

Sones de México Ensemble

Fiesta Mexicana:

Mexican *son* & stories for smart *niños & niñas* and their *mamás & papás*.

Son mexicano y cuentos para *boys & girls* inteligentes y sus *mothers & fathers*.

With special guests/Con invitados especiales

Ella Jenkins, Dan Zanes, Sunny Saucedo, Víctor García and Steve Eisen

Double CD Doble

English • Español

(download lyrics form our website/baja las letras de nuestra página web)

100% acoustic music. No synthesizers! • 100% música acústica. ¡Sin sintetizadores!

Disc 1 - English

Track 1—**Saludo Jarabeado**

Track 2—**Narrative: "Welcome"**

Chorus: [SFX: Applause]

Narrator: Welcome to Fiesta Mexicana! My friends of Sones de México Ensemble and I are going to take you on a journey through Mexico's rich and varied world of regional folk music and dance. We are going to meet many interesting characters, and most importantly, you will get to play with us. Are you ready?

Track 3—**La Pasión**

Track 4—Narrative: "How did it all begin?"

[strumming gets softer] [add conch shells and ocarinas]

Child: But, How did it all begin?

Narrator: "How did it all begin?" Well, that's a very good question, and the Aztecs had an answer for it. The Aztecs lived in Mexico, and "Mexico" is an Aztec word that means: "the navel of the moon."

According to the Aztecs, in the beginning, there were two opposite forces that balanced each other out: **Lord Omotecutli** [SFX: Huehuetl] and **Lady Omecíhuatl** [SFX: Teponaztli]

They had four children: **Xipe Totec**—who was RED [SFX: Conch Shell]—, **Tezcatlipoca**—who was BLACK [SFX: Triple Barrel Clay Flute]—, **Quetzalcóatl**—who was WHITE [SFX: Shakers and Ayoyotes], and **Huitzilopochtli**—who was BLUE [SFX: Clay Whistle].

One day, the two youngest sons, **Quetzalcóatl** ("the feathered serpent") [SFX: Shakers, Ayoyotes] and **Huitzilopochtli** ("hummingbird on the left") [SFX: Clay Whistle], decided to create the world. So they created some people to live there... and a calendar to guide them [SFX: Tlapanhuéhuatl]... and a big crocodile named **Cipactli** [SFX: Matraca, Güiro, and Donkeyjaw] who became the surface of the Earth.... and **Tlaloc** [SFX: Panhuéhuatl and Ayoyotes], the Lord of Rain and his wife **Chal-chiuh-tli-cue** [SFX: Rainstick], the Lady of lakes, rivers, seas, and waterfalls.

Everything was ready... But there were four forces of nature to contend with: the **earth**, **wind**, **fire**, and **water**. It was very important that these four elements exist in balance because otherwise they could cause the world to be destroyed [SFX: Matraca, Güiro, and Donkeyjaw].

In fact, this is what happened four times before the present time, as each of the forces of nature overpowered the others. Four times, the world, and the sun that shone above it, came to an end because of a lack of balance. [Conchas, Huéhuetl and Teponaztli fade in background strumming for remainder of narrative] Today, we live on the fifth resurgence of the world under the light of the fifth sun, and our job is to maintain this balance.

And so that we will never forget this, the Aztecs gave us a ceremony and a dance that will always remind us how it all happened...

[strumming gets louder]

First, let's all face EAST and remember **Nahui Ocelotl**: the first sun, which was left in the care of **Tezcatlipoca** [SFX: Triple Barrel Clay Flute]. The people of the world were GIANTS. They ate so many **acorns** that they collapsed on the EARTH [SFX: Matraca, Güiro, and Donkeyjaw] and were devoured by tigers. And this is how this world came to an end. Let's blow the **Atecocoli** and call upon the EARTH by saying TIEEEERRAAA!

Chorus: TIEEEERRAAA!

