

Fiesta Mexicana

by Sones de México Ensemble



A Teachers' Guide to the Performance
Prepared by TPAC Education and Sones de México Ensemble

THANK YOU

Tennessee Performing Arts Center gratefully acknowledges the generous support of corporations, foundations, government agencies, and other groups and individuals who have contributed to TPAC Education in 2005-2006.



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TPAC Education is funded under an agreement with the Tennessee Arts Commission, and the National Endowment for the Arts.



This performance by Sones de México is funded, in part by

a grant from the National Endowment for the Arts in partnership with the Southern Arts Federation and the Tennessee Arts Commission,

and

The Craig Spain Fund for the Performing Arts and The Community Foundation.

Dear Fellow Teachers,

On behalf of all of us in Sones de México Ensemble Chicago, I would like to welcome you to our special TPAC presentation of **Fiesta Mexicana 2005**. For the past few months, we have been working hard with the TPAC team to make sure that you and your students get the most from this experience. We hope that these materials will help you introduce your students to music, dance and to Mexican culture.

Like the U.S., Mexico has a strong national identity, but at the same time, it is also a diverse country with many ethnic and regional differences. Thus, there is no single Mexican music “style.” Sones de México Ensemble specializes in regional folk music and dance styles (i.e. “son”) from various parts of Mexico, each with unique instruments, singing and playing styles. Some of the material may be familiar to you and some may not. Expect a grand tour through Mexico’s musical cultures and the magic world that surrounds them. We will explore Mexico’s Native, European, and African roots and visit an exciting world of animals and myths in Mexican folklore with everyone’s participation welcome!

Teachers have an important role in making Fiesta Mexicana 2005 more than an entertaining show by turning it into an educational opportunity. This guide has some ideas to help you, but of course, you should also explore your own creative ways to enhance your students’ experience. You should convey to your students that only when we understand more about the meaning of a song or a dance, may we truly share it with the people who produce it.

Enjoy!

Juan Díes, ethnomusicologist
Executive Director
Sones de México Ensemble

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The Program

LA PASION

XIPE

LA ACAMAYA

EL RATON VAQUERO

JARABE TAPATIO

DE COLORES

LA RABIA

ENTRADA/EL

ZOPILOTE/PATITO/EL GATITO

SAMBA CHUCHA

EL COLAS

DANZA DE VIEJITOS

CIELITO LINDO

JARABE PLANECO

LA MORENA

LA BAMBA

ABOUT THIS CONCERT

With lively rhythms, powerful melodies, and colorful dancing, the ensemble Sones de México (SOH-nes deh MEH-hee-koh) takes students on a journey through Mexico's colorful history in a program entitled *Fiesta Mexicana*. Students will experience an ancient Aztec ceremony celebrating the four elements, meet a Tex-Mex mouse who finds himself in a bit of trouble, and hop on a human train with a rosy-cheeked old woman who likes to dance. Sones de México brings these characters to life in an atmosphere of high-spirited fun, while a dancer dressed in vivid colors literally puts a jump in their steps.

In Mexico, *son* is a term used to define a large family of regional music and dance styles. Each region has its own brand of son—gusto, son jarocho, son huasteco, etc.—each with its own repertoire, instruments, and dancing and singing style. Sones de México believes in both perpetuating and renewing the regional styles of music and dance known in Mexico as son (SOHN). This concert will highlight the regional variations as well as the diverse ethnic roots of Mexico that have influenced son: pre-Columbian, European, and African traditions.

Son is played and danced in a *fandango* --a dance fiesta- often from sundown until sunrise or longer. It is also a playful time where tradition becomes fluid: rules are made and broken as old forms are applied to new experience. After the fiesta, tradition is passed on quietly, as the events of the fandango crystallize in the memories of the participants, becoming new lore for future resurgence. We call this a living tradition.

Is Music Really a Universal Language?

