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**AFRO-HISPANIC MUSIC
FROM WESTERN COLOMBIA AND ECUADOR**

Recorded, Edited, and with Notes by Norman E. Whitten



Side 1

- Band 1. Currulao "Bambuco" (3:02)
- Band 2. Currulao "Bambuco" (3:01)
- Band 3. Currulao "Bambuco" (3:00)
- Band 4. Currulao "Agua Grande" (2:59)
- Band 5. Currulao "Torbellino" (1:10)
- Band 6. Alavado "Adios Primo Hermano" (0:50)
- Band 7. 2 Alavados: "Santa Maria"
"Santo Dios, Santo Fuerte" (2:43)
- Band 8. Fiesta Song (improvisation) (3:24)

Side 2

- Band 1. Arrullo "San Antonio" (3:01)
- Band 2. Arrullo "La Maria Soy" (2:59)
- Band 3. Arrullo "Aurora de la Mañana" (1:29)
- Band 4. Arrullo "Falta el Uno" (1:30)
- Band 5. Arrullo (1:20)
- Band 6. Arrullo "La Golpe de la Cajita" (1:02)
- Band 7. Arrullo "Este Niño Quiere" (0:45)
- Band 8. Arrullo "Me Voy Pa' Belén" (1:03)
- Band 9. Arrullo "Vamos Arrullar" (1:53)
- Band 10. Song: "A La Mina No Voy" (2:35)

AFRO-HISPANIC MUSIC FROM WESTERN COLOMBIA AND ECUADOR

COVER DESIGN BY RONALD CLYNE
DESCRIPTIVE NOTES ARE INSIDE POCKET

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Afro-Hispanic Music from Western Colombia and Ecuador

RECORDED AND EDITED BY NORMAN E. WHITTEN, JR.
INTRODUCTION AND NOTES BY NORMAN E. WHITTEN, JR.

The Setting

The Pacific Lowlands, inhabited primarily by three or four hundred thousand Negroes sharing a common culture and common forms of musical expression, extend from Darién Province in southeastern Panama through western Colombia to southern Esmeraldas, Ecuador. The 600-mile strip of dense rain forest forming the Pacific littoral varies in width from 50 to 100 miles (see map in West 1957:2).

The history of Negroes in and near the Pacific Lowlands begins with the conquest:

Negroes may well have accompanied the expedition of Rodrigo de Bastidas, who in 1525 founded Santa Marta, pioneer city of the Spanish Main. If not, they arrived soon afterward, for it is known that four years later certain rebellious slaves fired the straw huts of the new town (King 1945:301).

Soon after their arrival on the Caribbean coast of Colombia, Negroes entered the Pacific Lowlands. The first documented case is that of the Negro with Francisco Pizarro during his encampment on Gallo Island (Paredes Borja 1963:47) some time between 1526-27. There is strong documentation for the movement of slaves through Cartagena, Colombia, into the Pacific Lowlands from 1544 through around 1700 or later (West 1952:9-51, 83). For example, Negroes were brought into the upper Cauca River area as early as 1544, to the northern Chocó, near Ríosucio, by 1583, and to the northern edge of the Popayán plateau by 1640 (West 1952:10-13, 37, Hernández de Alba 1946:927; 1948a:299-300; 1948b:331). According to the historian James King (1945:300) the early Negroes were bozales fresh from Africa, brought primarily to mine placer gold and to raise food for the miners. Other Negroes have followed the early imports: some arrived as hispanicized slaves, others emigrated from the interior to the Lowlands; later, still others arrived in the armies of liberation.

Today, in their hot, rainy setting, the Negroes forage in forest, river, and sea, and come and go from the larger towns. Although a living can be made, and although some can accrue the economic, political, and social capital to climb up within (and eventually out of) Pacific Lowlands life, the majority of people are poor, and marginal to the larger societies of Ecuador and Colombia. Living in and on the edges of a forest and sea of wealth, life continues in tropical routine, punctuated by occasional boom periods revolving around banana, shellfish, mangrove, timber, and tagua industries.