Horn: [SFX: blow Conch Shell]

Narrator: Now let's face WEST and remember **Nahui Ehécatl**: the second sun, which was left in the care of Tezcatlipoca's brother, **Quetzalcoatl** [SFX: Shakers and Ayoyotes]. The people of the world were MONKEYS. They ate so many **pine nuts** that they ended up being carried away by a very strong WIND [SFX: Wind Whistle]. And this is how this world came to an end. Let's blow the **Atecocoli** and call upon the WIND by saying VIEEEENTOOOOO!

Chorus: VIEEEENTOOOOO!

Horn: [SFX: blow Conch Shell]

Narrator: Now let's face SOUTH and remember **Nahuí Quia-hui-tl**: the third sun, which was left in the care of **Tlaloc** [SFX: Panhuéhuatl and Ayoyotes]. The people of the world lived in the water [SFX: Rainstick]. They ate so many **water lillies** that they came out onto the earth and became turkeys, butterflies and dogs. But one day, FIRE began to rain from the sky [SFX: Fire/crumpled paper], and this is how this world came to an end. Let's blow the **Atecocoli** and call upon FIRE by saying FUUUEEEEGOOO!

Chorus: FUUUEEEEGOOO!

Horn: [SFX: blow Conch Shell]

Narrator: Now let's face NORTH and remember **Nahuí Atl:** the fourth sun, which was left in care of **Chal-chiuh-tli-cue** [SFX: Rainstick]. The people of the world lived on land [SFX: Teponaztli and Rainstick]. They ate so many **flowers** that they brought-on a massive flood and WATER covered the world for 52 years, so the people became fish. And this is how this world came to an end. Let's blow the **Atecocoli** and call upon WATER by saying AAAAGUAAA!

Chorus: AAAAGUAAA!

Horn: [SFX: blow Conch Shell]

Narrator: Now, we live under the fifth sun **Nauhi Ollin**, the sun of movement. Let us all face the CENTER of the circle and let's place a drum there. Our job is to keep balance, both in nature and within ourselves, and we can do this by dancing. Let the ceremony begin!

Track 5—**La Cruz/Xipe**

Victor: ¡Él es Dios!

Track 6—Narrative: "Aztec Instruments"

Narrator: Let's listen to the sound of the instruments that we have just played and learn their names. Some of the names are in the **Nahuatl** language, which was spoken by the Aztecs and is still spoken in Mexico today by more than a million people.

Can I hear you say **Nahuatl**?

Chorus: NAHUATL

Narrator: Our dancer, Lorena plays three different instruments while she dances, and she also wears a headpiece with long and beautiful pheasant feathers that is called **Copili**.

Can I hear you say **Copili**?

Chorus: COPILI

Narrator: In her right hand she is holding a shaker called **Ayacaxtli**

Lorena: [SFX: sound of **Ayacaxtli** hand shaker]

Narrator: Can I hear you say **Ayacaxtli**?

Chorus: AYACAXTLI

Narrator: In her left hand she is holding the **Atecocoli**, a horn made from the empty shell of an animal that lives in the ocean. When the animal leaves its shell it leaves a hole inside in the shape of a spiral. Lorena has cut the end off to make a mouthpiece and when she blows through it like trumpet, a column of air resonates through the chambers of the shell, and it sounds like this.

Lorena: [SFX: sound of **Atecocoli** conch shell]

Narrator: Can I hear you say **Atecocoli**?

Chorus: ATECOCOLI

Narrator: And around her ankles she is wearing the seeds from a plant sown around a piece of leather, so that when she dances she is playing this instrument with her feet.

Lorena: [SFX: sound of **Ayoyotes**]

Narrator: These are called **Ayoyotes**

Chorus: AYOYOTES

Narrator: Thank you Lorena!

Chorus: [SFX: Applause]

Narrator: Both Victor and Juan play another instrument made with the empty shell of an animal. It's a guitar built using an armadillo shell for its back, with steel strings, and it sounds like this.

Juan: [SFX: sound of **Concha** and mandolin]

Narrator: It's called **Concha**, and it's played by dancers known as "concheros." Can I hear you say **Concha**?

Chorus: CONCHA

Narrator: Javier is playing a slit drum made of solid wood with two tongues carved on top, each with a different sound.

Javier: [SFX: sound of **Teponaztli**]

Narrator: This instrument is called **Teponaztli**.

