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 Chorrleo (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 Compa Segundo 6:30
8. Azouké Legba (Dans Kanari) (Haiti) Vodou Le 3:44
9. Tambu: Hear When de Dubby Bawl (Jamaica) 1:47
10. Jwé Pòte: 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. Ladinha: King Zumbi of Palmares (Brazil) Grupo de Capoeira Angola Pelourinho 1:37
13. El Choco (Tango Criollo) (Uruguay) René Mariano 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**

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 Nozani 1:55
25. Sigit "Alash" (Tuva) Mergen Mongush 1:37

**EUROPE**

26. Shelkovaia v pole travushka (Russia) Elena Gulina and Anastasia Nikushkina 1:50
27. Lithuanian Lullaby (Lithuania) Veronika Povilioniene 1:13
28. Variations in d-minor: Guitarrada (Portugal) Guitar Quartet of Coimbra 2:59
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 Bobé (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 Chorrereao (Puerto Rico) 2:29 Cuerdas de Borinquen from Puerto Rico in Washington SF 40460
6 Ouro para Changó (Cuba) 1:55 El Niño de Atocha Ensamble from Sacred Rhythms of Cuban Santeria SF 40419
7 Guajira Guantanamera (Cuba) 3:05 Cuarteto Patrio y Compay Segundo from Cuba in Washington SF 40461

SOUTH AMERICA
8 Azouke Legba (Danz 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 Pétó: Ki Bél 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 40466

SOUTH AMERICA
12 Ladainha: King Zumbi of Palmares (Brazil) 1:37 Grupo de Capeioara Angola Pelourinho from Capeia 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 Pare: Dances of Uruguay SF 40431
14 Call to Clear the Waterways (Peru) 0:41 Celestino Santisteban Damían from Traditional Music of Peru 4: Lambayeque SF 40469

ASIA
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 Maragull from The World's Musical Traditions Vol. 4: Bunggirdi-bunggirdi: Wangga Songs by Alan Maragull, 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

EUROPE
20 Pinaa Si Dun-dunung (Indonesia) 1:53 Kalabius "Sopedek" Simbolon, Marsius Sitohang, Sankawan Sitohang, Moringgar Sitorus, Osner Gultom, Berton Gultom from Music of Indonesia 4: Music of Nias and North Sumatra: Hobi, Gendang Karo, Gendang Toba SF 40420

21 Sidi (Indonesia) 4:16 Almuni, Kandar, Lozardi Malin Malano, Marjuniin 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 Dhore Isa from Music of Indonesia 9: Vocal Music from Central and West Flores SF 40435
23 Penhey (Malaysia) 2:50 Udo Ali Tengah from Dream Songs and Healing Sounds in the Rainforests of Malaysia SF 40417
24 Shod-i Uforash (Bhakara) 1:55 Ensemble Nozamin from Bhakara, Musical Crossroads of Asia SF 40050
25 Sigit "Alash" (Tuva) 1:37 Mergen Mongush from Tuvsh, Voices from the Center of Asia SF 40017
26 Shelkovaia v pole travushka (Russia) 1:50 Elena Gulino and Anastasia Nikulshkina from Old Believers: Songs of the Neokrasov Covshak SF 40462
27 Lithuanian Lullaby (Lithuania) 1:13 Veronika Pavilionie from Musics of the Soviet Union SF 40002
28 Variations in d-minor: Guitarrada (Portugal) 2:39 Guitar Quartet of Coimbra from The World's Musical Traditions Vol. 9: Musical Traditions of Portugal SF 40435
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.

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-

**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*

*Tomiat 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

The Mbuti of the Ituri Forest in northeastern 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

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 gaitoanizing 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 Reinger 1997, annotated by Kayla Edwards.