Men must occasionally move to take advantage of new opportunities and to seek new land; women move with their men when they can, but are often less mobile and remain "behind" where they find another spouse without difficulty. And death, an imminent specter for adults, is a prominent part of child rearing. One never knows when a child will fall victim to epidemic disease or endemic malaria, or when a child will die of dehydration following an attack of dysentery brought about by worms or bacillary infection.

The Music

Although pockets of tribal Indians (Cayapa, Coaquier, Noanamá, Chocó) are found in the area there seems to be no discernible influence on the structure of music that can be traced to Amerindian origins. Rather, the music is in some respects strikingly African, in others the hispanic roots are evident. Provenience aside, the music of the Negroes can be regarded as a "cultural focus," defined as "that area of activity or belief where the greatest awareness of form exists, the most discussion of values is heard, the widest difference in structure is to be discerned" (Herskovits 1945:164-65).

As a "focus," the music reflects certain outstanding features of life on the littoral. It seems to represent the "matrilocal" of the familial relations (Whitten and Fuentes Contreras n. d.) and provides a vehicle of transition for children and adults as they leave this life. In the currulao, or marimba dance, men sing of their ability to move, to leave their women, to seek a new start, while women sing "good-bye to a man, I still hold my man," thereby expressing their personal ability to hold a particular man, while men in general are moving on. In the arrullo (spiritual) to a dead child, the angelito (little angel) is dressed in white and a wake is held all night following its death. People "know" that the child goes directly to Gloria, it goes in peace to be an angel, and it will not return. But in the post-interment wake for an adult, where music once more provides necessary expressive forms for interpreting death and the continuation of life, the people are less sure about the departed relative. Hence, for about seven days relatives of the deceased gather for the final wake (variously called último alavado, última novena, último rosario, última noche, or novenario) and sing alavados (dirges) in order to dismiss, graciously, but

Portions of this Introduction are taken from the author's book, Class, Kinship, and Power in an Ecuadorian Town: The Negroes of San Lorenzo (Stanford: Stanford University Press, 1965) and are reproduced with permission of the publisher.

finally, the ghost of the deceased person from the world of the living. It is hoped that the deceased goes to Gloria but there is no certainty as to the ultimate resting place. The major hope is that he will not return, and if he does return, that he will not witness the violation of social and cultural norms.

Another context of musical expression is that defined by a special day devoted to the propitiation of a Saint. Such saint's days occur irregularly in the Pacific Littoral, and the degree and intensity of musical expression is also variable. Prominent Saints (outside of Mary, Joseph, Jesus) include San Antonio, the Virgen de Carmen, the Virgen de La Laja, the Virgen de Belén (not the same as María), and the Virgen de Atocha.

The currulaos, arrullos, and alavados, in a variety of presentations, make up the bulk of this record.

Musical Instruments and Musicians

The bombo is a large double-headed drum beat with head-beater and side-beater; it is either suspended from the rafters or hung around the drummer's shoulders. One is used in an arrullo (to frighten the body-snatching ghost, Tunda), two in the currulao, and more may be used in a street parade in which spirituals to Saints are sung. The cununo is a single-head cone-shaped drum which is played with the hands. Normally two cununos are played in arrullos and currulaos, though more may be introduced for large events such as street parades. The cajita is a small cununo, sometimes used in arrullos. All of these drums are played only by men. Women normally make and shake maracas and guasás, the latter being one or two sections of dry bamboo with a dozen or so hardwood nails driven through the side of the resonance chamber to slow down the flow of corn or seed within, and to give it a fuller sound. Maracas and guasás are used in arrullos and currulaos; neither they nor drums are used in alavados. In the Chocó, platillos (iron cymbals) are played by men.

Finally, the marimba itself is a percussion instrument which is central to currulaos and is sometimes used in arrullos. The marimba may have from 18 to 26 bars, the tuning of which is still questionable (it may be nine tone in some areas, eight tone in others). It is suspended from the rafters of the casa de la marimba (marimba house) which is simply a typical thatched Negro pile house of bamboo, or wood, except that many such houses have a larger central room that may extend to 80 feet or more in length and range to 50 feet in width.

Flutes are played by Negroes in parts of the Chocó and in the southern coast of the Pacific Littoral, but the author has no recordings of flute playing.

