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Puerto Rican Music in Hawai‘i
Kachi-kachi
Recordings, photographs and notes by Ted Sólís

The field research for this project was carried out between January and August 1985 while I was a visiting instructor in Ethnomusicology at the University of Hawai‘i-Manoa (Honolulu).

1. Plena: “La Gallina” 3:15
2. Excerpt from Epiphany Service 1:36
3. Christmas Song in Composite Style: Asalto Navaldeño 3:03
   (Beriquine Rivera/Cartogena Entertainment ASCAP)
4. Seis 1:25
6. Hawaiian Song Performed as a bolero: Pua ‘Olena 2:24
   (Tapa Music, Inc. ASCAP)
7. Danza: “lágrimas Negras” 3:03
9. Merengue: “Consigueme Eso” 2:57
10. Guaracha: “Malditos Besos” 2:31
11. Vals 1:28
12. Polca 1:32
14. Danza and Paseo 4:00
16. Seis con Décimas 5:25

Dedication: For my mother, Hazel Solís, and my children Maile, Gabriella, and Ayala.

Acknowledgements: My thanks to: Ricardo Trimillos, who first suggested research among Hawai‘i’s Puerto Ricans; the late Moses Asch, who first expressed interest in this record project; Anthony Seeger, who encouraged me to resurrect the project; Peter Medeiros, who did the record mastering; and Ho‘oulu Richards, Karin Stein, and Rogelio Villageliu, who helped with translations. Most of all, to the Puerto Rican musicians, their families, and friends who allowed me to enter their world: my deepest and warmest aloha. My thoughts have never stopped being with you. May your music live forever.

Author: Ethnomusicologist Ted Solís earned his M.A. from the University of Hawai‘i and his Ph.D. from the University of Illinois. He has conducted research in North Indian classical music and on the Mexican marimba (the tradition of his father and grandfather). He has taught at the University of Hawai‘i, University of Missouri - St. Louis, the University of Pittsburgh’s Semester at Sea Program, and Grinnell College, and currently teaches Music History and Ethnomusicology at Arizona State University.

The Smithsonian acquired Folkways Records in 1987 in order to be sure the historic recordings would continue to be available and to release more albums of a similar nature. This album is a new release by the Office of Folklife Programs, part of the 1989 Festival of American Folklife, featuring the state of Hawai‘i. The Hawai‘i program is supported by the State of Hawai‘i, the Governor’s Office, the Hawai‘i State Foundation on Culture and the Arts, the Hawai‘i Visitors Bureau, and Hawai‘i corporate sponsors.

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Cover photographs: Charlie Figueroa (accordion) and George Ayula (cuatro).
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AUTHOR:
Ethnomusicologist Ted Solis earned his M.A. from the University of Hawaii at Manoa and his Ph.D. from the University of Illinois. He has conducted research in North Indian classical music and the Mexican mariachi (the tradition of his childhood). The research he has done for this book was taught at the University of Hawaii, University of Missouri - St. Louis, The University of Pittsburgh's Semester at Sea Program, and Grinnell College, and currently teaches Music History and Ethnomusicology at Arizona State University.

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INTRODUCTION
This record presents a panorama of Puerto Rican musical life in Hawaii in the mid-1980s, recorded live at churches, clubs, parties, and informal gatherings. Japanese plantation workers early in this century used kachi-kachi ("scratchy," "dry," or "crackle") to describe the music of the Puerto Rican immigrants. The word is still used in Hawaii by the Puerto Ricans and non-Puerto Ricans to denote Puerto Rican dance music.

Puerto Ricans, like most ethnic groups in Hawaii, came to Hawaii as contracted plantation laborers. The earliest wave of immigrants, some 5000 men, women, and children, arrived in 1900-1901, subsequent groups were smaller. Most of Hawaii's Puerto Rican community descend from the earliest group. They now number some 12,000 (about one percent of Hawaii's population). In general, Puerto Rican life in Hawaii can best be understood in a context of isolation and gradual assimilation. The language is rarely used in everyday speech, and is not an important feature of ethnicity among younger Puerto Ricans. The older people are, the more likely they are to be able to speak as well. Young people tend to be monolingual in English, employing only isolated Spanish words and phrases.