We have all heard that “music is a universal language” that can bring people from different cultures together. Indeed, music is a welcoming entry point to other cultures. However, beautiful as the idea of a “universal language” may be, we find that it can become a barrier to learning about other cultures, as music may also have many intricate “languages” and meanings that we should not overlook. For example, we may hear a tune that makes us happy and want to laugh and dance, only to find out later that what we heard is a funeral march that makes all the people from the tradition melancholic and tearful. In a true “universal language,” the meaning of the music should be self-evident, but in this case it is not. Our role as music educators is not only to perform the music, but also to express its meaning.

Juan Díes, ethnomusicologist
Executive Director
Sones de México Ensemble

Excerpt from *Fandango on 18th Street* Liner Notes
<http://www.sonesdemexico.com/fandangoliner.html>

Excerpt from *Cue Sheet for Teachers*,
The Kennedy Center

Sones de México Listening CD

1. La Pasion (1:42)
2. Xipe (3:23)
3. La Bamba (5:53)
4. Mariachi medley (7:33)
 - Jarabe Tapatio
 - La Cucaracha
 - Son de la Negra
 - Cielito Lindo

Some Ideas for Exploring *Fiesta Mexicana*

Some of the following questions and topics are addressed in the information in this guidebook – others are suggestions for your classroom activities and research.

QUESTIONS

- How do the players learn the songs? (oral tradition, not notated)
- How do we learn it? (oral tradition, not notated, has it been formalized?)
- Why does the dancer wear those shoes?
- Why is dancer on such a small platform?
- How does instrumentation vary region to region, *son* to *son*?
- Where does tradition end and innovation begin?
- Are there any pieces original to this group?
- How do other forms of Mexican music (commercial, formal) relate to *son* (folk)? Is this anything like the way rock & roll relates to blues?
- *Son* is not notated – how do the players communicate with one another?

TOUCHSTONES

- Living Traditions
- Regions of Mexico
- Improvisation over an established structure – like the blues in America
- Involve Spanish-speaking teachers, students, parents

CONTEXT

- Culture – rising number of Hispanic and Latino children in area schools
- Different *son* for different regions of Mexico
- Ethnic and historical influences on a culture and its music
- Living Traditions
- Underscore lives – personal, family, community
- Urgency to bring this into larger American cultural awareness – fills a gap in USA community
- Some dances imitate movement of animals; others provide percussion

ACTIVITY IDEAS

- Vocal improvisation
- Creating rhythms (with pencils, for example) in context of having a conversation
- Creating a grounding rhythm and then improvising over the top of it
- Teach rhythm, build to polyrhythm, then invent own rhythms
- Could play a selection, get group to clap until a unified rhythm coalesces, then move en ensemble (parallel dance activity)
- Simply move to selections as a warm-up
- Eventually let students choose role in ensemble (dancer, musician or singer)
- Individuals invent rhythms, each clap own rhythm in moving through large group, seek out and join those whose rhythms are similar to yours to form small groups
- Keep all activities anchored in Mexican culture

WHAT IS MEXICAN SON?

This musical genre, found throughout Mexico and other parts of Latin America, is not easily defined. In Mexico, different regions are known for different varieties of son, each with its own instruments, rhythms, dances, and performance traditions.

Characteristics of the son do exist but are not limiting. For example, normally, the violin carries the melody. However, there are regions where the son's melody is strong but the violin is not one of the main instruments.

"Let's play a guacamaya"

Mexican sones are not set in musical notation, precisely because they are not always played exactly the same way from one time to the next. In some regions, it is common to hear someone say "Let's play a guacamaya," rather than say "Let's play the guacamaya." By giving the son a generic term rather than a specific title, musicians mean that the guacamaya (parrot) they are going to play right now is different than the one they might have played yesterday or the guacamaya that other musicians might play. Nevertheless, it is the same son.

Each son, instead of being a piece of specific music, belongs to a musical subgroup. There is a rhythmic-harmonic base, a melody to start out with for the melody instrument (equivalent to the statement of that son) and a cyclical phrase of accompaniment that is repeated several times like a refrain which people sing, giving a base to the creation of a variety of melodic figures. The son is used as a musical pretext to dance to or to say certain things: courting verses, anecdotal verses, verses of popular wisdom etc.