Cantadoras are women singers who sing at arrullos and alavados, and serve as respondedoras during the currulao. In the currulao there are two respondedora roles: the solista sings the melodic response, and the bajonera harmonizes with her. Cantadoras make their own maracas and guasás.

Marimberos are male musicians in the marimba orchestra. The most important is the glosador who leads the singing, gives the gritos (stylized shouts)

and indicates to the respondedoras what they should be singing at any given time. An outstanding marimbero is known by the term Culimocho whether or not he is a good glosador. Two musicians play the marimba, the bordonero who plays the melody on the lower half of the instrument and the tiplero who plays harmony and counterpoint on the upper half. Other musicians for the marimba, less specialized, include the bombero, who plays the bombo, and the cununero, who plays the cone-shaped cununo.

Notes on the Recordings

Side 1 Band 1

This currulao, recorded in Buenaventura, Colombia, is the type called "Bambuco." The currulao, or marimba dance, is the most strikingly African music to be found in the Pacific Lowlands.

The "bambuco" is the most common currulao, although at least a dozen other dances are known and there are a number of different songs and variations to each dance. In the bambuco the woman takes the lead in asking the man to dance. Sometimes two women ask the same man and all three wheel around the floor together. The woman first "tempts" the man by waving her handkerchief, which she holds in her right hand; the man waves his handkerchief or hat and pursues, but as he nears her she turns to him and he retreats with the woman following. The woman keeps a steady advance and retreat pattern while the man becomes more and more excited, occasionally leaping into the air, banging his feet in time with the bombo, and indicating excitement in other manners.

Side 1 Band 2

Another example of a currulao, type called bambuco, from Buenaventura, Colombia.

Side 1 Band 3

This bambuco, another currulao, was recorded in San Lorenzo, northwest Ecuador, and is the most popular bambuco there. It is called "Adiós Berejú," good-bye Berejú. This particular rendition is not transcribed. However, the glosador for this song, Gumercinda Ibarra, told me that the strophes being sung by the respondedoras and by himself included the following:

Grito, given by the glosador

Chorus--sung by the respondedoras:

Adiós Berejú	Good-bye Bereju
Adiós Berejú	Good-bye Bereju

Verse--sung by respondedoras:

Allá viene uno	There comes one
Allá vienen do'	There come two
E1 uno es el Diablo	One is the Devil
E1 otro Ocoró	The other Ocoro

Verse--sung by glosador:

Allá va la Hilaria	There goes Hilaria
Con su remeneo	Wiggling up and down
A buscar remedio	To look for help
Para Dios y teDeo	For God and Te Deum

Quando yo me veo Por los arrabales Caminando junto Con los animales	When I am In the jungle Walking together With the animals (or men)
No quiero, no quiero No quiero querer Porque cuando quiera Me han de aborrecer	I do not want, I do not want I do not want to love Because when I love They will desert (lit. detest) me

Side 1 Band 4

This currulao is the type called "Agua Grande" and was recorded in San Lorenzo, northwest Ecuador. Here a man tells a story, or bits and pieces pertaining to a story, while cantadoras shake the guasás but do not usually sing or harmonize with him. (Note, however, that midway through this Agua Grande the solista enters briefly with: Agua que llorando viene, agua que llorando va - tear drops come, tear drops go.) People do not usually dance to an agua grande (variants are called agua larga, agua corta), and are pleased when a stranger to town, a marimbero and glosador, will agree to sing an agua grande. In this recording, a stranger to San Lorenzo performs.

In his story, the glosador mentions that he is learning to read, that he holds poor land, that a woman is interested in him, that he is politically liberal, and then wanders through bits and pieces of verse that pertain to a longer stylized story.