The plantation shaped Puerto Rican musical life in Hawaii for succeeding generations. There were few diversions beyond the traditional all night Saturday communal dance usually held in a private home. The earliest dance and song forms attested to were genres then current in Puerto Rico: the vals, guaracha, seis, danza, pleña, polca, and mazurca. Of these the first three are still popular. Danzas are heard occasionally (in greatly altered form), and the pleña, bomba, polca, and mazurca almost never. The bolero was introduced in the 1930's and the merengue by the 1940's. At a Honolulu Puerto Rican dance one may be reasonably sure of hearing the vals, guaracha, seis, merengue and bolero. Today, music and dance are inseparable. All secular Puerto Rican music performed in public is danced to and dance occasions are among the most important manifestations of Puerto Rican ethnic identity.

Most Hawaii's Puerto Rican music can be traced to that of the rural or mestizo (Ubara) communities whose music was more Hispanic in influence. The music of native and New York Puerto Ricans in this century (since the time of the Hawaii migration) has absorbed Afro-Latin traits from the Afro-Puerto Rican and Afro-Cuban traditions that are not found to the same degree in Hawaii. The Puerto Rican music of Hawaii, because of its relative isolation, thus preserves some of those stylistic forms rarely found in Puerto Rico itself.

Early in this century when most Puerto Ricans still lived on plantations, some were exclusively comprised of Puerto Ricans. Although they are no longer a majority in any district, concentrations are to be found in such places as Kalihi-Palama, Waipahu, Pearl City, and Waimanalo on the island of Oahu, Hilo on the island of Hawaii, and Kohala on the island of Hawaii (see map). Compared to Oahu, the island of Kauai tends to retain Puerto Rican music both in its older forms and, to some extent, in its more traditional contexts (such as frequent community "benefit" dances). In a sense Kauai stands in the same relationship to Hawaii as Oahu stands to Puerto Rico.

Since the early part of this century there has been little direct contact between Hawaii's Puerto Ricans and their ancestral homeland. Small numbers of native and mainland Puerto Rican servicemen stationed in Hawaii have interacted with the local community and remain after completing their enlistments. Commercial recordings and Puerto Rican servicemen have provided the most significant musical links with Puerto Rico.

MUSICAL CONTEXTS

Instruments

The conjunto [ensemble] used on the plantations was usually a trio consisting of the six-string Spanish guitar, the cuatro, an instrument of the guitar family with four or five sets of double strings, and the guiro, a long scraped serrated gourd. The ensemble is sometimes referred to as "trio bombonero" or "trio borinqueno" meaning "Puerto Rican," being related to the Amerindian and poetic name for Puerto Rico, Borinquen (examples 11-13). A sinfonita [button accordion] sometimes served as lead instrument in place of the cuatro (examples 1, 15 and 16), but was seldom played in place of the cuatro, which it tended to drown out.

The trio borinqueno still forms the nucleus of most conjuntos today. Bongos and conga drums were introduced during World War II by servicemen from Puerto Rico, and every active ensemble uses one or other of both. Electric guitars have become standard since the mid-1970s. All three stringed instruments (guitar, bass, cuatro) are amplified electrically; amplification is now the "true" and typical sound of kachi-kachi music. Recorded live in performances, from the audience, many examples on this disc contain noticeable electronic distortion.

Performance Contexts
Kachi-kachi music was heard most frequently in bars during the period of my research (January - August 1985). It was normally performed by active ensembles, available for hire with a band name and a fairly consistent nucleus of personnel. Although in the past certain clubs experimented with offering Latin music on a nightly basis all have reverted to a policy of featuring such music on weekends only. Three bars regularly supported such music (two of the three bars were Puerto Rican bars). Early in the year, when most Puerto Ricans still lived on plantations, some were exclusively comprised of Puerto Ricans. Although they are no longer a majority in any district, concentrations are to be found in such places as Kalihi-Palama, Waipahu, Pearl City, and Waimanalo on the island of Oahu, Hilo on the island of Hawaii, and Kohala on the island of Hawaii (see map). Compared to Oahu, the island of Kauai tends to retain Puerto Rican music both in its older forms and, to some extent, in its more traditional contexts (such as frequent community "benefit" dances). In a sense Kauai stands in the same relationship to Hawaii as Oahu stands to Puerto Rico.

