



### **3. BAMBO DU BAMBU**

**Country:** Brazil

**Language:** Portuguese

**Genre on CD:** Samba

**Instruments on CD:** Agogo, Caixa, Cavaquinho, Cuica, Ganza, Pandeiro, Surdo, Tamborim

A samba song from Brazil, initially recorded in 1939 by Carmen Miranda, then again in 1940 as part of a legendary yet, for decades, unreleased recording Native Brazilian Music, a joint U.S./Brazilian goodwill endeavor coordinated on the Brazilian end by iconic composer Heitor Villa-Lobos. The original is an embolada, a fast-paced, often-improvised song style popular in northeastern Brazil in which vocalists challenge each other, competing lightly based on verbal and vocal ability. Found on the Smithsonian Folkways album, Music of the World's Peoples: Vol. 3.

### **4) LA COLORÁ**

**Country:** Cuba/Puerto Rico

**Language:** Spanish

**Genre on CD:** Changui

**Instruments on CD:** Bass, Bongo, Tres

“La Colorá” is a nickname for someone with red hair, though it could also imply a light complexion and fiery personality. In the original, Madam Maria has a grinder and must hurry to get it and grind some yuca/cassava, which is an edible starchy plant that mainly grows in tropical and subtropical areas, to use it for flour or else the yuca will go bad.

Juan Morel Campos, Puerto Rico's most famous composer, is said to have written this song. The liner notes of the album where I first heard this song—the Monitor recording, “Bomba: Monitor Presents Music of the Caribbean”—compare Campos “[occupies] a place in the island's legend comparable to Stephen Foster in the U.S.A.”

The song originated as a “guaracha,” a form of music with bawdy lyrics meant to accompany dances that blended Spanish and African moves. The guaracha originated in Spain and became a staple of Cuban theater groups that toured Puerto Rico in the 1800s, which would play clever guaracha songs between acts of their performances to keep the audience entertained.

The guitar-like instrument you hear in our arrangement is a three-stringed Cuban guitar known as a tres, and the genre, changui, is a distinct form found mainly in Eastern Cuba.

## **5. WANG BOTO**

**Country:** Suriname

**Language:** Sranan

**Genre on CD:** Soca

(original genre: Kaseko)

**Instruments on CD:** Bass, Drum kit, Guitar, Trombone, Trumpet

A song from Suriname, which is a small country on the northeast coast of South America. Unlike any other country in South America Suriname was primarily a colony of the Netherlands, so the culture and colonial language are not Spanish or Portuguese, but Dutch. Suriname has a very diverse population composed of substantial percentages of East Indians (primarily Hindu descendants of Northern Indian laborers who replaced Africans after the abolition of slavery), “Creoles” (people of European descent born in Suriname), Indonesians and “Maroons” (descendants of escaped slaves). There is also an active minority of indigenous people such as Carib, Arawak and Amerindians who retain their original languages and religions. The official language of Suriname is still Dutch, but many in the country speak Sranan (sometimes called Sranan Tongo, or “Taki Taki,”) which is a creole language that draws upon Dutch, English, Portuguese and a few African languages.

An original version of this song, performed on traditional drums playing the Afro-Surinamese genre known as awina, can be found on the Smithsonian Folkways recording, “Creole Music of Surinam.” It appears to be a song about and by coastal fishermen. The lyrics translate roughly to, “One boat is coming with just one flag! Why only one flag...?”

## **6. CACHUMBAMBE:**

**Country:** Cuba

**Language:** Spanish

**Genre on CD:** Merengue

**Instruments on CD** Bass, Congas, Drum kit, Piano, Trombone, Trumpet

This is a Cuban kids’ song All Around This World jazzed up with a merengue arrangement. A cachumbabme is a seesaw. Take a listen to this version from the Florida Folklife from the WPA Collections, 1937-1942, currently held by the Library of Congress.