Side 1 Band 5

The "Torbellino" (whirlwind, restless person) is another currulao, this one recorded in San Lorenzo, Ecuador. When there is no competent glosador to take the male singing role a woman will take that role. This rendition of Torbellino is an excellent example of a woman taking over the role of glosador and singing, in effect, a solo. The singer is Petra Caicedo; her verses, which she repeats, are:

Torbellino que hay de malo Quién lo mandó a Torbellino Que anduviera tras de mí Torbellino, torbellino Torbellino se ha perdido La madre lo anda buscando	Torbellino, what's wrong Who sent the Torbellino Who walks behind me Torbellino, torbellino (chorus) Torbellino is lost His mother searches for him
--	--

(Normally, one sings here: Preguntale a los vecinos - ask the neighbors-- the cantadora forgot the verse)

Si me lo han visto bailando Torbellino, torbellino De las dos que están bailando Yo tuviera a cuál coger Y yo como mas goloso Yo cogiera a la mujer Torbellino, torbellino De los dos que se embarcaron El decidido pasear Ellos fueron los causantes Cuando anduvieron en lancha	If they have seen him dancing Torbellino, torbellino (chorus) Of the two who are dancing (meaning obscure) I grab the woman Torbellino, torbellino (chorus) Of the two who embarked He decided to sail They were the originators When they walked in a launch
---	--

(Variant: When they could walk on the water)

Torbellino, torbellino La madre lo anda buscando Preguntale a Torbellino Si no lo ha visto bailando Torbellino, torbellino Matica de albahquita Matica de agua de olor No te vas a derramar En ese pecho traidor	Torbellino, torbellino (chorus) His mother is seeking him Ask Torbellino If he has seen him dancing Torbellino, Torbellino (chorus) Matica of the Albahaca Matica of perfume I will not allow you to spill On that treacherous bosom
--	--

Side 1 Band 6

"Adiós primo hermano" is the alavado, or hymn, from the last wake for a deceased adult, which usually ends the ceremony. After seven days of singing alavados to the interred relative, Costeños of the Pacific littoral reach a consensus that the spirit of the dead man has indeed departed and, they hope, will not return. "Good-bye first cousin" symbolizes this departure and normally marks the end of the ceremony. In this rendition, Teófilo Potes sings the dirge, something which very few Costeños will do out of the context of an actual second wake.

Adiós primo hermano Primo hermano Adió' Te vas y me dejas Solita con Dios	Good-bye first cousin First cousin, good-bye You go and leave me Alone with God
Al que está llorando Dejenlo llora Que esos con los coros Que mi Dios nos da	To whoever is crying Let them cry That those are the choruses That God gives us
Adiós primo hermano Primo hermano Adió' Te vas y me dejas Solito con Dio'	Good-bye first cousin First cousin, good-bye You go and leave me Alone with God

Side 1 Band 7

Although Negroes in the Pacific Lowlands of Colombia and Ecuador are very reluctant to sing alavados out of the context of an ongoing wake, some of the emigrants are less reluctant. In the following two alavados, two Chocoanas from the Río Baudó region of western Colombia sing "Santa María" and "Santo Dios, Santo Fuerte." The latter is frequently the first alavado sung during the week following the death of an adult.

Santa María

Verse:

Estando grave de muerte La Virgen me cofeso Y ella misma me llevo A la presencia de Dios	I am fatally ill I confess to the Virgin And she carries me To the presence of God
---	---

Santa María
Ruega por los pecadores

Saint Mary
Beg for the sinners

Siendo pariente y hermanos
Padre, hijos y hermanitos
Y a la hora de la muerte
Me toca la mi solito

Being kinsman and brothers
Father, sons, and ghosts (of relatives)
And at the hour of death
I play my solo

Santa María
Ruega por los pecadores

Saint Mary
Beg for the sinners

Santo Dios, Santo Fuerte

Verse:

Cristo bautizó a San Juan
Y San Juan Bautizó a Cristo
Y en el Río se forma
Cosa que jamás se ha vista

Christ Baptized St. John
And St. John Baptized Christ
And in the river there developed
That which had never been seen

Chorus:

Santo Dios y Santo Fuerte
Santo Dios fuerte y mortal
Santo Dios y Santo Fuerte
Santo Dios fuerte y mortal

Holy Spirit, powerful Saint
Holy Spirit, powerful and mortal
Holy Spirit, powerful Saint
Holy Spirit, powerful and mortal