Chorus: TEPONAZTLI

Narrator: Zacbé is playing a large drum carved out of a tree trunk and covered with a skin on top. These drums are so loud that they can be used in the same way as a church bell to call people to important ceremonies, and to accompany the dancers. This instrument is called **huéhuetl**.

Chorus: HUÉHUETL

Narrator: And it sounds like this:

Zacbé: [SFX: sound of **Huéhuetl**]

Narrator: And now you know something new!

Track 7—Torito Coiteco

Track 8—Narrative: "Uy, uy, uy!"

Narrator: Let me tell you a story about a little animal. It's about three inches long, it lives in small ponds, streams and creeks, and it looks like a tiny, little lobster. In some parts they call them "crawfish" or "crawdads," and sometimes they come out of the water when it rains. Have you ever seen one?

...

Well, in México we call it "Acamaya." Let me hear you say: "¡Acamaya!"

Chorus: "¡Acamaya!"

Narrator: If you HAVE seen one, and if you have ever picked one up, you may have noticed the expression on its face: they look annoyed... and they probably are, you picking them up like that and all..., but most particularly they have some small, beady eyes that can look deeply into your soul. And I tell you, that can be a scary experience.

It happened to me once. I was walking on the shores of the Pánuco river in the Huasteca Region of Mexico, and I stumbled upon an acamaya. It was half submerged in the water. Its beady eyes were poking out the surface and they were staring right at me.

I looked into the Acamaya's eyes, and the Acamaya stared back into mine, right into my

soul. I suddenly felt chills all over my body, and my mind began to wonder about what other creatures may lurk in the Pánuco river waters: a crocodile...?

Let me hear you say “¡Cocodrilo!”

Chorus: “¡Cocodrilo!”

Narrator: perhaps there may be a siren...? Let me hear you say “¡Sirena!”

Chorus: “¡Sirena!”

Narrator: I was soooo scared that when I opened my mouth this is all I could say: ¡Uy, uy, uy!..... Let me hear you say “¡Uy, uy uy!”

Chorus: “¡Uy, uy uy!”

Narrator: ¡Ay, ay, ay!

Chorus: ¡Ay, ay, ay!

Narrator: [louder] ¡Uy, uy uy!

Chorus: ¡Uy, uy uy!”

Narrator: [louder] ¡Ay, ay, ay!

Chorus: ¡Ay, ay, ay!

Narrator: Well, guess what? The next song we are going to do for you is called “La Acamaya” and that's the

chorus to the song, so when we get there
everybody say: Uy, uy, uy, Ay, ay.... [SFX: drum
sticks count-off in the background]

Track 9—**La Acamaya**

1. Si te fueras a bañar, no te bañes en la playa.
If you're going for a swim don't you do it at *La Playa*.
Porque sale un animal, que se llama la acamaya.
Because there's an animal everyone calls *La Acamaya*.
Uy uy uy, ay ay ay, que se llama la acamaya.
Uy, uy, uy... Ay, ay, ay... everyone calls *La Acamaya*.
2. Si te fueras a bañar, no te bañes en el rio.
If you're going for a swim don't you do it in *El Rio*
porque sale un animal, que se llama cocodrilo.
because there's an animal everyone calls *Cocodrilo*.
uy uy uy, ay ay ay, que se llama cocodrilo.
Uy, uy, uy... Ay, ay, ay... everyone calls *Cocodrilo*.
3. Si te fueras a bañar, no te bañes en la arena .
If you're going for a swim don't you do it in *La Arena*.
porque sale un animal, que se llama la sirena.
because there's an animal everyone calls *La Sirena*.
uy uy uy, ay ay ay, que se llama la sirena.
Uy, uy, uy... Ay, ay, ay... everyone calls *La Sirena*.
4. Yo con esta me despido cargándome la atarraya.
Now it's time to say goodbye carrying with me *La Atarraya*.
So I'm singing in the end (this) little song called *La Acamaya*.
Aqui se acaban cantando los versos de *La Acamaya*.
Uy, uy, uy... Ay, ay, ay... (this) little song called *La Acamaya*.