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MUSICAL SELECTIONS
Side A
EXAMPLE 1. Plena: "La Gallina" [the hen]. Recorded July 21, 1985 at a front-yard barbecue in Makakilo, Oahu. Performers: Charles Figueroa (b. 1916), sinfonita [button accordion] and lead vocal; August Rodrigues (b. 1922), guitar and chorus; Virginia Rodrigues (b. 1929), guiro [scraper] and chorus; Wayne Rodrigues (b. 1950), maracas [rattles]. Charlie Figueroa was the only active player of the button accordion, which once rivaled the cuatro as lead instrument of the trio borinqueno. Born on a plantation on Kauai, he was a pan- tulo [Hawaiian for cowboy] and saddle-maker much of his life, and a noted musician in his spare time. His father Claudino taught him the accordion and his mother Emilina, many songs. The plena, associated in Puerto Rico with the black tradition of the coastal sugar mill towns, is seldom heard in Hawaii today. Figueroa learned "La Gallina" when he was about sixteen from Juan Fid, a noted accordion player of the time.

EXAMPLE 2. Except from Epiphany service: Penitential rite and responsorial psalm. Recorded January 6, 1985, at Saint Theresa's Catholic Church in Kalihi, Honolulu, with Father Roberto de Otero (from California) and Seminarian Refugio Sanchez (from Mexico).

For the Puerto Ricans as a community, Epiphany, celebrated on January 6, is the year's most important religious celebration. Reflected to by Puerto Ricans as "Kings," "Three Kings," or Reyes [Kings], it commemorates the coming of the Magi. In 1985 the first Spanish-language mass in recent years in which the congregation actually participated was held. The congregation, a large percentage of whose Spanish was minimal, learned the words by rote just before and during the mass. The first excerpt, "Perdón, Señor" [pardon us, oh
EXAMPLE 3. Christmas Song in Composite Style: “Asalto de Navidad” [Christmas Serenade], recorded on January 6, 1985 at the Three Kings dance in Kahului, Honolulu. Performed by "Los Caminantes" [John Rivera (b. 1945) vocal and guiro (scraper); John Mohioka (b. 1945) conga; Rudy Arroyo, guitar; Rodney Montero, conga; Clifford Mohioka, electric bass]. See the album “Asalto Navideño”, Willie Colon Orchestra, Fania Slip 399.

After the Epiphany mass a procession moves from St. Theresa’s some four blocks to the United Puerto Rican Association Hall, where the annual Three Kings program is held. Events include a nativity scene, gift distribution, a feast of traditional Puerto Rican food, and a dance. “Los Caminantes” was one of four active conjuntos contributing their services. This Christmas conjunto (“Asalto de Navidad”) is a uniquely complex mixture of guacaracha/salsa, auqualelo, seis, guaracha/salsa) was adapted from an early 1970s commercial recording, John Rivera, who learned the words directly from the recording, stated that his understanding of the texts was somewhat incomplete; he transcribed some phrases in his notebook. The conjunto was recorded.

EXAMPLE 4. [Excerpt from a fast instrumental seis, recorded on Lanakila Park, Honolulu, on April 25, 1985. Performers: Julio Rodriguez, Sr. (b. 1931), and Tommy Valentine (b. 1934), cuatro; Johnny Lopez (b. 1942) bongos; Glenn Cepeda, guitar; Sam Mercado, lead guiro [scraper]; Eddy Hosano (b. 1952), electric bass. The seis in Hawai’i is usually a medium-to-fast strophic song and dance built upon an estimoar figura [as in examples 3 and 16]. The harmonic progression, based upon tonic, subdominant, and dominant, is common to many circum-Caribbean genres. The bass rhythm [dotted quarter, dotted quarter, quarter] is derived from the Cuban tresillo figura that pervades Caribbean music. In this excerpt, a long instrumental introduction leads to verses (not included) sung by the cuatro player.