Side 1 Band 8

In the Chocó of Colombia, more than elsewhere in the Pacific Lowlands of Colombia and Ecuador, the inhab-

itants have a rich repertoire of songs which they sing at parties, and when traveling. Frequently, the songs provide backgrounds for individual improvisations. In this example, an individual tells of his sojourn in Tumaco. The chorus, not evident on the record, which provides the background for his improvisation is:

La chicha la bebemos
y el guarapo lo votamos
Adios pues muchachos
Los dos ya nos vamos

The chicha we drink
and the guarapo we guzzle (we swear by)
Good-bye then boys
The two of us are off

The text of the improvisation, as transcribed and roughly translated by the author is:

Tomasito, ¡gla!
de Guapi está
a la orilla de Tumaco
Como a los cinco minutos
Cogió un ejemplá
Un hermoso bocachico
Pasando el mar Rojo
Cayó al agua y ¡ra!
se ahogó, ¡ra!

Thomas, gla!
Is from Guapi
By the breeze from Tumaco
[In 7] approximately five minutes
I set a precedent
Beautiful Bocachica
Facing the red sea
He fell into the water, ra!
He drowned, ra!

Cogió la cadena
Cayó hacía el mar
Cogiendo la carretera
Y ¡ran! lo cogió
Y salió para a ver
Y cuando la policía
Oyó esa vaina
"A ver, que pasa aquí?"
Le dice el personal "¡ra!"
"Aquí no pasa nada
Sino que nos estamos
Dando con la punta al palo"

The chain entangled him
He fell toward the sea
I fled
and, ran! I grabbed it
And I went out to see
And when the police
heard this thing,
"Look, what's going on here?"
I said, "ra!"
"Nothing is going on here
Except we are
sharpening a stick"

Dale dale los cabos
Caballero que la policía
Viene ya
Dale los cabos caballero
Que la policía viene ya
Y al que encuentre
Con el palo
A la carcel va a parar
Y al que encuentre
Con el palo
A la carcel va a parar
mmmmmmmmmm
Suenan la sirena
Y llegando por allá
Le dice aquel
Hermanos qué llevas en el trilo
Lo que llevo es a Doña Juana
Pásame la movida
Que yo vengo de allá
Pa que tu veas viene
Entonces lo cogemos
Los dos y la quemamos
Aquí en el cuarto
Dublar y ¡ra! ¡ro! ¡tra!
Llegamos allá
Y somos amigos
Contigo mmmmmmmmm
tan tan tan tan
Trae los cabos caballero
Que la policía viene
Ya y al que encuentre con ella
A la carcel va a parar
Y al que encuentre con ella
a la carcel va a parar
(several lines of "scop" singing)
Ay me río yo
De ver a Pascuala
Comiéndose la barbitana
Y yo sin ella
Y acá fumando
Un pucho sin fumarla
Así me gusta
Pisarla
Así para ponerme buen mozo
Para ir a Hongkong
Subir a la luna
Encima de las nubes
Así en un satélite
Pa conocé la famosa
Que vaina, que tal

Hurry up,
man, the police
come now
hurry up, man,
the police come now
And he who gets hit with
the stick
ends up in jail
And he who gets hit
with the stick
ends up in jail
mmmmmmmmmm
Noisy siren
and arriving there
that one said
"Brothers, what do you carry in the bag?"
That which I carry is for Dona Juana
Take me across
I come from there
For you see he comes
Then we grab it
Together and dispose of it
Here in the double room
and, Ra! Ro! Tra!
We arrive there
And are friends
Together mmmmmmmmm
tan tan tan tan
Bring the stuff, man,
The police come
Now, and he who is caught with her
winds up in jail
And he who is caught with her
Winds up in jail

Ay, I laugh
From seeing Pascuala
Eating the barbitana
And I without her
And here puffing
A cigar stump, without smoking it
That's what I like,
Lying on her,
That's to make me good-looking
to go to Hongkong
To mount to the moon
Over the clouds
Like a satellite
To know the famous woman (the great whore)
What a thing, how goes it,

Musica y flauta
Y Hongkong frenética
Y pobre tambora
Río Grande, Narcizo y tal

Music and flute
and frenzied Hongkong
And poor drum
Río Grande, Narcizo, and such (these are
names of bars)