Dancing

In a live performance, a son that is only 3 or 4 minutes in a recording may actually go on for an hour in order to give plenty of couples the opportunity to take their turn on the wooden dancing platform (**tarima**). Since it is usually small, the tarima does not provide room for many couples to dance simultaneously. Often they line up two-by-two to step up and show off their **zapateado**, or pounding footwork, one couple at a time, staying on the little platform during at least one verse and its corresponding musical interlude. The footwork, somewhat like tap dance, is part of the improvisation with the tarima serving as a percussion instrument blending with the musical group.

Sones from some regions have a combination of 3/4 and 6/8 time called sesquiáltero. But there are sones where the rhythm changes. To experience the musical essence of the son, try feeling the rhythm of the famous phrase from West Side Story: "I like to live in A-mer-i-ca".

Excerpts from Fiddler Magazine on website:
<http://www.laneta.apc.org/DosTradiciones/english/news3.htm>

25 INSTRUMENTS

played by Sonos de Mexico in Fiesta Mexicana 2005



Huehuettl

Huehuettl—large Aztec war drum carved from a tree trunk

Teponaztli—slit drum made from a section of bamboo or other wood

Ayoyotes—Ankle shakers made from seeds sown to a piece of leather

Ayacaxtli—Hand shakers used by dancers

Copilli—head piece worn by dancers during Aztec dance

Caracol—conch shell cut off at one end and blown like a trumpet

Concha—steel string guitar or mandolin made from an armadillo shell.

Ocarina—a ceramic vessel with a whistle played like a flute

Flauta—a flute made with reeds or clay

Guitarron—a six string fretless bass guitar

Guitarra—a six string guitar with nylon strings

Vihuela—a five string guitar used for rhythmic strumming in central Mexico.

Jarana—an eight string guitar used for strumming in Veracruz.

Requinto—a four string lead guitar used in Veracruz

Jarana huasteca—a five string rhythmic strumming guitar used in the huasteca region

Violin—a four string fiddle bowed and used in many styles of Mexican music.

Arpa—a 36+ nylon string harp used for music from Veracruz, Guerrero, and Michoacan.

Acordeon—a piano accordion

Claves—two wooden sticks struck together to keep time

Cencerro—a metal cow bell used to keep the beat

Bongos—two small hand drums played in pairs

Tamborita—one small, two headed drum used for gustos from Michoacán and Guerrero

Bateria—a five piece drum set with a snare drum, bass drum, three toms and cymbals.

Quijada de burro—a donkey jaw bone which can be scraped or rattled with unique effects

Güiro—a gourd carved with ridges which are scraped with a stick or a comb.



Ocarina



Cencerro



Guitarron



Concha

MULTI ETHNIC INFLUENCES

in the Fiesta Mexicana Program

Mexico has diverse ethnic roots stemming from its indigenous cultures as well as Europe and Africa. Some of the songs you will hear in the *Fiesta Mexicana* concert highlight these influences. Listen to some of these selections on the listening CD.

Xipe

The Aztecs were the dominant tribe of native people's in Mexico when the Spanish colonizers arrived. They were warriors, poets, astronomers, and creators of a great empire. They also established one of the most accurate calendars the world had known, with 365 days and adjustments on leap years and on 52 year cycles. Their language, *nahuatl*, is still spoken by more than 1 million people in Mexico today. Many words in modern Spanish, and a few words in English, like "chocolate" and "tomato," have a *nahuatl* etymology.

Learn the Spanish words for the four elements:
Water – Agua
Earth – Tierra
Fire – Fuego
Air – Vient

The program begins with **Xipe**, an Aztec ritual piece that serves to awaken the senses, inviting all to make tribute to Mexico's native cultural roots and the sacred elements of Aztec cosmology: Water, Earth, Fire, and Wind. Dancer, Lorena Iñiguez calls upon the energy of these elements in a ritual dance where he faces the four sacred directions: North, South, East, and West. On his head, he wears a feathered headpiece called *copilli*. Incense—called *copal*—is burned, the conch shell—called *caracol*—is blown, and the *huéhuetl* and *teponaztli* beaten, accompanied with the strumming of the *concha*—a guitar made on an armadillo shell—, and the ankle shakes of the *ayoyotes*—made with dried seeds from a plant sown on a leather strip.