Games of the Puerto Rican softball league, held on Sundays from January through April, provide an opportunity for informal kaché-kaché jam sessions such as this one, as well as ad hoc performances. During, between, and after the games, families eat, drink pop and beer, and dance to various makeshift jibaro groups.

EXAMPLE 5. Bomba: “El Negro Bembón” [The Big-Lipped Black] Recorded in Lanakila Park, Honolulu, April 25, 1985. Performers: Juan Cabrera (b. 1955) bongos and vocal; Jorge Burgos, vocal “Quique” Rosario, conga and vocal; Tommy Valentine, maracas [rattles]. The bomba song/dance traditionally accompanied by percussion instruments only, is most often associated (like the plena) with the coastal Blacks of Puerto Rico. The first three performers in the group were serviço stationed at Schofield Barracks. The local Puerto Ricans present seemed to find this genre, which is not performed in their more Hispanic jibaro traditions, very strange. One told me “Bombé is okay for a while, but the people get bored, it’s just drumming; you have to play something else for a change.”

EXAMPLE 6. Hawaiian Song performed as a wedding reception in Kaneohe, Oahu, June 15, 1985. Performed by “The Latin Gentlemen” [William “Sonny” Morales (b. 1935), cuatro and vocal; Anthony Dias (b. 1939), guitar; Tommy Pedro (b. 1958) conga and lead vocal; Marcel Ayala, Jr (b. 1935), bongos. Marcel Ayala Jr maracas [rattles]; Duke Kahonohou, electric bass]. This performance of a commercial song popular in Hawai’i during the early 1980s gives some indication of the sorts of ethnic interactions that have shaped most musical traditions in Hawai’i. Singer Pedro, of Philippine ancestry, sings in Hawai’i Pidgin. He is the son of the founder of his Puerto Rican band, which is playing in the style of a Cuban bolero. The excerpt begins with an instrumental interlude. The cuatro player, Morales, of Hawaiian/Samoan-Puerto Rican ancestry, began his career on the ukulele. He is playing more “Hawaiian” than most cuatro players. The ending has the syncopated rhythms and Hawaiian “lassel key” guitar techniques such as slides, harmonics, and parallel chords. His voice joins that of his oboist son-in-law at the very end.

EXAMPLE 7. Danza performed as Guaracha: “La/origins Negro” [Black Tears]. Recorded in Lanakila Park, Honolulu, June 15, 1985. The same performers and location as example 6. The danza was one of the most popular plantation dances. It was usually an instrumental piece, and involved four pasos [promenade] [absent here] interspersed with faster couple dances (as in example 14). Danzas tend to be more harmonically and structurally complex than guarachas and seis, with longer melodies and tonally differentiated sections. The distinctive steps, rhythms, and performance techniques of the danza have gradually changed in Hawai’i into those of the more popular guarachas. The danza performed here is by George Ayala as a teenager when he played bongos in Ayala’s band (for Ayala’s version, see example 13).

EXAMPLE 8. Guajira Son: “Ay Mama, Que Voy A Hacer?” [Oh, Mama, What Am I Going To Do?] Recorded at Zenon’s Recreation Center, Honolulu, on July 15, 1985. Performers: “Mi Gente” [My People] [Richard Montero (b. 1939) composer, guitarra tres, and lead vocal; Danny Sanchez (b. 1952) guiro [scraper] and chorus; Bobby Rodrigues (b. 1933), timeros, and chorus; John Ortiz, Jr. guitar; Malo Rosa, conga; Raymond Sanchez, electric bass. The guajira son is a wholly Cuban genre. “Mi Gente” was the most “Cuban-oriented” ensemble active at the time of my research. Three of the musicians were especially enthusiastic about “modern” or “Cuban” music (terms they used synonymously). They did not want to lose their jibaro heritage, but felt they needed to “move ahead.” The guitarra tres, an important guitar in Cuba, can be found in the cuatro and the timbales (a pair of single-headed stick drums used in Cuban popular music) have been added. Cuban genres, instruments, and performance practice have always represented modern, outside influences for Hawai’i’s Puerto Rican music.

The excerpt consists of part of the montuno, a section in which percussion, bass, and guitar play a repeated rhythmic/harmonic pattern. The montuno first supports an improvised call with fixed response between one of the performers and the group, then an improvised tres solo, which ultimately leads back to the composed melody (not heard in this excerpt).