Track 10—Narrative: "The Dance Lesson"

Narrator: Very well, for the next song we will need five volunteers from the audience. Our music director, Victor, will select five people who are raising their hand. Once you are selected, you can come up to the stage and form a line turning to the audience.

Ready? Now, ladies and gentlemen, let's give a round of applause to our volunteers.

Chorus: [SFX: applause]

Narrator: And now Lorena is going to teach you the dance of "Los Enanos" (the Little People), which is a *huapango* from the state of Veracruz.

First, put your hands like this and do like this...

Lorena: Juan, but the people who are listening to this recording can't see what we are doing!

Narrator: Oh... You mean, I have to explain every little detail?

Chorus: Yes Juan..!

Narrator: Well, for the first step: (a) put your hands on your knees, (b) bend your knees, and (c) bounce in place, up and down... *boing, boing, boing...* and once in a while reach forward and pinch... *boing, boing, pinch, boing, boing...* and while you are doing that, we do this...

Band Plays: Ya los enanos
ya se enojaron
porque las nanas
los pellizcaron (2x)

Narrator: The second step has three sections:
(a) ONE: we become very small... so duck down to the ground and become as little as possible...
(b) TWO: we become very big... raise your hands up, reach for the sky and stand on the tip of your toes to grow and become as large as possible, and
(c) THREE we turn around in circles and dance like turkeys [gobble, gobble, gobble]. To dance like turkey, fold your elbows, put your hands on your ribs and move your arms like wings. And while you turn in circles we play this:

Band Plays: Se hacen chiquitos
se hacen grandotes.
Hacen la rueda
los guajolotes (2x)

Narrator: The third step happens during the violin interlude...

Solo Violin: [violin begins to play the melody to the end of the narrative]

Narrator: ...and we're going to count four steps, the right foot steps to the right and the left foot joins in, then the left foot steps to the left and the right foot joins in... we're going to do this from side to side. ONE, TWO, THREE, FOUR... and if you can manage you can also clap like this.

[SFX: handclaps join in and segue into the song]

Narrator: And now let's do it all together. Ready? One, two, three...

Track 11—Los Enanos

1. Ya los enanos
ya se enojaron
porque las nanas
los pellizcaron (2x)

2. Se hacen chiquitos
se hacen grandotes.
Hacen la rueda
los guajolotes (2x)

Track 12—Narrative: "The Cowboy Mouse"

Narrator: This is a story about a **mouse**. But this was no ordinary mouse. This is a story about a **cowboy mouse**. But this was no ordinary cowboy mouse. This is a story about a **cowboy mouse from Texas**. But this was no ordinary cowboy mouse from Texas. Our mouse was special because he was very "hyper."

In fact, our little hyper cowboy mouse form Texas looks a little bit like our fiddle player Juan....

Juan Rivera: Who, me?

Narrator: Yes, you! He had a hat similar to yours...

Juan Rivera: Hmmm

Narrator: And a nose like you... with big teeth in the front....

Juan Rivera: Ahhh!

Narrator: And pair of boots like you

Juan Rivera: He, he, he! [SFX: stomps]

Narrator: One day, our friend, the little hyper cowboy mouse form Texas decided to explore the world South of the Border...

Do you know what is South of the border from Texas? ...

If you said Mexico, you are correct!

And do you know what language is spoken by most people in Mexico?...

If you said Spanish, you are correct again! And let me tell you, our little mouse could not speak a word of Spanish to save his life!

Juan Rivera: No comprendo

Narrator: Well, our little friend, being as hyper as he was and all, was running around in Mexico being a rascal and raising havoc... until one day he fell into a mouse trap.

Juan Rivera: Oh No!

Narrator: The authorities came to investigate, and they asked him what he was doing down there... But not knowing a word of Spanish, our little friend could not explain himself.

Juan Rivera: No comprendo

Narrator: They said "Very well: we will not let you go, until you can explain to us what you're doing down here"... But our little hyper cowboy mouse from Texas could not put two words together in Spanish.

Juan Rivera: Ohhhh!

Narrator: So he huffed and puffed and walked around his cell stomping his feet...