El Ratón Vaquero

"The Cowboy Mouse" was written by Mexico's premier children's music composer Francisco Gabilondo Soler (1907-1990, also known as *Cri-Cri*), a well-known radio host on the XEW station in Mexico City during the 1950's. He wrote all the songs for his show, from which came this fun, bilingual song about a Texan cowboy mouse who did not speak Spanish and who at one point found himself put in a Mexican jail (mouse trap). In the song, frustrated by his new home, the cowboy mouse sings in English.

The song is set to a lively polka beat in a 2/4 meter, popular in folk songs along the Tex-Mex border. The polka, two-step and schottis and the accordion on which it is played, was brought to this region by immigrants from central Europe in the 19th and 20th centuries. Today, this music has been embraced by the tradition and is as much a part of Mexican culture as any other style of music.



Entrada de Jarabe /El Toro Rabón /El Zopilote /El Patito /El Gatito

Introduction/The Tailless Bull/The Buzzard/The Little Duck/ The Little Cat

This medley from the Mexican state of Guerrero introduces some dances from the Tixtla region. These dances are often referred to as “mimetic” because dancers imitate the movements of different animals. The rhythm used is called *chilena* for its relationship to the Chilean *cueca*. It can be traced to an African origin, brought to Mexico, not through the Caribbean or the Atlantic as one would expect, but through the Pacific Ocean. African mining slaves based in Perú were brought North during the California Gold Rush. Along the way, they stopped in Mexico, leaving behind the *chilena*. Particular to this style is the beating on an empty overturned wooden box called *cajón*, and waving a handkerchief, *paliacate*, by the dancer.

Practice the rhythm of *chilena*:

1-(pause)-3-4-5-6,

1 (pause)-3-4-5-6, etc.;

Sing along with the bilingual words to ‘El Patito’ from an arrangement recorded by Los Lobos in the album *Papa’s Dream*.

El Jarabe Tapatío

(traditional jarabe tapatío)

This is the quintessential song of the Mexican state of Jalisco, and one of the best-known examples of Mexican “son” in the world. Some people call it the “Mexican hat dance” because the choreography uses a hat as a prop.

Son is a “mestizo” style which combines various influences of native, European, and African music to produce a new result that is neither of the previous ones. It is often hard to separate what came from where because there are no accurate historical records.

Still, we can speculate about some of the influences based on what we know about this music today. Listen to each tune and see if you agree (selection 4). The first tune is a “son” in 6/8 time, the second tune is a French schottis, the third is a waltz, the fourth is another “son” in 6/8 time and the fifth and final segment is a polka. Clearly, we can attribute European roots to sections 2, 3 and 5. Some people attribute African origins to the 6/8 polyrhythmic hemiolas¹ in “son” in the opening tune and the fourth tune. Pre-Columbian influences are hard to assess because no one really knows what pre-Columbian music sounded like. To some the sound of the bass in jarabe, draws from the rhythm of the Aztec *huehuetl* drum. Certainly, the guitarron and the vihuela used to play this song are native instruments to Mexico.

Jarabes are usually medleys of Folk tunes. This one is a medley of five folk tunes. Sones de Mexico’s arrangement has replaced “El Atole,” one of the middle pieces, by the chorus of another popular tune: “La Cucaracha” (The Cockroach), a song about a female soldier during the Mexican revolution.

¹A “hemiola” is a pattern that combines a duple and a triple meter simultaneously in a 6/8 measure. It is very common in Mexican music. Try playing two dotted quarter notes with one hand, while you play three quarter notes with the other hand. Can you do it? It’s easier than it sounds. The pattern repeats every six beats. If you can do this on your own you get a gold star!