EXAMPLE 9. Merengue: “Consume Eso” [Do That For Me]. Recorded in “Little Ed’s Lounge” in Kaneohe, Oahu, on July 27, 1985. Performers: “El Leon” [The Lion] [Anibal Rosado (b. 1937), lead vocal, and guiro [scraper]; Johanna “Jo” Mohika (b. 1960) guitar and chorus; Jeanne Ortiz (b. 1947), electric bass and chorus; Charlie Burgos (b. 1957), cuatro and chorus; John Ortiz (b. 1963), congas and chorus. “El Leo” is typical of many bands in including more than one member of the band having boxlike rattles, and the guiro player is mother and son, but unusual in including women.

The merengue, a song/dance in verse-chorus form, was introduced to the Puerto Rican community in the Dominican Republic, and appeared in Hawai’i in the 1970s. Although there was not much growth on the plantations, some of the older musicians are not comfortable performing merengues. They are, however, a mainstay of every active Puerto Rican ensemble in Hawaii. The drummer imitates the hand/stick technique of the Dominican tambora drum.


The guaracha, a strophic verse/chorus song/dance of Cuban origin, has been popular in Puerto Rico since the 19th century. Since plantation days it has remained perhaps the most popular Puerto Rican dance in Hawaii. Its three different sections of accompanying rhythms have influenced those of other medium and fast dances in Hawai’i such as the seis, plena, and danza. The guaracha is normally accompanied by the guiro in the verses and the maracas [rattles] were usually played by bystanders as the spirit moved them.

The excerpt consists of a guitar prelude (in progress at the start of the selection), followed by two solo vocal verses, a call-and-response chorus, a guitar montuno, ending with a second call-and-response chorus. Solis Lopez (b. 1939), a bongo player, in example 4] has some knowledge of Spanish, but some of the words and lines appear to have been learned phonetically. At the end of the selection, as the applause dies down, Lopez can be heard shouting “guapa!”


George Ayala is a universally respected older musician, one of the “professors” who has taught and given early professional opportunities to many of his younger colleagues. He was born on the Ewa Plantation, near Honolulu, and played guiro [scraper] from the age of seven with his godfather. He learned the guitar from his father, Puerto Rican-born Juanito Ayala, and made his first cuatro by refuting a guitar. He has led groups since the 1940s, and has been associated with vocals, piano, and tenor guitar. Although his days in the public eye have passed, he plays for pleasure with friends on weekends. The three pieces played by these musicians — valza [valz], polca [polka], Danza represent part of the older repertoire. Of the three, only the valza is still played in the Islands. These and the other remaining selections on this side are played with little elaboration or improvisation; the Afro-Cuban influence during and after World War II involved instrumentation and performance practice, including an improved cuatro. These pieces were recorded.

EXAMPLE 12. Polca [Polka]. Recorded at George Ayala’s home in Honolulu. Performers and location the same as in Example 11. The Polka was another standard plantation dance, and one seldom heard today in Honolulu. Ayala did not know the Polka when he was young, but the middle section bears a distinct resemblance to the popular Nineteenth century “Jenny Lind Polka.” Its form is an ABA structure, played three times through in nearly the same way.

EXAMPLE 13. Danza: “La/origins Negras” [Black Tears]. Performers and location the same as Example 11. The danza is a typical danza. In this middle section bears a distinct resemblance to the popular Nineteenth century “Jenny Lind Polka.” Its form is an ABA structure, played three times through in nearly the same way.

EXAMPLE 14. Danza and paseo [danza and toronada]. Recorded at a community dance in the Hana Pepe Recreation Center, Hana Pepe, Island of Kauai, May 18, 1985. Performers: Bobby Castillo and his Latin Five [Bobby Castillo (b. 1940), cuatro; John Torres, guiro [scraper]; Bernard Simao, maracas [rattles]; George Ortiz, guitar; Freddy Seals, electric bass; Eddie Troche, bongos].