Vamos, vamos, muchachos
Porque esto no va a parar en nada
Para que lleguemos hasta el cielo
Allá donde está Matanza
Hongkong, Sinuevo, y Mariahuauca

Let's go, let's go, boys
Because this is getting us nowhere
So that we arrive in heaven
There, where is Matanza
Hongkong, Sinuevo, y Mariahuauca
(other bars)

A dónde está Villavicencia
Para conocé la famosa
mmmmmmmmmm
pa pa pa pa pa pa pa pa
Adiós Policía
Que te vaya bien
Porque yo manana
Me voy para mi casa

Where is Villavicencia?
To know the famous woman (famous whore)
mmmmmmmmmm
pa pa pa pa pa pa pa pa
Good-bye police
Go well
Because tomorrow
I am going home

Side 2 Band 1

Arrullos, spirituals for saints and for the death of a child, are common in the Pacific Lowlands. This particular arrullo is perhaps the most common of all. One of the many arrullos to San Antonio, this particular piece is sung at Easter, Christmas, sometimes at the death of a child, and at San Antonio's saint's day in June or July (the exact date varies with local custom). There are many variations of this song, the one here coming from San Lorenzo, northwest Ecuador. Although the marimba is not commonly used in arrullos, it may be, as is the case in the following rendition.

The lead cantadora is Petra Caicedo, the marimbero is José Mina.

Chorus (sung between each four verses):

U rru rru rra U rru rru rra
San Antonio ya se va San Antonio, now he goes

Ya se va, ya se va Now he goes, now he goes
San Antonio ya se va San Antonio, now he goes

Verses:

Y ahora si me va gustando Duro yo debo cantar Su palabra con la mia Por allá le va el compás Cuando toca una cotea Me da gana de cantar Pero cuando no la toco Me da ganas de llorar San Antonio se ha perdido La madre lo anda buscando Pregunta si no le han visto Un lucero relumbrando	And now if I am going to please Hard I ought to sing Your word with mine The compass points that way When he plays a cotea It makes me feel like singing But when he does not play it It makes me feel like crying San Antonio is lost His mother is seeking him Ask if they have seen it A shining morning star
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Side 2 Band 2

This arrullo is normally heard at Easter, and is entitled "La María Soy." The author had the good fortune to record this the day before Easter in Barbacoas, Colombia, while the people were preparing for the next day's festivities in which this arrullo together with others would be sung in a street parade. Barbacoas is the community to which slaves were directly imported between 1600 and 1684 (West 1954:18) to mine placer gold. "La María Soy" is sung with the rhythm "Bambuqueado."

Common verses in this rendition include:

Soy la lunita, y también el sol I am the moon and also the sun
Lavando Pañales, para el niño Dios Washing diapers for the son of God

The chorus is:

María, la María soy María, I am María
Yo soy la María, la María soy I am María, I am María

Side 2 Band 3

During the chigualo, which is a wake for a dead child, a frequently heard arrullo is "Aurora de la Mañana." This arrullo, one of the most popular for chigualos in the Pacific Lowlands, was recorded in Barrio Venencia, Buenaventura, Colombia. The cantadora sang this at my request, accompanied by her teen-age son on the bombo.

Chorus: (repeat between each verse)

Arulla	Sing the spiritual
Ya aurora de la mañana	Now the dawn of day
Arrulla	Sing the spiritual
Ya aurora de la mañana	Now the dawn of day

Verses:

Del cielo cayó una rosa	From the sky came a rosy glow
Y una estrella soberana	And a divine star

El romero estaba seco	The rosemary (aromatic herb) was dry
De pronto se enverdeció	Suddenly it became green (regained its aroma)

Jesu Cristo estaba muerto	Jesus Christ was dead
De muerto resucito	From death he returned

Side 2 Band 4 and 5

This arrullo was recorded during an ongoing chigualo for a dead child in San Lorenzo, Ecuador. These wakes continue until dawn. The texts cannot be transcribed from the ongoing chigualo, and in San Lorenzo no cantadora would repeat them out of the context of death.