Juan Rivera: [huffs and puffs and stomps his feet]

Narrator: ... and he tilted his hat forward... he looked for his cheese pistol... [SFX: matraca] and even fired two cheese balls... [SFX: two pops] but he only became more frustrated.

Juan Rivera: Grrrrr!

Narrator: And that's what this song is about: a frustrated little hyper cowboy mouse from Texas down Mexico way.

We are going to invite a good friend of ours to join us on this song on the button accordion from San Antonio, Texas: **Mr. Sunny Saucedo**.

Chorus: [SFX: Applause]

Narrator: Hey Sunny, we have a microphone ready for you.

Sunny's voice: ¿Ya está? [SFX: Accordion lick #1]

Narrator: Are you ready to play "El Ratón Vaquero"?

Sunny: Yeah! [SFX: Accordion lick #2]

Narrator: Now hang on a second. Because this is a song from the U.S.-Mexico border, we're going to play it in a style that is very popular along those parts:

"the polka." Let me ask our listeners something very important. Have you ever heard about the "polka"?...

Well, if you know a half thing about the polka, you probably know how important it is to play it at the right TEMPO. So in order to begin, we are going to consult our rhythm expert on the drums: Javier.

He is going to click his drum sticks together to set the right tempo, and if you clap along, we'll get started, ready?

Javier: [SFX: clicks sticks together 4 times]

Chorus: [SFX: joins clapping over next four clicks]

Narrator: Uno... Dos.... Un, Dos , Tres, Cuatro

Track 13—**El Ratón Vaquero**

1. En la ratonera
ha caído un ratón
con sus dos pistolas
y su traje de cowboy.

Ha de ser tejano
porque siempre habla inglés
a más de ser güerito
y tener grandes los pies.

El ratón vaquero
sacó sus pistolas,
se inclinó el sombrero,
y me dijo a solas:

*What the heck is this house
for a manly Cowboy Mouse?
Hello you! Let me out!
and don't catch me like a trout.*

Conque sí, ya se ve,
que no estás a gusto aquí,
Aunque hables inglés
no te dejaré salir.

2. Tras la fuertes rejas
que resguardan la prisión,
mueve sus orejas,
implorando compasión.

Dijo el muy ladino
que se va a reformar.
Aunque me hable en chino,
pues ni así lo he de soltar.

El ratón vaquero
tiró dos balazos,
se chupo las balas,
y cruzó los brazos:

What the heck is this house...

Track 14—Narrative: "Doña Sabina"

Narrator: In music we have a term to describe the “speed” of a song. When the beat moves faster, we say that the song has a faster “tempo,” and when the beat moves slower, we say that it has a slower “tempo.” We can also increase or decrease the tempo in the middle of a song... and that is exactly what we are going to do in the next song:

This dance is called “El Trenecito” [the little train] and it is part of the culture of the Purépecha people in Michoacán. They have a series of dances called “Danzas de Viejitos” [Dances of Old People], but these dances are not actually performed by old people... they are done by young people wearing masks and pretending to be old people. And that can be a lot of fun...

For this exercise, and to help us teach this dance we have a special guest visiting us from the town of Pátzcuaro Michoacán in Mexico. She is a “viejita” (an Old Woman). And they say that she is over one hundred years old!...

Chorus: Ahhhh!

Narrator: ...or at least she pretends to be when she is wearing her mask. But don't be fooled by her age. Do not underestimate her. She has enough energy to pull a train behind her and bring this whole room up on its feet. Her name is Doña Sabina,.. Let me hear you say “¡Doña Sabina!”

Chorus: "¡Doña Sabina!"

Narrator: She loves children, and she has been patiently waiting back stage for her turn to come out. But first, we need ten volunteers from the audience to form a human train. Doña Sabina will lead the train around the room, and we will determine how fast it goes by clapping faster or slower, and the "tempo" of the music will determine how fast the train will move. OK?

Javier will pick our volunteers and bring them up to the front. And while we get that organized, why don't we call on Doña Sabina to let her know that we are ready. OK, repeat after me...

¡Doña Sabina!

Chorus: ¡Doña Sabina!

Narrator: ¡Please come out!