The original version has Old Lady Ines, a beloved archetype of the super-strong Cuban “little old lady,” smoking tobacco but refusing to drink coffee. After much deliberation, All Around This World chose to bring Ines to the U.S. and put her on a health kick, keeping the reference to Cuban coffee but changing the lyrics to suggest she’ll drink guarapo, which is a drink of raw sugar cane juice. How dare we do such a thing?? Not as a slight to the tradition of the hardy Cuban woman! We decided to bring Ines to the U.S. in song in a way that American kids may be more inclined to relate to her, and nowadays cigar-smoking grannies in the U.S. are few an far between. Though, in retrospect, we certainly could have kept a little kick in her and had her eschew the guarapo in favor of a thick cup of coffee. In class we’re able to right this wrong by letting the kids know that Ines may occasionally choose a mild sugary beverage, but she didn’t live long enough to earn the right to be called “Old Lady Ines” by playing it safe.

## **7. OUR STORY MAY BE SAD**

**Country:** Honduras/Belize

**Language:** Garifuna

**Genre on CD:** Punta

**Instruments on CD:** Garifuna drums (primero and segunda)

This song comes is from the Garifuna of Honduras, derived from the opening lines of an epic story performed as a dance by a couple. The liner notes of “The Black Caribs of Honduras,” the Smithsonian Folkways recording which first introduced me to this song, says “The words of this particular song refer to a man who thinks himself better than anyone. The woman laughs at him and tells him it doesn’t matter how high the floors are from the ground. One day they’ll fall and the crows will take care of everything.” (The song is listed there as “Punta.”) Our version takes just the first couple lines of the introduction, originally translated as, “Sit down see the enjoyment, Won’t kill me misery.” We take that to imply that the tale in the story may be a sad one, but that we can enjoy the telling of it anyway. A further implication is that though there may be many struggles in the world, we may find a way to survive them with our ability to enjoy life intact, a sentiment that is common throughout the Caribbean.

“Black Carib” is an outdated British colonial term used to describe people who are now known as the Garifuna. The Garifuna are descendants of Nigerian slaves whose transport ship wrecked in 1675 on the small island of Bequia, just south of St. Vincent in the Caribbean. The indigenous Carib people took the survivors to St. Vincent where they treated them harshly. The Africans rebelled, and eventually took refuge in the hills. When the British took St. Vincent in 1796 they viewed the Garifuna as a threat and exiled them to an island off the coast of Honduras. Spanish settlers eventually employed the Garifuna, bringing them to mainland and eventually allowing them to seed communities up and down Central America’s Caribbean coast.

Today the Garifuna mainly live in Honduras, Belize, Guatemala and Nicaragua and have a language, culture and customs that are distinct from those of their Central American neighbors. The Garifuna language is a mix of Arawak and Carib, with some words from English, French and Spanish. Look at a video about an album by the wonderful Garifuna women’s singing group, Umalali, for a sense of Garifuna dress and Afro-Caribbean music.

## **8. ESTE TORITO**

**Country:** Mexico

**Language:** Spanish

**Genre on CD:** Son jarocho  
(original genre: Mariachi)

**Instrument on CD** Jarana

Este torito is a well-known Mexican song about a bull who comes from the central Mexican town of Tepango who will only obey his owner if bribed by an offer of yummy mango.

## **9. A CANOA**

**Country:** Brazil

**Language:** Portuguese

**Genre on CD:** Samba pagode

**Instruments on CD:** Cavaquinho, Pandeiro, Rebolo

A Brazilian kids' song that we recorded in the samba style known as pagode. The song is about a canoe that flips over because a child in it didn't know how to paddle. There is also another great version of the song, not necessarily for kids—very different in melody in rhythm, but likely related—used as a call and response while dancing/performing the acrobatic art of capoeira.

