amekae, Yohanes Bela, Dami Dhadhu, Anas Ebu, Teofilus Gale, Beatrix Igo, Fitus Jo, Damianus Laki, Klemens Mega, Falens Napa, Niko Nuwa, Petrus Paga, Yohanes Paju, Hugo Paso, Baltasar Raja, Titus Raja, Raimundus Rajo, Ruben Resi, Simon Salaly, Yakobus Seda, Tomas Toro.

Flores is the second largest island in the chain that starts with Bali and runs east to Timor. This selection offers very surprising sounds that are rarely associated with Indonesia, a country better known for the Gamelan ensembles of Java and Bali than for its vocal harmonies. Philip Yampolsky's notes describe Flores as "a textbook anthology of vocal music: there is singing in parallel intervals, harmony based on thirds (like standard European harmony), harmony *not* based on thirds, melody with drone, unison and multi-part choruses, and occasional instances of



true counterpoint." This song, which invites everyone to come celebrate the new year ritual and festival called *Reba*, is twelve minutes long on Volume 9. This excerpt can only begin to demonstrate the power and variety of the vocal ensembles on Flores. Extensively annotated by Philip Yampolsky.

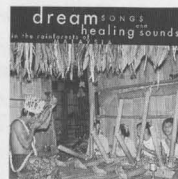
"Goes...into the heart of the human dilemma, and the possibilities of music for addressing it."—St. Louis Riverfront Times

23. Penhe:y

(Malaysia) 2:50

From *Dream Songs and Healing Sounds in the Rainforests of Malaysia* SF 40417, track 4 (1995). Recorded and annotated by Marina Roseman. Performed by Uda A/P Tengah.

This recording presents music that derives from direct contacts with spirits in the rainforest. Temiar women, moving in large, noisy groups with children, are considered less likely than men to have the intimate moments in the jungle that might lead to dream encounters with spirits. Yet Uda Tengah is an exception, and she sings this song that comes from the *perah* fruit tree. As



Roseman's notes describe, the text is complex—the spirit wants both Tengah and Roseman as wives, and the song would bring them together. The background of the music and translations are provided in the liner notes to the CD. Marina Roseman has written extensively on the Temiar people in her book, *Healing Sounds from the Malaysian Rainforest: Temiar Music and Medicine* (University of California Press, 1991).

24. Shod-I Uforash

(Bukhara) 1:55

From *Bukhara, Musical Crossroads of Asia* SF 40050, track 1 (1991). Produced and annotated by Ted Levin

and Otanazar Matyakubov from their original digital field recordings. Performed by Tofakhon (Yafa Pinchasova) with members of the ensemble "Nozanin": Gulmira Rakhimova, Tamara Kandova, Gunchekhra Mamedova, Raya Borukhova *doira-s* Saifullah Abdullaev, Hussein Kasimov.

Already an established oasis settlement when Alexander the Great passed through Bactria and Transoxiana on his way to India in 330–329 B.C., Bukhara, like Babylon and



Byzantium, was antiquity's version of an urban ethnic melting pot. At various times Buddhists, Muslims, Hindus, Zoroastrians, Nestorian Christians, and Oriental Jews kept common company in Bukhara's crowded bazaars. Even in 1990, when these recordings were made, the music continued to reflect a cosmopolitan world view. This track is an example of festive music led by female musicians, known as *sozanda*. Female musicians in Bukhara have traditionally been Bukharan Jews. Their repertory is designed to provide extended periods of entertainment, with performances lasting as long as eight hours. The three sections of this track form a kind of "mini-suite." Extensive notes by Ted Levin describe the Bukhara and its music and have been supplemented by a subsequent book, *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)* with a 74-minute CD (Indiana University Press, 1996).

Smithsonian Folkways issued another recording of Bukharan Jewish music, performed by immigrants to the United States: *Shashmaqam, Central Asia in Forest Hills, New York: Music of the Bukharan Jewish Ensemble* SF 40054. Produced by Ted Levin, Martin Koenig, and Ethel Raim, it was issued in collaboration with the Ethnic Folk Arts Center in New York City.

25. Sigit "Alash" (Tuva) 1:37

From *Tuva: Voices from the Center of Asia* SF 40017, track 3 (1990). Recordings and notes by Eduard Alekseev, Zoya Kirgiz, and Ted Levin. Performed by Mergen Mongush, Chadán, Dzún-Khemchik Region.



To an outsider, the most striking music of Tuva (located near the border of Mongolia) is what the Tuvans call *khoomei*—from a Mongolian word that means "throat." In English it is often translated as "throat singing" or "overtone singing." The principle is that a single vocalist produces two, and occasionally three, distinct notes simultaneously. By precise movements of the lips, tongue, jaw, velum, and larynx, singers can selectively intensify vocally produced harmonics. In this example a man alternates singing about the Alash River with the production of a high melody from the overtones produced by his low drone. *Tuva: Voices from the Center of Asia* focuses on the traditional forms of Tuvan music, arrangements of which have since become quite popular. It was recorded in yurts and rural cultural centers in Tuva.