Chorus: ¡Please Come Out! (need Spanish version)

Narrator: You know I forgot to tell you, she's a little hard of hearing... so I don't think that she heard us. Let's try it a little louder:

[LOUDER] Doña Sabina!

Chorus: ¡Doña Sabina!

Narrator: [LOUDER] Please come out!

Chorus: ¡Please Come Out! (need Spanish version)

Narrator: [LOUDER] Doña Sabina! Please come out!

Chorus: ¡Doña Sabina! ¡Please Come Out! (need Sp)

Narrator: Let me know if you see her.... Well, she usually wears a hat with color ribbons on it and she always has a smile

Chorus: [all at the same time] "Look she's over there!" "¡Ahí viene!" "She's right there!"

Narrator: Oh, there you are! Buenos dias Doña Sabina! How are you feeling today? Mas o menos? Are you ready? Look at these kids. They're ready to do *El Trenecito*. Let's begin slowly, everybody let's clap along to the beat.... Ready? All aboard!

Track 15—El Trenecito

Track 16—Narrative: "Mimetic Dances from Tixtla"

Narrator: Tixtla is a town and a county in the Mexican state of Guerrero, about 60 miles inland from the sea port of Acapulco. And in Tixtla, there is a tradition of "mimetic dancing." That means that dancers imitate the movements of different animals. Would you like to try?...

Our friend Dan Zanes from New York City is going to help us sing some of these songs. Maybe, after you learn to dance like these animals you can make up your own mimetic dances and imitate all your favorite animals!

Well, let's learn five dances today:

Dance number one is "**El Toro**" That means "the bull," and to dance like a bull first you put your index fingers up in the air, pointing upward, then you put them on each side of your head, as if they were horns, and THEN you gore the person next to you...!

Juan Rivera: Moooo! Moooo!

Narrator: OK, dance number two! "**El Zopilote.**" That means "the buzzard." Buzzards are birds of prey. They glide very high up in the sky and when they find something to eat, they fly in circles. To dance like a buzzard you have to glide. So, first spread your arms out and pretend they are wings... and you glide... don't flap your wings like a hummingbird! You glide in circles... looking down

to the ground for something to eat (hmm, mmm, mmm)... Shhhhh! shhhhhh!

Narrator: Dance number three is "**El Pato.**" That means "the duck." To dance like a little duckling first you put your hands on your ribs, then you flap your elbows like little wings, sticking your chest out, and then you walk around, flapping your wings. At the same time you bob your head back and forth... and you can quack if you like to...

Juan Rivera: Cuac, cuac, cuac!

Narrator: Dance number four is.... wait a minute. Let's make sure that we have put all the ducklings away because the next animal is a predator.

Chorus: Ahhh!

Narrator: Do you know what a predator is? That means, it could eat the duckling. This animal has paws, so when you dance like this animal you put your paws forward and start pawing. This animal has long whiskers...

Juan Rivera: Miau

Narrator: ...and it meows! Yes, this dance is called "**El Gato,**" the cat!

Juan Rivera: Miau, Miau

Narrator: Dance number five is "**La Iguana.**" How do you dance like an Iguana? How do Iguanas move?

Why don't you make one up your own dance of the iguana?

Narrator: Are you ready for some mimetic dancing?...*y dice!*

Track 17—Tixtla: Entrada, El Toro Rabón, El Zopilote, El Pato, El Gato, La Iguana

(a) Entrada de Jarabe

Vic/Juan R: Ten cuidado cuando vuela, ay si valedor
del palo la Guacamaya.
Del palo la Guacamaya, ay si valedor
ten cuidado cuando vuela, ay si.

Para que de mí se acuerde, ay si valedor
por dondequiera que vaya.
Por dondequiera que vaya, ay si valedor
para que de mí se acuerde, ay si.

(b) El Toro Rabón

Juan Dies: Ay, ay arri,
ay arriba brama un toro

Dan Zanes: Ay ay arri,
Up above is where the bull roars.

Juan Dies: Ay abajo,
abajo lo están oyendo

Dan Zanes: Ay abajo,
Down below is where they listen.