## **10. UN BARCO CHIQUITITO**

**Country:** (many)

**Language:** Spanish

**Genre on CD:** Cuban salsa

**Instruments on CD:** Bass, Congas, Drum kit, Piano, Timbales, Trombone, Trumpet

A “barco chiquitito” means little boat. There are several versions of this song, but in the most widely sung, there is a little boat that can't set sail for seven weeks, during which time provisions start to run out. In one translation, crew members get so hungry they eat their boots “with red sauce and a walnut,” get very sick and have to turn back. In our version we not only let the ship sail, but say that it's unable to stop sailing, then we also sing about an airplane that can't stop flying, and, in class, we go through other modes of transport and say they can't stop going either (a car, a bicycle, a pogo stick...).

## **11. NIÑO COLLA:**

**Country:** Argentina

**Language:** Spanish

**Genre on CD:** Andean Cumbia

**Instruments on CD:** Bass, Charango, Quena

This song is a story about a boy from the Coya (Kolla) community of Northern Argentina who, living alone on his little ranch, sets off on a walk up into the hills. In the original he is wearing a “poncho,” a sombrero and one leather sandal, known as an “ojota.” He is also accompanied by his donkey and dog and plays his quena flute on the way.

Most Kolla live in “yungas,” which are “misty forests” found high in the Andes mountains. When the Kolla people have made the international news over the last couple decades the story usually has to do with their protesting agribusiness and mining interests encroaching on the yungas and other native lands.

## **12. CITRON**

**Country:** Mexico (original)/Peru (on CD)

**Language:** Spanish

**Genre on CD:** Afro-Peruvian, Festejo

“Al Citron” is a Mexican children’s game. Kids sit in a circle and pass stones around clockwise, trying not to mess up the pattern as the tempo gets faster. As with many kids songs, the lyrics make no sense, but no one seems to care.

## **13. LA LLAVE**

**Country:** (many)

**Language:** Spanish

**Genre on CD:** Corrido (jarocho style)

**Instrument on CD:** Jarana

“La llave” means “the key.” I took this from a traditional song called “Estrellita” which is about a girl finding the best occupation for herself, disliking all of them except the job of teacher.

(“Estrellita is looking for a job, Ma-tey-ree-lay-ree-lay-ree-lay...)

What kind of job will we give her...? We’ll let her work as a cook...She doesn’t like that job...We’ll let her work as a teacher...That job she likes!” Another commonly sung version is the story of a castle and a key to the castle, which the singer has unfortunately lost at the bottom of the sea. Fortunately, a little girl, perhaps “Estrellita,” is enlisted to look for it.

## **14. O PIÃO**

**Country:** Brazil

**Language:** Portuguese

**Genre on CD:** fusion

A pião is a top that spins “en la roda,” in a round space. On the All Around This World CD the song appears in an eclectic fusion of Latin styles, conceived by Arturo Stable and primarily brought to being by Alex Shaw.

## **15. LAS MAÑANITAS**

**Country:** Mexico

**Language:** Spanish

**Genre on CD:** Huap:ango (Mariachi)

**Instruments on CD :**Bass, Guitar, Violin

A well-known Mexican birthday song, usually sung to honor the birthday boy or girl before eating the cake (though it’s also sung on Christmas as well, presumably as a birthday song for Jesus). When sung at a birthday party, the “mi bien” in the original Spanish lyrics gives way to the name of the object of the song–“Despierta Maria, despierta, mira que ya amaneció.” All Around This World presents version mariachi-style, which is not an uncommon way to perform it.

## **16. MAYAN PEACE SONG**

**Country:** Mexico

**Language:** (vocables)

**Genre on CD:** Aztec, Mayan

**Instruments on CD:** Huehuetl, Rain stick, Teponaztli

Mayan culture is so ancient that most Mayan music has been lost, but contemporary interpretations of potentially ancient melodies still exist. Researchers believe that music was very important in Mayan culture, especially in funeral ceremonies, during which it is believed that drummers and flute players would follow the casket of well-respected women, sealing their instruments into the burial tomb at the end of the march. Music also apparently was part of ceremonies and celebrations involving war. Archaeologists have found drums and whistles in the houses of many “lower class” Mayans, suggesting that in Mayan culture music was not just reserved for the elite.

