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

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

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

PAJARO CAMPANA (Bell-bird). A spectacular tour-de-force which decidedly transcends the familiar galopu rhythm. The harp has become virtually a national symbol, derived from those played originally by the Jesuits in their successful efforts to lure the shy Indians from the Chaco. Today it is made entirely of wood and has thirty-six diatonic strings but no pedal. The harp, being the most compelling instrument in the world, is a perfect vehicle for the Indian blood in the population.

AQUI SE ACABA ESTA CUECA (Here They Finish This Cueca), The Chilean national folk dance probably named the "pallila" in honor of the Indian blood in the population. From folk-lore rich Argentina, the curious songs from the northern Andean region are the most striking and exotic. This is largely because the ethnic Indian influence almost entirely dominates the Spanish musical molds into which it pours. ZAMBITA ARRIBENA (Little "Zamba" of the Highlands). In Argentina they use only the first portion of the Moorish name Zamba, the version of this courtship dance is done slower and with steps not unlike those of a minuet, the flavor being decidedly restrained and courtly. It is strange to see rough-riding Gauchos or Indian farmworkers bowing and gracefully twirling kerchiefs at the demise yet provocative partners.

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

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

Forte and Pizzaro, in the early 16th century, developed the heartland of the great Aztec-Maya and the Inca civilizations. Nurtured in the process, it followed that Mexico and Peru would become the cultural centers of Spanish colonization and cultural interpretation. Swiftly the Iberian stamp affected indigenous arts parallelizing the building of churches on pagan temple foundations, but however completely solstice ritual and human sacrifice gave way to the merrier spirit of fiesta, the profoundly Indian attitudes underlie folk music of Mexico and Central America.

Pre-Colombian music was largely ceremonial and in the pentagonal sense. An ingenuity of various flutes, rattles and simple drums was used. Dance featured mass choreography but simple step-patterns. For over a century after Columbus' voyages, Spain was one of the foremost musical nations in the world. It was also a curious unconnected group of variously colored native cultures, united only by a common passion for the guitar, extemporean music, and highly demanding standards of dance, featuring stylized and complicated footwork.

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

ABOUT THE SONGS

The songs in this album come from Mexico, Brazil, Peru, Bolivia, Paraguay, Chile, and Argentina, providing an exciting sampling of Latin American regional and cultural blends. Contemporary Mexican folk music is a Spanish framework on which Indian influences play in gentle melodic inflection and remarkable cross-rhythmic textures. The opening selection is a corrido, which in itself is an example of this formula of intertwining. The Aztecs chanted long narrative legends and tales of war at ritual and social gatherings. Meanwhile in Medieval Spain the native ballad or romance evolved. Together Mexico they fused and were known as corrido, a long running lay usually involving a hero and heroine. The song is performed by the body with simple rhythm, endlessly repeated. To avoid monotony, instrumental passages are usually inserted between the stanzas.

A corrido is a living newspaper relating history, politics, or, as in the case of MARIETA, a direct declaration: "Marieta, I love you with all my heart and soul." ROGACION (Supplication) is one of the many beautiful Sonnes Haciaeste. The rhythm is a combination of the dramatic recitative and drama music of the Iberian culture. The song is yet another example of the corrido tendency to produce an upper octave harmony similar to a yodel. An impassioned love-song to the eternal "Malagesa selerosa," a fervent cry to the nostalgic Spanish romantic imaginary girl from Malaga who is humorous and graceful.

The teardrop of the planet, an old Spanish ballad from times past, LA CUCARACHA (The Cockroach) has innumerable verses spontaneously changed or added in different parts of Mexico. This adds occasional reference to characters associated with the period, inevitably Pancho Villa and often Carranza. The chorus is popular and unchanging: "La Cucaracha, la cucaracha, ya no puedo cantar; porque no tiene, porque le fue robado" (I can no longer sing because it has been stolen). The complex immensity of Brazil’s territory cannot be fully represented in the mainstream of her folk songs or her buoyant popular music as associated with the carnival in Rio. Since apparently the Indians have left little mark, the most "typical" music heard could be described as an unswerving merging of Portuguese melos with African rhythmic ingenuity and vitality. ABALUAJE (I can not understand) is an African influenced melody that is characteristic of the secret African religious cult. It is an invocation to the fetish Abahauia, king of the world who comes from the depths of the ocean.

MULHER RENDEIRA (The Lacemaker) is one of the themes from Northeast Brazil that was featured in the film, "O Cangaceiro." "Pretty lacemaker you know that I cannot bear to see a woman weeping, even though she cries for me. I will hold you, my dear one, you need not fear no danger. O, pretty little lacemaker, if you will show me how to make face, I may then teach you." 

Peru and Bolivia, two parts of the erstwhile Inca civilization have retained a pervasive Indian feeling in most of their songs, with varying layers of Spanish melodic veneer and rhythmic enrichment. SUBO SUBO (I Climb Up, I Climb Up). This "I climb up, I climb up" is an unanswerable question that means "Is there a fruit in heaven for me?" or in another way "Far away, is there I can have my sorrow. I climb up, I climb up, I moan, tell me about you. I climb up, I climb up, Subo, Subo.

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

PALMERAS (Palm Trees). A lively example of the music of La Paz which, while being urban and sophisticated, is composed of elements from popular music of other Republics. Many South American countries absorbed the polka and each added something of their own creating a Euro-American prototype. This "red-hot-polka" tells of passionate voices crying to the palm trees to be sole witness to an uncontrollable passion.

Before the Jesuits achieved their remarkable paternal, educational, and agricultural government in paraguay during the 17th century, the music of the mission churches was played out, out-competing regional genre largely based on popular dances such as Polka, Vals, Mazurka, and Galopa, brought from Europe during these years. This is a musical context where the accents change drastically, the tempo becomes rippling, the melody far more important and singable. The so-called native harp is another vital factor in the achievement of original and sensitive national music.
LATIN AMERICAN FESTIVAL
Music from Mexico, Chile, Paraguay, Bolivia, Brazil, Argentina & Peru

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

Los Guayaki: Nos. 2, 6, 7, 8, 9, 10, 11, 12, 13, 15
Jorge Saldana: Nos. 1, 3
Alice Ribeiro: Nos. 4, 5
Leda and Maria: Nos. 16, 17
Violeta Parra: No. 14