The United Mexican States

- | | |
|------------------------|---------------------|
| 1. Aguascalientes | 19. Oaxaca |
| 2. Baja California | 20. Puebla |
| 3. Baja California Sur | 21. Querétaro |
| 4. Campeche | 22. Quintana Roo |
| 5. Chiapas | 23. San Luis Potosí |
| 6. Chihuahua | 24. Sinaloa |
| 7. Coahuila | 25. Sonora |
| 8. Colima | 26. Tabasco |
| 9. Durango | 27. Tamaulipas |
| 10. Guanajuato | 28. Tlaxcala |
| 11. Guerrero | 29. Veracruz |
| 12. Hidalgo | 30. Yucatán |
| 13. Jalisco | 31. Zacatecas |
| 14. México | Distrito Federal |
| 15. Michoacán | |
| 16. Morelos | |
| 17. Nayarit | |
| 18. Nuevo León | |



SPANISH PRONUNCIATION

Follow these helpful hints!

Help with vowels

To pronounce Spanish words remember that all of the vowels are usually pronounced and these are the sounds they usually make:

a=ah like in the word father

e=eh like in the word met

i=ee like in the word beat

o=oh like in the word boat

u=oo like in the word boot

Practice saying these words:

casa (cáh-sah) house

mesa (méh-sah) table

ti (tee) you

no (noh) no

uno (óo-noh) one

son (sound; tune) sohn

sones séh-nes

Some exceptions for u when combined with q

qui (kee), que (keh) aquí (ah-kée) here qué (keh) what? queso (kéh-soh) cheese

When u is combined with g = gue (geh), gui (gee) guitarra (gee-táh-rrah) guitar

Help with consonants

ñ The squiggle over the n (like in the word mañana) is called a tilde

(teel-deh) and makes a sound like in the word onion or canyon. Put the n sound in your nose. Practice these words: mañana, baño means bath or bathtub.

ll is pronounced like in the word million. Practice this word: llegar (yéh-gahr) to arrive.

v in the beginning of a word sounds like a soft b (in other words don't make the b sound big or like a boom). Practice this word: vaca (áh-cah) means cow.

h at the beginning of the word is silent. Practice this word: hablar (áh-blahr) means to speak

j is pronounced like an "h" in English. Practice this name: José (hoh-séh)

d at the beginning of a word or after n and l, makes a hard sound like in the word did. Practice this word: donde (dóhn-deh) where. In all other situations it makes a sound like th in the word mother. Practice this word: todo (tóh-tho) means all.

rr-trill the r whenever you see a double r

y by itself will make the sound ee. It means "and."

g before e or i sound like the sound of "H". Practice this word: giro (hée-roh) means rotation, bend or turn.

LYRICS & TRANSLATIONS

For selections on the listening CD

El Jarabe Tapatío

This is the quintessential song of the Mexican state of Jalisco. Some people call it the "Mexican hat dance" because the choreography uses a hat as a prop. It is actually a medley of five folk tunes. Sones de Mexico's arrangement has replaced "El Atole," one of the middle pieces, by another popular tune: "La Cucaracha" (The Cockroach) about a female soldier during the Mexican revolution. Only the chorus is included.

La Cucaracha

(traditional Mexican song)

La Cucaracha, La Cucaracha
ya no puede caminar
porque no tiene, por que le faltan
alitas para volar.

*The Cockroach, The Cockroach
Can walk no more
Because she lacks, because she needs
Wings to fly.*

Cielito Lindo

(canción ranchera)

by Quirino Mendoza y Cortés (1859-1957)

"Spanglish" verse by Los Lobos.

De la sierra morena, cielito lindo
vienen bajando
un par de ojitos negros, cielito lindo
de contrabando.

De tu casa a la mía, cielito lindo
no hay mas que un paso
Ahora que estamos solos, cielito lindo
dáme un abrazo.

*Ay, ay, ay ay!
canta y no llores
porque cantando se alegran, cielito lindo
los corazones.*

If you go to the *campo* (fields)
pon atención (pay attention)
all the flowers awaken
when you are singing *esta canción* (this song)

Blue birds and cardenales, cielito lindo
cantan muy fino (they sing so fine)
you can hear them so clearly, cielito lindo
from *el camino* (the road).