Juan Dies: Ay en las pue,
en las puertas del corral

Dan Zanes: Ay en las pue,
By the gates of the corral

Juan Dies: Ay los piales,
los piales están tendiendo

Dan Zanes: Ay los piales,
Lassos thrown and buckles glisten.

Juan Dies: Corre, corre zamba,
para el galerón

Dan Zanes: Corre, corre zamba,
Run, run to the bail

Juan Dies: sácale una vuelta,
al toro rabón.

Dan Zanes: Try to go around the
Bull without a tail.

(c) El Zopilote

Vic/Juan R: Por el camino de Tixtla (2x)
se alumbraron con ocote (2x)
tan solo por ver bailar (2x)
los versos del Zopilote (2x)
por el camino de Tixtla (2x)

Ay la ra, ay lay ra
Ay la ra, ay lay ra

Ay la ra, ay lay ra
Ay lay la ray lay la ra

Ay la ra, ay lay ra
Ay la ra, ay lay ra
Ay la ra, ay lay ra
Ay lay la ray lay la ra

(d) El Pato

Vic/Juan R: A mi me llaman el pato, patito
porque vivo en la laguna, patito.

Dan Zanes: All my friends call me the Duck
because I like every weather.

Vic/Juan R: Luego que me ven venir, patito
ahi viene el pato sin plumas, patito

Dan Zanes: Later, when they see me coming, patito
They say, I come without a feather, patito

Vic/Ju/Dan: *Ay lay la-ra-ray, patito*
Ay lay la-ra-ray, patito
Ay lay la-ra-ray, patito
Ay lay la-ra-ray, patito

Vic/Juan R: Luego que me ven venir, patito
ahi viene el pato sin plumas, patito

Dan Zanes: Later, when they see me coming, patito
They say, I come without a feather, patito

(e) El Gato

Dan Zanes: Now listen to the story
'Bout the cat that's in my house

Vic/Juan R: Señores voy a canterles
Lo que le pasó al Gatito.

Dan Zanes: Almost fell into the fire
When he's trying to catch a mouse.

Vic/Juan R: Se iba a caer en la lumbre
por cazar a un ratoncito.

Dan Zanes: *Ay, miau!*
Now if you want him to come
You better tell him
Come little kitty
You look so pretty
Come pretty kitty
Ay, miau!

Dan Zanes: *¡Ay, miau!*
Cuando lo quieran llamar
Le han de decir
Vente bonito
Vente chiquito
Vente rumbito
¡Ay, miau!

(f) La Iguana

Dan Zanes: Si quieres comer iguana
yo te la voy a agarrar.
En el patio de Tia Juana
se salen a calentar.

Vic/Juan R: *Uy, uy, uy que iguana t n fea,
miren c mo se menea.
Uy, uy, uy que iguana tan loca,
miren c mo abre la boca.
Uy, uy, uy que se sube al palo.
Uy, uy, uy que ya se subi .
Uy, uy, uy que busca su cueva.
Uy, uy, uy que ya la encontr .
Uy, uy, uy que se mete en ella.
Uy, uy, uy que ya se meti .*

*Uy, uy, uy que iguana t n fea,
miren c mo se menea.
Uy, uy, uy que iguana tan loca,
miren c mo abre la boca.
Uy, uy, uy que se sube al palo.
Uy, uy, uy que ya se subi .
Uy, uy, uy que busca su cueva.
Uy, uy, uy que ya la encontr .
Uy, uy, uy que se mete en ella.
Uy, uy, uy que ya se meti .*

Track 18—**La Bamba (rock)**

Victor: Para bailar La Bamba
se necesita
una poca de gracia
pa' mi y pa' ti
ay arriba y arriba
por tí seré.

Victor: Yo no soy marinero
soy capitán
soy capitán
soy capitán

Juan Dies: *Bamba, bamba*

Vic/JR/JD: *Bamba, bamba*

Victor: Para bailar La Bamba
se necesita
una poca de gracia
pa' mi y pa' ti
ay arriba y arriba
por tí seré.

Juan Dies: *Bamba, bamba*

Vic/JR/JD: *Bamba, bamba...*

Track 19—"Wait a Minute!"