Band leader Bobby Castillo knows only this Paseo, which he learned from
1. Plena: "Lo Gallina" [The Hen].
   a. Cuando el Indio vino
      Tomás me preguntó
      Donde está el gallo
      El Cabano se la llevó.
   b. Las doce de la noche
      El pollancito se apareció
      Vino el Cabano
      El mismo se la llevó.
   Coro: Ay la gallina, la gallina,
        la gallina
        la gallina voló, la gallina voló.
        (repeat)

2. "Excerpt from Epiphany Service".
   Sanchez: "After, after I will sing the verse, and after each verse you respond "Perdon Señor, perdón." This time...another time". Sanchez in concert: "Perdon Señor, Perdon". Sanchez: "Another...song is "El Señor es mi fuerza, mi roca y salvación." Will you please repeat with me [All speak] "El Señor es mi fuerza, mi roca y salvación." [The Lord is my strength, my rock, and my salvation]." Sanchez: "And we are going to do the same thing—we are going to sing. I am going to say the verse first...the refrain...I am going to sing the verses and you are going to respond after each verse."

   Congregation: "Es mi fuerza."
   Leader: "mi roca y salvación."
   Congregation: "mi roca y salvación."
   Leader: "This time singing."
   Leader & congregation (singing): "El Señor es mi fuerza, mi roca y salvación."

3. Christmas song in composite style: "Asalto de Navidad".
   [Christmas serenade].

   a. Esalta/Queremos (verses):
      Yo caminando el cielo
      la fiesta de Navidad
      y el jibarito cantando
      a todos los ro a alegrar
      (indistinct)
      El más remato rincón
      se escucha el jibarito
      cantando su inspiración
      Felicitarles ahora queremos
      con tona de devoción
      que pasen un feliz año
      la orquesta "Los Caminantes".

   b. Agúinhaldo section: "Le-ole-ole-ole lo-le-lo-le-lo
      (mapayé non-lexical syllables)"
      Aunque usted no quiera, le tengo a cantar
      "Yo felicitos a sant musicianos
      yo sangre y a Santa María
      yo canto y a Santa María".
   Coro: Se acerca la Navidad y a todos los ro a alegrar
   El jibarito cantando aires de felicidad.

   c. seis section:
      Un pincetino nació el niño Jesús
      (spoken)
      Y fue en el mes de diciembre
      En un humilde pesebre
      la luz del mundo llegó
      Y con esto me despido
      Como eso es devoción
      Que pasen un feliz año,
      Yo deseo de me corazon.
      Chorus: "asalto de Navidad." (9x)
   Now they are going to start the festivities
   The festivities of Christmas
   And the little country boy singing
   Will make everyone happy
   [indistinct] the most remote place
   The little country boy is heard
   Singing his improvisation
   Now we want to wish you
   With a devotional tune
   That you have a happy new year,
   The orchestra "Los Caminantes." Chorus: Christmas gets closer and closer
   And will make everyone happy.
   The little country boy is singing
   The songs of happiness.
   Le-ole-ole-ole lo-le(lo)-lo-le-lo
   Whether or not you want me to
   I'm coming to sing to you and to wish
   With a voice of happiness
   I carry my burden to his sacred home
   I carry my burden to his sacred home.
   One 25th (the baby Jesus) was born
   And it was the month of December
   In a humble manner
   The light of the world arrived
   And with this I bid farewell
   As this is my sentiment.
   That you have a happy year
   I wish from my heart,
   Chorus: "Christmas Serenade." (9x)

5. Bomba: "El Negro Bembón"
   [The Big-Lipped Black Man].
   Mataron al negro bembón (2x)
   Y hoy se lloran noche y día
   Porque al negro bembón
   Todo el mundo la quería (2x)
   Y llegó la policía
   Y atraparon al matón
   Y uno de los policías
   Que también era bembón
   y tocó la mala suerte
   De hacer la investigación
   Y sabe la pregunta que le hizo al matón.
   Porque la mató? Diame la razón
   I sabe la respuesta que le dijo el matón?
   Yo lo maté porque era tan bembón
   El (el policía) escondió la bamba y le dijo pa’ sentar.
   Eso no era razón para matarlo (2x)

