

VOLUME FOUR

ETHNIC FOLKWAYS RECORDS FE 4284

SONGS FROM THE NORTH



Music from the Dominican Republic

Recorded by Verna Gillis With Ramón Daniel Perez Martinez



ETHNIC FOLKWAYS RECORDS FE 4284

SIDE 1

- Band 1 Canto de Hacha (Chopping Song)
Fransisco Sanchez
Band 2 Canto de Hacha
Santo de la Cruz
Band 3 Canto de Hacha
Andre Rodriguez Pena
Band 4 Báquini (Death Song)
Chorus
Band 5 Rosario (Song of Supplication)
Chorus
Band 6 Rosario (Death Song)
Chorus
Band 7 Rosario
Chorus
Band 8 Chuin (Social Song)
Solo and Chorus

SIDE 2

- Band 1 Bolero (Spanish Dance 4/4)
Solo and Guitar, Maracas
Band 2 Improvised Lyrics
Solo and Chorus
Band 3 Salve
(Religious Song)
Chorus
Band 4 Comic Song (Imitating Animals)
2 Guitars, Maracas
Band 5 Chuin (Love Song)
2 Solos and Chorus
Band 6 Bolero—"Obesesion"
Solo, 2 Guitars, Maracas

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SONGS FROM
THE NORTH
Music from the
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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4284

Songs From The North

Music From The Dominican Republic (Volume Four)

Side I -

Band 1 - Canto de Hacha (Chopping Song) - Recorded in Marmolejo - Overlapping solo/chorus

Lead singer - Francisco Sanchez

Chorus: Juan Pablo Paolin
Santo de la Cruz
Tomas Sanchez
Feliz Gomez
Aquilino Sanchez
Juan Maria Pena
Llario Sanchez

Canto de Hacha is a song to accompany the activity of chopping wood.

Partial translation of text:

Spanish

S: Lo(s) chivo(s) en casa
Ch: a ho je
S: Si comen lejo
Ch: a ho je
S: Lo(s) chivo(s) en casa
Ch: a ho je
S: Si comen lejo
Ch: a ho je
S: Me voy allá
Ch: a ho je
S: De Marmolejo
Ch: a ho je
S: En loy allá
Ch: a ho je
S: De Marmolejo
Ch: a ho je

English

S: The goat(s) at home
Ch: a ho je
S: if they eat far away
Ch: a ho je
S: The goat(s) at home
Ch: a ho je
S: if they eat far away
Ch: a ho je
S: I'm going there
Ch: a ho je
S: from Marmolejo
Ch: a ho je
S: I'm going there
Ch: a ho je
S: from Marmolejo
Ch: a ho je

Band 2 - Canto de Hacha - Recorded in Marmolejo - Overlapping solo/chorus

Lead singer: Santo de la Cruz

Chorus: same as band 1

Partial translation of text:

Spanish

S: Cuando yo me muera
Ch: a ho je
S: voy con San Pedro
Ch: a ho je
S: Cuando yo me muera
Ch: a ho je
S: Me voy con San Pedro
Ch: a ho je
S: Pa(ra) que me habra
Ch: a ho je
S: puerta del cielo
Ch: a ho je
S: Pa(ra) que me habra
Ch: a ho je
S: la puerta del cielo

English

S: When I die
Ch: a ho je
S: I'm going with St. Peter
Ch: a ho je
S: When I die
Ch: a ho je
S: I'm going with St. Peter
Ch: a ho je
S: So he will open
Ch: a ho je
S: heaven's door for me
Ch: a ho je
S: so he will open
Ch: a ho je
S: heaven's door for me

Band 3 - Canto de Hacha - Recorded in Quebrada Honda - Overlapping solo/chorus
"Tumbando el gri-gri*" (Felling the gri-gri) *type of tree common in the north

Lead singer: Andre Rodriguez Pena

Chorus: Juan Mequita
Papito Gomez
Francisco Gomez Cruz
Bruno Canela

Partial translation of text:

