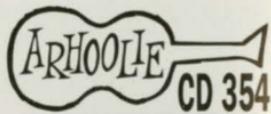


MUSIC OF MEXICO - VOL. 1: VERACRUZ
CONJUNTO ALMA JAROCHA
"Sones Jarochos"



1. LA GUACAMAYA (3:25)
2. EL CUPIDO (4:40)
3. SIQUISIRÍ (4:40) - harp solo
4. EL TILINGOLINGO (2:15)
5. EL PÁJARO CARPINTERO (3:00) - requinto solo
6. EL COLÁS (2:30)
7. LA MORENA (2:55)
8. EL JARABE LOCO #1 (4:30)
- vocal & requinto
9. LA BAMBA (3:30)
10. MARÍA CHUCHENA (3:20)
11. EL PÁJARO CÚ (3:10)
12. EL TORITO JAROCHO (3:00)
13. EL AHUALULCO (3:07)
14. LA BRUJA (2:30)
15. EL CASCABEL (3:31) - harp duet
16. EL BALAJÚ (2:03)
17. BELLO VERACRUZ (2:41)
18. CANTO A VERACRUZ (2:41)
19. EL PAJARO CÚ (1:40) - requinto solo
20. EL JARABE LOCO #2 (3:26)

Total playing time: 63:45



Conjunto Alma Jarocho:

As seen on cover: (left to right): Isidoro Gutiérrez Ramón - *jarana* (and lead singer [*pregonero*] on # 2, 4, 7, 13, 17, 18, 20); Inez Rivas Herrera ("Guáguara Corona") - *jarana* (and lead singer on # 1, 6, 10, 11, 12, 14, 16); Rufino Velásquez Córdoba - harp; Daniel Valencia - *requinto* (solo on #5 & 19) and vocal on #8; Emilio Córdoba Córdoba - *jarana*; Tirso Velásquez Córdoba - harp.

Produced by Chris Strachwitz and Dan Sheehy.
Cover by Wayne Pope.

Cover photo by Chris Strachwitz.

Recorded by Chris Strachwitz & Dan Sheehy at the Mocambo Hotel, south of Veracruz, on January 9, 1978 in stereo with two Neuman mikes and a Nagra IVS tape recorder, except # 11, 12, & 20 which were recorded with one mike in Boca Del Rio on January 8, 1978. #19 recorded by Dan Sheehy.

Song texts transcribed and translated by Dan Sheehy except #14, by Zack & Juanita Salem. # 1-12 previously issued on Arhoolie LP 3008, # 13 - 20 previously unissued.

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MUSIC OF MEXICO Vol.1: Veracruz

Conjunto Alma Jarocho



SONES JAROCHOS

Conjunto Alma Jarocha: "Sones Jarochos"

Stretching southward from Mexico's main port of Veracruz, past the Laguna of Catemaco, is the tropical coastal area known as Sotavento. Two large rivers flow into the Sotavento seaboard, the calm Río Jamapa in the north and the gaping Río Papaloapan (River of the Butterflies) in the south central region. At the mouth of the Papaloapan, large, peaceful lagoons offer an abundant supply of fish, shrimp, oysters, crab, and turtles. Further inland, a broad, fertile plain yields crops of tropical fruits such as mango, guanábana, pineapple, papaya, and coconut, as well as rice, corn, sugar cane, and feed for the many livestock. Benefiting from these natural riches are the inhabitants of the area, the people known as the *jarochos*.

The long-standing historical role of Veracruz as the gateway to Spain and the Old World made the *jarochos* one of the most Hispanicized of all regional culture groups of Mexico. This Spanish heritage is nowhere more obvious than in their

music. Most *jarocha* musical instruments, language, rhythmic and harmonic framework, verse types, and song forms are based on prototypes imported from Spain during the colonial period in the sixteenth, seventeenth, and eighteenth centuries. This is not to say that *música jarocha* is Spanish, however, for as Mexico's mestizos (the syncretic blend of Spanish and Amerindian cultures) forged a new ethnic identity for themselves following their freedom from Spanish rule in 1821 so did they "Mexicanize" their musical heritage to best suit their own needs and preferences.

Practically all traditional *jarocha* musical expression is through the genre known as the *son*. Many other cultural regions also have their own type of *son*—the Huasteca to the north, the *tierra caliente* (hot land) of the states of Michoacán and Guerrero in the west, and the Chiapas-Oaxaca *marimba* area in the south, to name a few. For this reason, the *son* of southern Veracruz is often distinguished as the *son*

jarocha. Although a great deal of variation in *son*-types makes the description of the *son jarocha* no simple matter, several generalities may be pointed out: 1) most rhythms are fast and vigorous, usually grouped in duple or triple meter with a good deal of syncopation; 2) harmony is simple, with no more than two to five chords per *son*; 3) most verses are based on the six-line stanza called sextilla; 4) most performances include a generous amount of improvisation both in instrumental melodies and in text content; and 5) with the exception of the modern addition of the six-string guitar, *sones jarochos* are nearly always performed by varying combinations, most often trios, of three unique *jarocha* instruments—*arpa*, *requinto*, and *jarana*.

