

Mp3 Chaski - El Sariri



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This is Chaski's best-selling album, with its signature song, El sariri. It's vocal and instrumental Latin American folk music with lots of folk instruments, such as panpipes, quena, charango, cuatro and more. 12 MP3 Songs WORLD: World Traditions, LATIN: General Details: El sariri independently produced in 1995; released 28 Oct 1995 available on cassette and compact disc Chaski performs and records Latin American folk music that features traditional instruments, colorful costumes, cultural insight, Andean dances, and audience participation. Instruments include flute, zampoas (panpipes), quena, harp, cuatro, guitar, charango, bombo, maracas, and more. The driving rhythm and arching melodic shape characterize this example of Bolivian festival music composed by Salomn Callejas. El sariri (The Wanderer) poetically describes many aspects of typical Andean life: multi-colored landscapes, dark-skinned people, ponchos to protect against the winds, the flavor of memories, the Indian struggle, and the rugged mountains. (bombo, palmas, ronroco, zampoas) 4:38 Tengo que llegar al pueblo (I must get to the town) Ah me espera mi madre (My mother awaits me) Tierra de gente morena (Land of dark-skinned people) Paisaje color aguayo (Multi-colored landscape) Tierra de gente morena (Land of dark-skinned people) Paisaje color aguayo. (Multi-colored landscape) Soy el sariri del Andes (I am the wanderer of the Andes) Caminando muchas lunas (Traveling many moons) Con mi wayrapi al viento (With my poncho to the wind) Con el sabor del recuerdo (With the flavor of memories) Con el lamento del indio (With the Indian struggle) Subiendo por las quebradas. (Climbing the rugged mountains.) The Peruvian pasacalle, La pampa y la puna (The Prairie and the Plateau) by Carlos Valderrama, demonstrates the enormous expressive capabilities of the quena, an ancient, haunting flute of the Andes. (accordion, giro, guitar, quena) 4:06 The Argentine bailecito, Viva Jujuy (Long Live Jujuy) by Rafael Rossa (mistakenly credited to Edmundo Zaldivar in liner notes), extols the virtues of northern Argentina

near the city of Jujuy. The lyrics speak of the plateau, the red-painted hills, the jagged mountains, and a man's sweetheart from Humahuaca. (bombo, charango, guitar, harp, quena) 3:40 Viva jujuy, viva la Puna, viva mi amada Vivan los cerros pintarojeados de mi quebrada De mi quebrada, Humahuaquea No te separes de mis amores T eres mi duea. Los doctorcitos (The Little Doctors) is an auki auki or grandfather's dance from Bolivia. We play four sizes of zampoas including the gigantic toyas. (bombo, triangle, zampoas) 5:46 The Bolivian huayo, Kullakita (Little Sister) was composed by Miguel Conde V. (b. 1956) and has lyrics in Aymar and Quechua, the two primary indigenous languages of Bolivia. bass drum, (bombo, chajchas, charango, guitar, zampoas) 4:02 spoken: Jilatanaka kullakitanaka (Hermanos, hermanita) Ma pita sartasiani (Rpido nos levantaremos) Ma suma jach'a uru taki (Para un gran da) sung: Kullakitanaka jilatanaka (Hermanita, hermanos) Tak pachan sartasiani (Todos nos levantaremos) Kullakitanaka jilatanaka (Hermanita, hermanos) Tak pachan sartasiani (Todos nos levantaremos) Kjara nacasan arma simpti (No te olvides) Je was aymar marjka santa (Nosotros en nuestro pueblo) Kjara nacasan arma simpti (No te olvides) Je was aymar marjka santa (Nosotros en nuestro pueblo) Ma pita sartasiani (Rpido nos levantaremos) Ma suma jach'a uru taki (Para un gran da) Street festivals in Bolivia feature endless parades of dancers and bands in elaborate costumes that both honor and satirize historical and mythical personalities, including the devil, Spanish conquistadores, and African slaves. G. Rojas Enrquez' Oruro, named for the Bolivian city, and G. Lizidio-Alejandro's La mariposa (The Butterfly) are well-known morenadas for which the dancers don intricate masks with exaggerated negroid features as a show of solidarity with oppressed peoples. (accordion, bombo, guitar, matraka, quena, zampoas) 3:54 Oruro tierra de amor y de carnaval Donde mas fuerte mi alma ha parendido amar Hoy perdido entre tus calles vuelvo a recordar Que enamorados un da nos vieron pasar. Al son de las matrakas Todos canten y bailen La morenada Con las palmas (clap clap clap) Con los tacos (stomp stomp stomp) Viva la fiesta! This Peruvian huayno features the charango and was composed by the renowned charanguista, Julio Benavente Daz. The title, La mala yerba (The Weed), reflects how unneeded and unwanted an Indian man felt while traveling to the city. (charango, harp, ronroco) 3:00 The lyrics of Tres de mayo (Third of May), also a Peruvian huayno, recall a short-lived romance on the third of May, a festival day in Per. (bombo, charango, harp, quena, zampoas) 3:11 En una noche de tres de mayo Tuve la suerte de conocerte Tuve la suerte de haberte querido. Cuando decas olvidaremos Olvidaremos todo lo pasado Huaychea todo lo pasado Huaychea todo lo pasado. In 1976, Gerardo Tamez of the well-known music

group from Mexico, Los Folkloristas, composed *Tierra mestiza* (Land of Mixed Blood) in the style of the *nueva canción* or new song movement. With melody, harmony, rhythm, and instrumentation, this piece captures the spirit of the mestizo people of Mexico who have both Spanish and Indian ancestors. The harmonic progressions and expressive guitar solo recall Andalusia while the quena and zampoas represent indigenous influences. (guitar, harp, quena, vihuela, zampoas) 3:38 This group of songs played on transverse flute, harp, and zarb represents centuries of Sephardic music in Spain. *Si la mar era de leche* (If the Sea Were Made of Milk) speaks of a man willing to die for his love. *Una tarde de verano* (A Summer Afternoon) tells the story of a Spanish gentleman who travels in search of a wife and finds instead his sister who had been abducted by the Moors. Even in May, one man's soul is dark from the pain of love in the song *La rosa en florece* (The Rose Blooms). (harp, transverse flute, zarb) 6:21 *El amor es un camino* (Love is a Path), a Venezuelan joropo, features the harp and exemplifies this lively typical dance. The lyrics use agrarian metaphors to describe the journey of love. (cuatro, harp, maracas) 4:46 *El amor es un camino que se recorre hasta el fin* *El amor es un camino, es un camino que se recorre hasta el fin* *Yo conozco caminantes que no le dieron partir* *Yo conozco caminantes que no le dieron partir* *Tú dices que bien me quieres pero yo que toque poco* *Tú dices que bien me quieres, que bien me quieres pero yo que toque poco* *Siento que me nace agua pero me niegas el poso* *Siento que me nace agua pero me niegas el poso* *Abre tu vida la ma como la tierra el arado* *Abre tu vida la ma como la tierra el arado* *Que si te duelen los surcos las semillas han brotado.* *Que si te duelen los surcos las semillas han brotado.* *El sariri* (reprise) 1:58 Please do not steal music or movies from composers and musicians by downloading it without paying. Please visit apple.com/itunes or your local record store to support the artistic endeavors of your favorite musicians. Gracias!

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