Spanish:

S: Santa Maria
Ch: a ho je
S: Madre de Dios
Ch: a ho je
S: Santa Maria
Ch: a ho je
S: Ruega por mi
Ch: a ho je
S: Ruega por todos
Ch: a ho je
S: Ruega por mi
Ch: a ho je
S: Ruega por todos
Ch: a ho je
S: Quebrada Honda
Ch: a ho je
S: Tierra de fama
Ch: a ho je
S: Quebrada Honda
Ch: a ho je
S: Tierra de fama
Ch: a ho je
S: Se da el café
Ch: a ho je
S: Cacao y caña
Ch: a ho je
S: Se da el café
etc.

English:

S: St. Mary
Ch: a ho je
S: Mother of God
Ch: a ho je
S: St. Mary
Ch: a ho je
S: Plead for me
Ch: a ho je
S: Plead for all of us
Ch: a ho je
S: Plead for me
Ch: a ho je
S: Plead for all of us
Ch: a ho je
S: Quebrada Honda
Ch: a ho je
S: Land of fame
Ch: a ho je
S: Quebrada Honda
Ch: a ho je
S: Land of fame
Ch: a ho je
S: That gives coffee
Ch: a ho je
S: cocoa and sugarcane
Ch: a ho je
S: That gives coffee
etc.

Band 4 - Baquini - song for the death of a child. Recorded in Marmolejo - Alternating choruses of four lines each.

Singers: Juan Pablo Paolin; Santo de la Cruz; Tomas Sanchez; Feliz Gomez; Aquilino Sanchez; Juan Maria Pena; Llarío Sanchez; Mercedes Sanchez; Petrolina Clase; Anna Rosa Sanchez.

Partial translation of text:

Spanish:

1st Ch: A dio(s) padrino y madrina
Pue(s) a dios mismo el mismo
Madrina lo que le encargo
Que le llene de bendicion

English:

1st Ch: To God, godfather and godmother
Well, to God himself, to Him
Godmother what I entrust him with
(is) To fill you with blessings

2nd Ch: Lo que le encargo madrina
que coja la coronita
Para que le de consuelo
a esa triste madresita

2nd Ch: What I entrust Him with godmother
(is) To take the little crown
So that he give consolation
To this sad little mother

above choruses repeated throughout

Band 5 - Rosario - Song of supplication in time of great distress. Recorded in Marmolejo. Alternating choruses of one line each.

Singers: same as on band 4

Translation of text:

Spanish:

1st Ch: Los angele(s) van derechito al cielo
2nd Ch: Nosotros aqui triste sin consuelo

above choruses repeated throughout

English:

1st Ch: The angels go directly to heaven
2nd Ch: We remain here sad without consolation

Band 6 - Rosario - Recorded in Marmolejo - Alternating choruses of one line each.

Singers: same as on band 4

Translation of text:

Spanish:

1st Ch: Adios nino hermoso adios mi querido
2nd Ch: O dios milagroso de ti me despido

above choruses repeated throughout

English:

1st Ch: Goodbye beautiful child, goodbye
my beloved
2nd Ch: O miraculous God to you I say goodbye

Band 7 - Rosario - Recorded in Marmolejo - Alternation choruses of one line each.

Singers: same as on band 4

Band 8 - Chuin - song often sung at social gatherings such as velaciones (celebration in honor of a saint). Recorded in Rio Grande. Alternating solo/chorus of one line each, with solo and chorus singing last line of verse together before changing soloists. "Yo Vine Amanecer" (I came to break dawn.)