Side 2 Band 6

In Barrio Venencia, Buenaventura, Colombia, a former colegio teacher, Teófilo Potes, who comes from the Río Naya and who has lived for some time in Guapi, is trying to transform folk music to another style. With the aid of a young boy, son of Margarita Hurtado C., a poetess from Guapi, also resident of Barrio Venencia, Potes sings "La Golpe de la Cajita" which is a popular arrullo for chigualos.

Chorus:

La golpe de la cajita	To the beat of the drum,
Del enduro al redoblante	Of the hard beat to double beat,
Levanten pastora'	The sheperd (esses)s would stir
Vamos pa' delante	We are going forward

Verses:

Yo soy la primer magrina (madrina)	I am the first god-mother
Que me vengo a presenta	That I come to present

Y si e' niño 'tá dormido	And if the child is sleeping
Yo lo vengo a recordaha	I come to awaken it

A la magrina (madrina) de' niño	To the god-mother of the child
Diganla que digo yo	They tell her what I say

Que si no tenía bebida	That if he has nothing to drink
Para que me convidoho	I offer my services

Side 2 Band 7

"Este Niño Quiere" is an arrullo sung mainly during the Christmas season. This one is recorded in Buenaventura, Colombia, and is another example of the attempt to expand the folk music of the Pacific littoral into a style of broader, more popular, scope.

The phrases repeated in the verse are:

Este Niño quiere	This child wants
Ay quiere, que le canten	Ay he wants them to sing
Tonadas alegres	Lively tunes
Ay versos, elegantes	Ay, elegant verses

Side 2 Band 8

This arrullo is entitled "La Presurosa," but it is also known as "Me Voy Pa' Belén." This particular rendition was recorded in Buenaventura, Colombia, as Teófilo Potes and a young boy were trying to expand the musical contexts of the Pacific Lowlands.

Chorus (sung between each verse):

Orro, niño del cielo bajó	Orro, the child descends from heaven
Orro, niño del cielo bajó	Orro, the child descends from heaven

Verses:

Corre, corre, presurosa	Run, run, quick
Yo me voy para Belén (or, Ay, me voy, para Belén)	I am going to Bethlehem

Camina la Virgen pura	The Virgin (Mary) walks
Del valle para Belén	From the valley toward Bethlehem

Lleva en los brazos un niño	She carries in her arms a child
Que es un cielo se lo ve	That is a heaven to behold

En la mitad del camino	In the middle of the road
Pirdió (pidió) el niño agua a beber	The child asked for water to drink

No pidas agua mi niño	Don't ask for water my child
No pidas agua mi rey	Don't ask for water my king

Side 2 Band 9

One arrullo rhythm to which people sometimes dance is the "bunde." This particular bunde, called "Vamos Arrullar" is usually heard at Christmas, and at the death of a child. It was recorded in Buenaventura, Colombia. The chorus is:

U San Antonio, vamos arrullar	Oo San Antonio, let's sing arrullos
Ay San Antonio, vamos arrullar	Ay San Antonio, let's sing arrullos

Side 2 Band 10

"Al La Mina No Voy" would appear to be a folk song of protest relating back to the days when placer miners of the Pacific Lowlands revolted against their bosses. But the singer insists that this is a false interpretation--he claims that the song is new, and that it is the kind of music which folklorists like to "discover" and to exploit as indicative of the soul of a people. Whatever the origin of the song, it is stirring as sung by Teófilo Potes, from Buenaventura, Colombia:

Manque (aunque) me amo me mate	Although my master would kill me
A la mina no voy	I am not going to the mine

No quiero morir	I don't want to die
De un canalón	In the waterway (of gold placering)
A la mina no voy	I am not going to the mine

Mi amo pegado, yo lo digo	My master punishes, I say it,
Con justicia y con grador	With justice and with willingness
A la mina no voy	I am not going to the mine

Que a lo' hombres no 'e venden	Don't sell the men
Porque tienen corazon	Because they have courage
A la mina no voy	I am not going to the mine

Manque (aunque) mi amo me mate	Although my master would kill me
A la mina no voy	I am not going to the mine

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