TRANSLATION OF SPANISH VERSE:

From the Sierra Morena mountains, my darling
come down
a pair of dark eyes, my darling
of contraband.

From your house to mine, my darling
there is but one step
Now that we are along, my darling
give me an embrace.

*Ay, ay, ay, ay!
Sing and don't cry.
Because singing, my darling
brings joy to the heart.*

Entrada de Jarabe/El Toro Rabón/El Zopilote/ El Patito/El Gatito

(traditional sones de tarima)
Mimetic Dances from Tixtla, Guerrero

Entrada

Apenitas y ahora es tiempo
(ay si valedor)
ahora acabo de llegar
ahora acabo de llegar
(ay si valedor)
apenitas y ahora es tiempo, ay si.

Quiero que me des un beso
(ay si valedor)
pero ha de ser sin llorar
pero ha de ser sin llorar
(ay si valedor)
quiero que me des un beso, ay si.

El Toro Rabón

Ay, ay arri, ay arriba brama un toro (2x)
ay abajo, abajo lo están oyendo (2x)
Ay en las pue, en las puertas del corral (2x)
Ay los piales, los piales están tendiendo (2x)
Corre, corre zamba, para el galerón (2x)
sácale una vuelta, al toro rabón. (2x)

El Zopilote

Zopilote de 'ónde vienes (2x)
yo vengo de la cañada (2x)
comiste caballo muerto (2x)
mal haya tu cochinada
zopilote de 'ónde vienes.

Ay la rai, ay la rai
Ay la rai, ay la rai
Ay la rai, ay la rai
Ay lay lara lai la lai (2x)

El Patito

(bilingual version by Los Cenzontles)
A mi me llaman El Pato (patito)
porque vivo en la laguna (patito)
Everybody calls me duckie (patito)
'Cause I live in *la laguna* (patito)
Luego que me ven venir (patito)
ahí viene el pato sin plumas (patitos)
Later when they see me coming (patito)
They say here comes the duck *sin plumas* (patito)

Ay, ay, ay, ay, ay patito (patito)
Ay, ay, ay, ay, ay patito (patito)
Luego que me ven venir (patito)
ahí viene el pato sin plumas (patitos)
Later when they see me coming (patito)
They say here comes the duck *sin plumas* (patito)

El Gatito

Señores voy a contarles lo que le pasó al gatito (2x)
Se iba a caer en la lumbre por cazar a un ratoncito (2x)
Ay miau
Cuando lo quieras llamar le has de decir vente chiquito, vente bonito, vente rumbito (2x)

TRANSLATION

Entrada de Jarabe

It is only the beginning
(surely, my man)
I have only gotten here
I have only gotten here
(surely, my man)
It is only the beginning, now.

I want you to kiss me tender
(surely, my man)
But you musn't do it crying
But you musn't do it crying
(surely, my man)
I want you to kiss me tender now.

El Toro Rabón

High up above,
up above is where the bull roars
And down below,
down below is where they listen
Yes by the gates,
by the gates of the corral
Lassos are thrown,
they are thrown and buckles glisten.
Run, run pretty woman,
run, run to the bail
Try to go around
the bull without a tail.

El Zopilote

Oh buzzard! where do you come from
I've flown the meadow and canyon
You've eaten flesh from a dead horse
Filthy bird you're no companion
Tell me vulture where d'you come from.

Ay la rai, ay la rai
Ay la rai, ay la rai
Ay la rai, ay la rai
Ay lay lara lai la lai (2x)

El Patito

(bilingual version included above)

El Gatito

People let me tell you what happened to the cat
It almost fell in the fire trying to catch a mouse
Meow
When you want to call him you must say
Come little one, come pretty one, come dear one



La Bamba (traditional son jarocho)

La Bamba is an improvisational Afro-Mexican song. Lyrics may change from one performance to another. These are a few examples of verses on the listening CD. Learn the pattern and try writing your own in English or Spanish. The translation provided is already in rhyme!