Partial translation of text:

Spanish:

S: Yo vine amanecer
Cual sera esa muchachita eh
Ch:Yo vine amanecer
S: la del vestido morado
Ch:Yo vine amanecer
S: Parece un boton de Rosa eh
Ch:Yo vine amanecer
S: y un clavel deceplinando
Ch:Yo vine amanecer
S: tiene mi amor maltratado eh
Ch:Yo vine amanecer
S: se lo digo señorita
Ch:Yo vine amanecer
S: de que mi amor necesita eh
Ch:Yo vine amanecer
S: que tu me le de un consuelo
Ch:Yo vine amanecer
S: parece bajar del cielo eh
Ch:Yo vine amanecer
S: que bonita su cenita
Ch:Yo vine amanecer
S: cuando del cielo callo
Ch:Yo vine amanecer
S: toda llena de Rosirio eh
Ch:Yo vine amanecer
S: como la cortare yo
Ch:Yo vine amanecer
S: toda llena de Rosirio eh
Ch:Yo vine amanecer
Solo and chorus: como la cortare yo
2nd soloist

English:

S: I came to break dawn
Which young girl will it be eh
Ch: I came to break dawn
S: the one with the purple dress
Ch: I came to break dawn
S: looks like a rosebud eh
Ch: I came to break dawn
S: and a tinted carnation
Ch: I came to break dawn
S: she has ill treated my love eh
Ch: I came to break dawn
S: I tell you senorita
Ch: I came to break dawn
S: that my loves needs
Ch: I came to break dawn
S: that you give it some consoling
Ch: I came to break dawn
S: seems to be heaven sent eh
Ch: I came to break dawn
S: how pretty your little dinner
Ch: I came to break dawn
S: when it fell from heaven
Ch: I came to break dawn
S: all full of (Rosirio) eh
Ch: I came to break dawn
S: how will I cut them
Ch: I came to break dawn
S: all full of (Rosirio) eh
Ch: I came to break dawn
Solo and chorus: how will I cut them

Side II

Band 1 - Bolero - a Spanish dance in 4/4 time. Recorded in Los Cacaos, Samana.
"Porque" (Why?) by Tomas Aguino, soloist and guitarist; Maria Isabel Trinidad, maracas.
Tomas and Maria are brother and sister. They both became blind in early childhood.
When we went to record Tomas, his guitar was broken. Ramon scouted all over Samana and finally was able to borrow a guitar from a young boy so that we could do the recordings.
The borrowed guitar was not in very good condition and Tomas improvised a bridge for the guitar using a piece of wood and string.

Translation of text:

Spanish:

Porque
Porque no piensas un poquito mas en mi
Porque no sientes lo que yo siento por ti
dime porque

Porque
porque me hiciste ilusionar con tu querer
de tus carisias se emprendado lla mi piel
todo mi ser

Porque
porque vivir esta condena
si mi alma es una pena
cuando no estas junto a mi

Porque
porque te quiero hasta el delirio
y mi vida es un martirio
sin tu amor no soy feliz

repeat stanzas two, three and four

English:

Why
Why don't you think about me a little more
Why don't you feel what I feel for you
tell me why

Why
why did you deceive me with your love
from your caresses my skin is tingling
all of me

Why
why live this condemnation
if my soul is in pain
when you are not near me

Why
because I love you till delirium
and my life is a martyrdom
without your love I am not happy

Band 2 - Improvised lyrics. Recorded in Santiago de los Caballeros Alternating solo and chorus. The musicians call themselves decimeros, decima singers, however this form does not follow the tradition decima of ten, and sometimes eight, lines.

Singers: First soloist - Miguel A. Burdie; Carlos Antonio Pena; Amado Salo.

Partial translation of text:

Spanish:

Ch: Hay una bande(a)(de) que
y una bande(a)(de) que
y otra banda de chivo
por que de puerco no e(s)

S: Acá lo que vua (voy a) decir
porque lla llego la hora
si no(s) oye e(s)ta señora
dice que se producir

Ch: repeats

S: Ay echame quien vive a mi
porque yo si se cantai(r)
yo si la se deletreai(r)
como quiera y como venga
a mi me llaman la fiera
en siendo para cantai (r)

Ch: repeats

S: O ya la se improvisai(r)
y yo me se ajutai(r)
compadre yo se lo digo
que profundo vua (voy a) cantai (r)

English:

Ch: There's a flock of what
and a flock of what
and another flock of goats
because it's not of pigs

S: Here is what I'm going to say
because the hour has arrived
if this lady hears us
she will say I can put forth

Ch: repeats

S: I challenge whoever is alive
because I really know how to sing
I know how to spell them out
anyway or anyhow
they call me the beast
when it comes to singing

Ch: Repeats

S: O I know how to improvise them
I know how to tighten it up
Compadre I tell you
how profoundly I am going to sing

Band 3 - Salve Recorded in Marmolejo. Religious song. Unaccompanied alternating choruses of changing verses of two lines each.