   They killed the thick-lipped black man (2x)
   And now they cry night and day
   Because the little thick-lipped black man, everyone loved him (2x)
   The police came
   And they caught the murderer.
   One of the police
   Who was also thick-lipped,
   Had the bad luck
   To conduct the investigation (2x)
   Do you know the question he asked the killer?
   “Why did you kill him? Tell me the reason.”
   “I killed him because he was so thick-lipped”
   He (the policeman) hid his lips and told him Pa’ Pa’ Pa’ Pa’
   That was no reason to kill him (2x)

6. Pua ‘Olena
   Lau ‘Olena, Lau Palau
   E pe’e nei kau mahala
   ‘O ka makanai Hawaiiana
   Ho’ike nei, Pua ‘Olena
   I kou nani
   Pua ‘Olena, Pua ‘Olena
   ‘O ka ma‘ui ka puana
   Pua noe whe pua mo ole
   I ka nahele o Hanalei
   Come with me, come let’s see
   Of your beauty
   Pua ‘Olena, pua ‘Olena
   ‘Olena leaves, protective leaves
   Hide not your beauty
   Soft whispering, protective Whispers
   Come show your beauty
   Pua ‘Olena, Pua ‘Olena
   My answer to beauty
   n sleep or awake
   In the wilds of Hanalei
   Pua ‘Olena, pua ‘Olena

9. Meregué: "Consigueme Eso"
   [Do That For Me].
   Coro: Consigueme eso, consigueme eso.
   Consigueme eso mi negra, consigueme eso (2x)
   Mira que sufrío por ti mi negrita linda
   Mira que lloro por ti muchachita linda
   No se sa tan mala muchacha consigueme eso (2x)
   Coro: Solo un beso mi negra lo que te pido.
   Coro (2x)
   (First verse repeat)
   Coro (2x)
   No bien comprendo lo mucho que yo
   he sufrido
   No se sa tan mala muchacha
   consigueme eso
   Mira que sufro por ti muchachita
   linda
   No se sa tan mala negrita
   consigueme eso
   Coro: Chorus: Do that for me, do that for me.
   Do that for me my dark one, do that for me (2x)
   Look how I suffer for you my lovely dark one
   Look how I cry for you, my lovely

TRANSLATIONS
Please note that the original Spanish is not always clear to the performers, and that the translations are therefore sometimes unclear.
Chorus: [Solo] Oh, accursed are the kisses
[Group] The kisses that you gave me
[Chorus] Accursed are, accursed are, accursed are, accursed
[Group] The kisses that you gave me
Etc.......
"Gue-e-e-pa!" [untranslatable shout]

16: Bomba: "Bomba Negra"
[Black Bomba]
[spoken] Una bomba repica de Puerto Rico
Bomba Fermín, Bombo! [normally shouted by bystander or musicians]

[Verse 1]:
A mi me llaman Fermín, "de Tono"
Porque tono no sera
por lo genio [generally] no lo torno
Tomo caña nada más-Bomba!
Bomba, "El Río, Bomba!"

[Verse 2]:
A mi me llaman "El Río"
Porque no me atrevo a sacar de mi garganta un berrío
[Music interlude] Bomba!

[spoken]: A bomba from Puerto Rico
It's Fermín's [turn to give at] Bomba! [normally shouted by bystander or musicians]

They call me "I drink" Fermín
Because I don't drink
Generally I don't drink and I run, nothing else—Bomba!
[It's] "El Río"'s [turn to give at] Bomba!
They call me "The River"
Because I don't dare pull
From my throat a bellow
[Instrumental interlude]
Bomba!
Bomba I ask you and bomba I give you
Take the bomba [glass globe, a pun] from that kerosene lamp

15: Seis con Décimas.
[Verse One (canto por August Rodríguez)]
Aqui yo en cambio empezar
Explicar con tal
La dicha que me tenta sin tener que trabajar
solo estar que estudiar
y a vivir de esta manera
que trabajo no tuve!
para restarme e gozar
en mi modo de pensar
ser vago es una carrera

[Verse Two (canto por August Rodríguez)]
Ay, vago, vago, vago
Ay, vago, vago, vago
que todos nuestros hermanos
quien se quiere liberar
que esto va a durar
para tener mas potencia
recibe la preferencia (?)
de todas las naciones
no se le de a las tentaciones