1. Para bailar la bamba,
se necesita
una poca de gracia,
pa' mi y pa' ti.

CHORUS:

*Ay arriba y arriba,
y arriba iré
yo no soy marinero
por tí seré, por tí seré,
por tí seré.*

2. Eres como una rosa,
de Alejandría
colorada de noche,
blanca de día.

3. Yo les canto la bamba,
sin pretensión
pues me sale de adentro,
del corazón.

4. Cuando canto la bamba,
me siento ufano
porque se que es el himno,
veracruzano.

5. En mi casa me dicen,
el niño bueno
porque tengo una novia,
que está muy cuero.

6. La mujer que yo quiero,
es dominicana
porque baila la bamba,
veracruzana.

PREGÓN (a long lyric solo)

*Ay, ay-ay-ay-ay-ay
Es la bamba mi hermano,
un canto negro
que ya todos lo bailan,
con grán esmero
Veracruz y Chicago,
lo han zapateado
para honrar la memoria,
del cimarrón
que en la sierra cantaba,
con su tambor
al ritmo de la bamba,
y del corazón
ay arriba y arriba,
y arriba iré
hasta el cielo mas alto,
yo volaré, yo volaré,
yo volaré.*

Bamba, bamba...

7. Dime niña bonita,
vamos a donde
donde la luna sale,
y el sol se esconde

8. Yo a las morenas quiero,
desde que supe
que morena es la virgen,
de Guadalupe.

9. Ay te pido te pido,
de corazón
que se acabe la bamba,
y venga otro son.

TRANSLATION:

1. If you dance to La Bamba,
you'll surely need
(A) bit of grace (and) good intentions,
for you and me.

CHORUS:

*Ay arriba y arriba,
y arriba iré (up and up and up I'll go)
I was never a sailor
That's what I say,
that's what I say, that's what I say.*

2. You are just like a rose,
from far away
That looks red in the evening,
and white today.

3. When I'm singing La Bamba,
I feel a spark
'Cause it comes from within,
deep in my heart.

4. When I'm singing La Bamba,
I feel the blues
Because this is my anthem,
from Veracruz.

5. In my house they all say,
I am so rude
Because I have a girlfriend,
that looks so good.

6. Yes, the woman I love,
is Dominican
And she dances La Bamba,
like no one can.

PREGÓN (a long lyric solo)

*Ay, ay-ay-ay-ay-ay
It's La Bamba my brothers,
of African blood
It was danced by our mothers,
with greatest love
Veracruz and Chicago,
have tapped the dance
To remember the story,
of fugitives
Who sang deep in the forest,
with rustic drums
They were writing La Bamba,
deep in our hearts
I will climb to a mountain,
and reach the sky
To the highest of Heavens,
yes I will fly, and I will fly,
and I will fly.*

Bamba, bamba...

7. Come on sweet little girl,
let us go 'round
Where the full moon is rising,
and the sun goes down.

8. I love women with dark skin,
since heard say
That brown skinned is the Lady,
of Guadalupe.

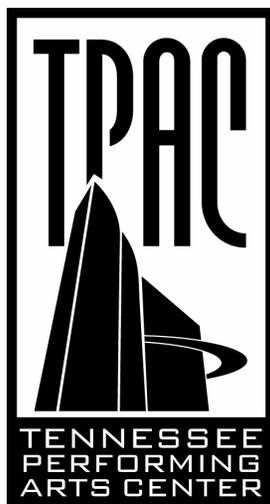
9. Now I beg you for mercy,
the time has come
Let us finish La Bamba,
do another song.

La Bamba

Rock'n'roll version by Ritchie Valens

Para bailar la Bamba
Para bailar la Bamba se necesita
una poca de gracia
una poca de gracia y pa' mí y pa'
tí ay arriba y arriba
ay arriba y arriba por ti seré
Yo no soy marinero, yo no soy
marinero
soy capitán soy capitán soy
capitán.

Bamba Bamba
Bamba Bamba
Bamba Bamba
Bamba Bamba



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