"Primal and forthright...a beguiling earful."
—New York Times

EUROPE

26. Shelkovaia v pole travushka (Russia) 1:50

From *Old Believers: Songs of the Nekrasov Cossacks* SF 40462, track 2 (1995). Compiled and annotated by Margarita Mazo with the assistance of Olga Velichkina. Performed by Elena Gulina and Anastasia Nikulushkina.



The people who identify themselves as the "Old Believers" were followers of the 18th-century religious leader, Ignat Nekrasov. They are proud of the way they have been able to maintain their religious and cultural identity during more than two centuries of persecution—which sent some of them as far south as Turkey and others as far west as the United States. Many Old Believers returned to Russia in 1962 and had to adapt themselves to a socialist reality, yet maintain those traditions they considered most important. This song, whose title translates as "The Silken Grass in the Field," is sung by two

musically-gifted women whose performance reveals a subtle interplay between the fundamental melody sung by Gulina and the adorned rendition by Nikulushkina.

27. Lithuanian Lullaby (Lithuania) 1:13

From *Musics of the Soviet Union* SF 40002, track 1 (1988). Compiled by Margarita Mazo and produced in collaboration with the USSR Ministry of Culture as part of the Smithsonian Institution's Festival of American Folklife in 1988. This track was originally released on Melodia C30-257610. Performed by Veronika Polilioniene with a grandchild.

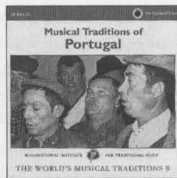


Special songs for children are common in European traditions but are completely absent in some other parts of the world. These songs to make a young child laugh are performed by the renowned singer, Veronika Polilioniene. She learned her repertory from her father and older villagers in the Dzukia region of southwestern Lithuania, where ancient seasonal and family rituals, customs, and songs persisted until recently. The CD from which this is taken samples the wide

variety of musical traditions performed in what was then called the Soviet Union—a territory that covered one-sixth of the earth's land-surface and extended across eleven time zones. Since 1988, folk and popular music have been used extensively in the cultural and political independence movements that resulted in, but continued after, the breakup of the Soviet Union.

"A compelling taste of sounds from a country with a huge amount of indigenous music."
—Option

28. Variations in d-minor: Guitarrada (Portugal) 2:59
From *The World's Musical Traditions Volume 9, Musical Traditions of Portugal*



sf 40435, track 19 (1995). Produced by the International Institute for Traditional Music, Berlin. Published in collaboration with the Lisboa 94 European Capital of Culture Program. Recorded by the IITM with Salwa El-Shawan Castelo-Branco, annotated in English and Portuguese by Salwa El-Shawan Castelo-Branco. Performed by the Guitar Quartet of Coimbra.

Part of the musical life of the city of Coimbra in Portugal, *Guitarradas* are instrumental compositions often performed by a quartet of stringed lutes (guitars and citterns). Their performances are an important part of Coimbra's annual academic rituals. This is one of the best-known compositions of the *guitarrista* and composer Artur Paredes (1899–1980), and it ends with the standard accompaniment pattern of the *fado menor*, one of the three “classical” *fados* of Lisbon. Portugal is a relatively small country with a rich heritage of regional musical styles. *Musical Traditions of Portugal* also samples a number of other traditional musical genres, including dances and ballads in the northeast, ritual songs and chants from the central region, secular songs from the south, and music of folklore groups. Published in a deluxe edition with a 76-page booklet; notes in English and Portuguese.

CREDITS

Compiled and annotated by Anthony Seeger
Track credits as indicated in notes
Sound supervision by Pete Reiniger
Mastered by Charlie Pilzer at AirShow, Springfield, va
Production supervised by Amy Horowitz and Anthony Seeger
Production coordinated by Mary Monseur and Michael Maloney

Mascarade band from Cacao (photo courtesy of Jocelyne Guilbault)



Design by Visual Dialogue, Boston, MA
Editorial assistance by Thomas Vennum, Jr. and Carla Borden

Cover photos (top left to bottom right):
Portuguese singers (photo by Elise Ralston), Bata drummers of Benin (photo by Marcos Branda Lacerda), Temiar child playing bamboo-tube stampers (photo by Marina Roseman, 1982), Bukhara (photo by Ted Levin), Indonesian talèmpong group (photo by Asep Nata)



Peruvian children near Huancavalica dancing to "Paloma Blanca" (photo by John Cohen, 1964)

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 other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies. 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, Paredon, and Dyer-Bennet recordings are all available through:

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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