Narrator: Wait a minute! Hold On! Stop the music!

Chorus: What? What happened? What's wrong? I wanna play... Ahhhhhh!

Narrator: Did you recognize that song?...

Narrator: Of course, that was a rock and roll song called "La Bamba" that was popularized by a Mexican-American kid named Ritchie Valens in the 1950's, but did you know that he based that song on a Mexican folk song from Veracruz that was also called "La Bamba" that was about 300 years older than that and it sounded like this...

Track 20—"La Bamba" (folk)

Juan Rivera: Para bailar la bamba
se necesita
que se sienta el ambiente
como el de ahorita.

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

Victor: Es La Bamba señores
la melodía
que nos trae en el alma
luz y alegría.

Ay arriba y arriba
ya vá volando
como la palomita
que volará.

Juan Dies: Me paré esta mañana
sonriendo al sol
y había tres pajaritos
cantando un son

Ay arriba y arriba
con libertad
dulces sus melodías
que son verdad.

Vic/JR/JD: *Bamba, bamba, bamba, bamba*
Bamba, bamba, bamba, bamba
Bamba, bamba, bamba, bamba
Bamba, bamba, bamba, bamba

[drum solo]

Juan Rivera: Lo digo con orgullo
siempre donde ando
traigo yo mi jarana
siempre cantando.

Ay arriba y arriba
y arriba iré
yo no soy marinero
ni lo seré.

Victor: Una niña en un baile
vendió su loro

para entrar el la rifa
del peine de oro.

Que tilín, que tilín
que tilín, tilán
que repique La Bamba
para bailar.

Juan Díes: Cuando pegan las olas
aquí en la playa
ellas llevan un ritmo
que nunca falla

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

Vic/JR/JD: *Bamba, bamba, bamba, bamba*
Bamba, bamba, bamba, bamba
Bamba, bamba, bamba, bamba
Bamba, bamba, bamba, bamba

Narrator: Zacbé Pichardo!

Zacbé: [harp solo]

Narrator: Juan Rivera!

Juan Rivera: [requinto jarocho solo]

Narrator: Victor Pichardo!

Victor: [jarana solo]

Narrator: Javier Saume!

Javier: [drum solo]

Narrator: Lorena Iñiguez!

Lorena: [zapateado solo]

Narrator: Juan Días!

Juan Dies: [bass solo]

Vic/JR/JD: Ay amigo le pido
de corazón
que se acabe La Bamba
y venga otro son

Ay arriba y arriba
y arriba iré
pase usted buena tarde
mañana y hoy.

[END OF FIESTA MEXICANA]

Bonus Track:

Track 21—Narrative: "Ella Jenkins"

Narrator: Wait!... Don't go yet. We have a visit from someone very special. Ella Jenkins has been playing children's songs from all over the world for more than 50 years, and she came to play with Sones de México today.

And, you know? Her Spanish is very good.

Ella: [Laughs]

Narrator: So she is going to introduce our next song.

Ella: Thank you. Hola, me llamo Ella Jenkins. Me gusta la lengua de español y las canciones. Ahora vamos a cantar la canción "Quiéreme Mucho."

I have the words actually written down, and I wonder if you girls and boys could go along with our band and pronounce the words after me:

Cuando se quiere de veras

Chorus: Cuando se quiere de veras

Ella: Como te quiero yo a tí

Chorus: Como te quiero yo a tí

Ella: Es imposible, mi cielo

Chorus: Es imposible, mi cielo

Ella: Tan separados vivir

Chorus: Tan separados vivir

Narrator: All right, lets go!

Track 22—"Cuando Se Quiere De Veras"

[violin & requinto intro]

Ella: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella & Juan D: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella: Tan separados vivir.

[violin solo]

Ella: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella & Juan D: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella: Tan separados vivir.

[requinto solo]

Ella (spoken): Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella & Juan D: Cuando se quiere de veras
Como te quiero yo a tí
Es imposible, mi cielo
Tan separados vivir.

Ella: Tan separados vivir.

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|----------------------|
| End of Disc 1 |
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