A scratchy version of this tune, listed as “Song of Peace, Chalchuitan,” appears on the Smithsonian Folkways release, “Modern Mayan: The Indian Music of Chiapas, Mexico – Vol. 1 .

## **17. LA LUNA**

**Country:** (many)

**Language:** Spanish

**Genre on CD:** Plena

**Instruments on CD:** Bass, Drum kit, Hand percussion, Trombone, Trumpet

This is a children’s song found in several parts of Latin America that accompanies a game during which all the kids dance in a circle around one child who stands in the middle. When the lyrics of the song reach, “Ay ay ay!” the circling children scream “Ay ay ay!” into the ear of the child in the middle. The original lyrics of this song include references to the Spanish region of Catalonia, Catalan soldiers and the Spanish king, all of which may possibly be a reference to the War of Spanish Succession (1701-1714)? The words in the All Around This World version are more poetic: “I’d like to be the moon way up high high high... I’d like to be a dove so I could fly fly fly...”

## **18. TAMBOBAMBINO**

**Country:** Peru

**Language:** Spanish

**Genre on CD:** Andean Cumbia

**Instruments on CD:** Charango, Quena

This is a story of a little boy from the small town of Tambobamba in Southern Peru who foolishly walks outside in the rain carrying his charango (a little guitar-like instrument). There are many versions of this song found in Peru, and most are much darker in theme than this one. An example of the song’s alternate lyrics, when used as a funeral song: “The river of blood has brought a lover from Tambobambo. Only his tinya is floating, only his charango is floating, only his quena is floating.” Wisely, All Around This World decided to not use the alternate lyrics in class.

The song was originally in Quechua, which is a language with many variants spoken throughout in the Andes.

## **19. AHORA ES CUANDO ES**

**Country:** Cuba

**Language:** Spanish

**Genre on CD:** Conga

**Instruments on CD:** much hand percussion, Bottles, Campanas

A conga arranged in the style of Santiago de Cuba. You can hear a bit of percussion from original from the Smithsonian Folkways album “Carnaval in Cuba.” In Havana, Cuba’s capital, musical performances during “carnaval” are most often presented to the community as a formal performance, while in Santiago de Cuba t

## **20. ARRORO MI NIÑO**

**Country:** Argentina

**Language:** Spanish

**Genre on CD:** Lullaby

A variation on a lullaby that is common throughout Latin America. Originally a different version of Arroro was going to appear on the All Around This World: Latin America CD, but when vocalist Sofia Rei came in to record she mentioned that her mother used to sing a different version of this lullaby to her when she was a baby. All Around This World decided to change melodies in mid stream, and Sofia recorded the song she learned when she was a child.

## **21. LOS POLLITOS**

**Country:** (many)

**Language:** Spanish

**Genre on CD:** Son

**Instruments on CD:** Bass, Congas, Piano, Trombone, Trumpet

Chickens! This song is about little chicks pecking (pio! pio!) and about the mother hen who protects them. “Los Pollitos” is one of the most widely sung Latin American songs in schools in English-speaking countries, used mainly as a way to introduce young children to Spanish. All Around This World’s version adds a bit of kick with an arrangement as a Cuban son.

## **22. AZULÃO**

**Country:** Brazil

**Language:** Portuguese

**Genre on CD:** Cuban bolero

This is a love song in Portuguese sung by boy who lives on the sertão, which is a rather barren-looking, semi-arid plain in Brazil's interior highlands. The girl in the song has moved away, and the boy, lamenting the fact that the girl is gone, dispatches a sertão bluebird to fly to her and tell her how much he misses her.

Noted Brazilian 20th century poet Manuel Bandeira wrote the lyrics for this song, which is a "modhina," a Brazilian romantic art song that became popular in the 18th and 19th centuries.

## **23. GOODBYE**

**Country:** Uganda (original)/Dominican Republic

**Language:** originally Luganda

**Genre on CD:** Merengue

**Instruments on CD:** Piano, Trombone, Trumpet

We sing this goodbye song at the end of each class.