The original composition was written in 1923 by Nat Saunders in typical gembaj 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 Chorroeo
(Puerto Rico) 2:29
Cuerdas de Borinquen
From Puerto Rico in Washington SF 40460
track 12 (1996). Re-
corded at the Smith-
sonian Institution's Festival of American Folk-
life 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 "back-
bone" of rural Puerto Rican music. Most seis accompany vocals, but rural dances in Puerto Rico often end with an instrumental seis char-
reao like the one here, with its spectacular virtuosity. From Puerto Rico in Washington (SF 40460) features two groups: Marcel 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 tra-
ditional jíbaro 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 Alen Rodríguez. Per-
formed 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 ora, 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 perform-
ances 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 Wash-
ington SF 40461, track 12. "Guajira Guan-
tanamera" is per-
formed in a traditional guajira style by Cuar-
teto Patria y Compa Segundo. This earthy, mov-
ing rendition of the international Cuban "anthem" evokes a spirit of community where-
ever the tune is raised. Popularized interna-
tionally 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 Joseíte Fernández is blended on this cd with the poetic lyrics from "Verso Sencillos" by José Martí, the apologist of Cuban independence.

8. Azouke Legba
(Dans Kanari)
(Haiti) 3:44
From Rhythms of
Rapture: Sacred Musics

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 tradi-
tions on this World Music Collection are also performed in the United States by immigrant musicians. Rhythms of Rapture (SF 40464) presents Vodou music in a variety of con-
texts and places—from rural religious cere-
monies 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. Tambú: Hear When de Dubby Bawl (Jamaica) 1:47 From Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica $F 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 Tambo 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 descendants of slaves who fled the plantations and seized their freedom during the 17th and 18th centuries. Extensive notes include bibliography and discography.


When a drummer is not available, hand-clapping can produce the dance rhythms, and when residents of St. Lucia decide to do a Jwé Pôtè on a full-moon evening. The lyrics, in French Creole, are short and repeated: "Look at the boat/How beautiful it is/Bëtiyla 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

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

This is the opening selection, 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
René Marínno 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 Marínno 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.

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

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. 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.

15. Paloma Blanca
(Peru) 2:16
From Mountain Music of Peru ss 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 Sacamarca. This tiny village,
about three miles above Huancavilca, 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

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 Acoclla, 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 guenas 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

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'ì) 1:06

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
MUSIC OF INDONESIA SERIES:

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

19. Curahan Hati (Indonesia) 3:47

"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 13 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 luhb Caño orchestrations and Islamic swagger."
-Details

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

"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."
22. Gogo Rego (Indonesia) 2:18
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 multipart 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.
"...into the heart of the human dilemma, and the possibilities of music for addressing it." —St. Louis Riverfront Times

23. Penhey (Malaysia) 2:50
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 Ten- gah 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 (Uni- versity of California Press, 1991).

24. Shod-I Ufonash (Bukhara) 1:55
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
25. Sigita “Alash” (Tuva) 1:37
From *Tuva: Voices from the Center of Asia* sv 40017, track 3 (1990)
Recordings and notes by Eduard Alekseyev, Zoya Kirgiz, and Ted Levin. Performed by Mergen Mongush, Chadan, Dzun-Khemchik Region.

To an outsider, the most striking music of Tuva (located near the border of Mongolia) is what the Tuvans call *khosta:*—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. Shelykovaia v pole travushka (Russia) 1:50

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 Nikulshina.

27. Lithuanian Lullaby (Lithuania) 1:13
From *Muses of the Soviet Union* sv 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 c 330-327610. 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: Guirrrada (Portugal) 2:59
From The World’s Musical Traditions Volume 9, Musical Traditions of Portugal

Part of the musical life of the city of Coimbra in Portugal, Guirrradas are instrumental compositions often performed by a quartet of stringed lutes (guitars and cit- terns). 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 Pare- des (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
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Track credits as indicated in notes
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Mascara de band from Cacao (photo courtesy of Jocelyne Guilbauld)

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Cover photos (top left to bottom right): Portuguese singers (photo by Elise Ralston), Bata drummers of Benin (photo by Marcos Brandi Lacerda), Temiar child playing bamboo-tube stampers (photo by Marina Roseman, 1982), Bukuara (photo by Ted Levin), Indonesian talémpong group (photo by Asep Nata)
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 2,300 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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For further information about all the labels distributed through the Center, please consult our internet site (http://www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on Database Search).

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

Peruvian children near Huancavilca dancing to “Paloma Blanca” (photo by John Cohen, 1964)