Singers: Same as Side 1, band 4

Band 4 - Comic song imitating animals. Recorded in Santiago de los Caballeros.

Two guitarists: Fausta Jose Taveras
Augustin Jose Taveras

Soloist: Juan Jorge Cruz
Chorus: Francisco Burdie

Maraccas: Francisco Burdie
Partial translation of text:

Spanish:

S: Allá en mi casa tengo yo
ay sei(s) animales tranca(d) o

repeat above

el burro que es el mas grande
siempre vive enamora(d)o

Ch: ay ay ay (animal sounds)

repeated substituting different
animals and their sounds

English:

S: There in my house I have
six animals locked up

repeat

the donkey which is the largest
always lives in love

Ch: ay ay ay (animal sounds)

Band 5 - Chuin - Recorded in Marmolejo. Alternating solo (two lines and changing verses) and chorus (with one unchanging verse). Soloist and chorus sing last line of verse together before changing soloists. "La Paloma" (The Dove)

Soloists: Tomas Sanchez
Juan Maria Pena

Chorus: Same as Side 1, band 4

Partial translation of text:

Spanish

S: Si tu sabe bien querei(r) - eh
puede decir que encuentre

Ch: yoh-eh la paloma

S: porque yo para olvidal(r)te
mejor quiero fallecei(r)

Ch: yoh-eh la paloma

S: porque tu ere la mujer - eh
qu'en mi pecho corre(s)ponde

C: yoh-eh la paloma

S: Porque mi amor se dispone
a quererte de verdad.

C: yoh-eh la paloma

S: tiene seguridad
te encuentre con un hombre
el grupo que yo dirijo
aqui Dino es el mas viejo

me dare a comendai(r)
que somo(s) de Marmolejo

last two lines repeated by soloist
and chorus

2nd soloist

English

S: If you know how to love well
you can say that you found yourself

Ch: yoh-eh la paloma

S: because for me to forget you
I would rather die

Ch: yoh-eh la paloma

S: because you were the woman
that belongs in my chest

Ch: yoh-eh la paloma

S: because me love is willing
to love you truly

Ch: yoh-eh la paloma

S: you have security
you have found a man
the group that I lead
here Dino is the oldest

I recommend us
we are from Marmolejo

Band 6 - Bolero - Recorded in Santiago de los Caballeros. "Obsesion" (Obsession)

Guitarists: Fausta Jose Taveras
Augustin Jose Taveras

Soloist: Francisco Burdie

Maraccas: Juan Jorge Cruz

translation of text:

Spanish

Por alto está el cielo en el mundo
por hondo que este el mar profundo
no habra una barrera en el mundo
que mi amor profundo
no rompa por ti
tu amor es el pan de la vida
tu amor es la cosa divina
amor es un arbol sin nombre
que obsesiona el hombre
por una mujer
estoy obsesionado contigo
el mundo es testigo
de mi frenesi
por mas que se oponga el destino
sera para mi - ay para mi

English

The sky is in the world for height
no matter how deep the sea is
there's no barrier in this world
that my profound love
would not break for you
your love is the bread of life
your love is a divine thing
love is a nameless tree
that obsessives man
for a woman
I am obsessed with you
the world is witness
of my frenzy
no matter how much destiny opposes it
you will be for me - ay for me

All song types indicated are as they were identified by the singers.

Volume 4

Lying midway between Puerto Rico and Cuba in the west Indies is the Dominican Republic, which occupies the eastern two thirds of the island of "Hispanola;" the other third is occupied by Haiti. The Dominican Republic is the second largest of the Greater Antilles after Cuba. The indigenous people of the island called it Hayti which means "mountaneous land;" in addition, the eastern part of the island was called "Quisqueya, which means "mother of the earth."

The history of the Dominican Republic as a nation dates back roughly to 1492 when Christopher Columbus "discovered" the island of Hispanola, and 1496 when Santo Domingo became the capital of the nation. In this oldest city in the New World lies the oldest Catholic church of the hemisphere, and the home bases of Hernando Cortes, who set out to conquer Mexico, Pizarro, who initiated the destruction of the Inca Empire, Ponce de Leon who set out for North America, and the first slave traders. The indigenous people of the island were quickly exterminated in resistance to the European colonizers. The Spanish set up two large settlements in the northern area (Cibao) and in the southern area (Santo Domingo) of the present boundaries of the Dominican Republic.

The Portuguese, who had done some exploring along the Guinea and Angolan/Congo coasts, were the first to supply the island with African slaves. The slave trade became a very profitable business almost immediately, and in a very short time the whole structure of the society was built around it. The scanty figures available on the demographic condition of the Dominican Republic between 1606 and 1794 give an indication of the growth rate of the slave trade throughout its years of highest intensity.

	1606	1681	1739	1783	1794
Total population	10,817	6,312	12,259	117,300	103,000
whites:	1,069	2,477	_____	_____	35,000
blacks	9,748	3,835	_____	_____	68,000
slaves:	9,698	1,106	_____	_____	30,000
free men:	50	2,729	_____	_____	38,000
percentage of blacks	81	60	_____	_____	66
percentage of slaves	80	16	_____	12	29
percentage of freemen	—	43	_____	_____	36

Taken from Larrazabal Blanco, 1975

By the end of the 18th century, contrasts between the eastern and western parts of the island began to appear. In 1804, the modern nation of Haiti (the second nation of the New World after the United States to have won its independence) was formed. In 1821 the Spanish colony declared its independence from Spain commemorating the birth of the Dominican Republic. The abolition of slavery in the Dominican Republic was achieved in 1821 when Haiti invaded the Dominican Republic and the nation fell under the rule of Haitian President Peter Boyer until 1844. In 1824 Pres. Boyer allowed a group of 6,000 ex-slaves from Philadelphia to immigrate into the Dominican Republic in order to relieve the shortage of labor that ensued after abolishment of slavery. These newcomers were distributed to many parts of the country, and their descendants can still be found in Samana, Puerto Plata and Monte Cristi.

After 1844, the newly emancipated nation faced serious economic problems. An indication of the increasing influence of the United States on the Dominican Republic is embodied in the 1869 request of Pres. Baez to the U.S. govt. asking for the incorporation of the Dominican Republic into the American union. The plea was defeated in the U.S. Senate by Senator Charles Sumner.

In 1916 the United States military occupied the Dominican Republic in an attempt to secure her interests in the Panama Canal and the rest of Latin America. This foreign occupation ended in 1924 and a short period of political instability ensued until 1930 when General Rafael Leonidas Trujillo Molina became president of the nation. The "tyranny of Trujillo" lasted thirty one years until 1961 when he was brutally murdered. In 1965, after four years of political chaos, the United States marines invaded the Dominican Republic and crushed a popular revolutionary movement, fearing a leftist takeover and a subsequent loss of economic interests on the island. This occupation ended in 1966 with the election of Pres. Joaquin Balaguer who is still in office.

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Recorded in January-February, 1977 by Verna Gillis with Ramón Daniel Perez Martínez

Editing and notes by Verna Gillis
Photograph by Verna Gillis
Translations by Ramon Perez

This album is dedicated to Dr. H.J. Rafael Cantisano Arias who befriended us immediately because of his great love for Dominican music, and whose help, hospitality, and generosity was invaluable in the realization of many of the recordings on this album.

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