The *arpa jarocha* is a large wooden harp with from 32 to 36 nylon strings tuned diatonically over five octaves. Before the 1930s, it was much smaller in size. However, as the famous harpist Andrés Huesca in his films and recordings began using a larger instrument modeled after the west Mexican *arpa grande* (big harp), other *jarocha* harpists followed suit. Advantages

to the larger size are the greater sound produced and the fact that it can be played in a standing position. Usually, the harpist plays a bass line on the low strings with one hand and with the other supplies arpeggiated melodies on the higher strings.

The *requinto jarocha*, not to be confused with the more common six-string *requinto* of the *trío romántico*, is also a melody instrument. It is shaped similar to, but smaller than, the guitar. Its four strings are plucked individually with a long, thin pick fashioned from either cowhorn or a nylon comb. Sadly enough, the *requinto* is becoming less common than in earlier decades. Commercial interests (often encouraging faster tempos, a focus on the harp as the main melody instrument, the addition of the guitar to the ensemble and the inclusion of non-traditional pieces in the professional repertory) have had a detrimental effect upon the usefulness of the instrument.

The most fundamental and common of *jarocha* instruments is the *jarana*. Probably derived from the sixteenth-century Spanish Baroque guitar, the *jarana* is

smaller than the guitar and has ten strings grouped in five courses. It is strummed in a brisk chordal manner called *rasgueado*, furnishing the rhythmic and harmonic framework for the *son*.

The repertory of traditional *sones* is relatively small, encompassing no more than 80 individual *son* titles. In earlier times, each community tended to have its own, even smaller, repertory of favorites, at times less than ten in number. Though such a limited repertory may sound boring or monotonous on the face of it, the improvisation of new melodies and texts results in there being no two identical performances of the same *son*.

Previous to the 1920s, most *jarocho* musicians were nonprofessionals, receiving remuneration for their performances only in the form of tips on special occasions such as community *fandangos*. The *fandango* was once the main focus of *jarocho* music, dance, and socializing. To the music of the *son*, those present would dance the *zapateado*, a couples-dance in which special attention is given to footwork and the sound of the feet striking the raised wooden

dance platform called *tarima*. Musicians would enliven the affair by improvising verses about the people and situation at hand, a practice that is still one of the most exciting aspects of the *son jarocho*.

Since the twenties, Mexico has seen a growing professionalization of its traditional musicians. Today, many *jarocho* musicians are able to earn a living solely from their musical activities. Others, such as the musicians on this recording, maintain their livelihoods as fishermen, instrument makers, or small farmers. Most of them work as ambulant musicians in tourist restaurants, charging a fixed rate per song.

The Musicians

All of the musicians on this recording perform frequently in Boca del Río, a small town just south of the port of Veracruz. *Jaranero* (jarana player) Isidoro Gutiérrez, a local resident, worked both as a carpenter and fisherman before following in the footsteps of his father as a musician. Inez Rivas, more commonly known as "Guáguara Corona," is a neighbor of Isidoro and also plays the *jarana*. Both

Isidoro and Guáguara are also highly esteemed for their skill at verse improvisation. The third *jaranero* is Emilio Córdoba, a small farmer from nearby Paso del Toro. Both of the harpists, Tirso and Rufino Velásquez, are cousins of Emilio. Tirso lives near his cousin in Paso del Toro, and his brother Rufino commutes weekly to

the coast from his small ranch in Ignacio de la Llave. The *requintero* is Daniel Valencia, alias "El Burro." A *carbonero*, or charcoal-maker, in his youth, Daniel now works exclusively as a musician and resides in Alvarado, a town famed for its excellent *requinto* players.

(Dan Sheehy-1978)

The Songs:

1. **La Guacamaya** The *guacamaya* is a colorful bird found in many parts of southern Veracruz. (All musicians perform except Tirso Velásquez.)

Pobrecita guacamaya
Que de madrugada canta (repeat)
Pobrecita guacamaya

El que duerme en cama ajena
Bien temprano se levanta
Jalándose las melenas
Mirando pa' donde arrancar

Y vuela, vuela, vuela
Como yo volé
Cuando me llevaban preso
Señorita por usted

Vuela, y vuela, vuela
Vuela voladora
Me vas a querer mañana
Vámonos queriendo ahora

Poor guacamaya
Who sings in the early morning (repeat)
Poor guacamaya

He who sleeps in a strange bed
Gets up very early
Pulling at his hair
To see where to run

And fly, fly, fly
Just as I flew
When they took me prisoner
Miss, for you

Fly, and fly, fly
Fly, flying one
You are going to love me tomorrow
Let's begin loving right now

Pobrecita guacamaya
Ay, qué lastima me da (*repite*)
Pobrecita guacamaya

Se acabaron las pitahayas
Y ahora ¿Qué comerá? . . . la playa
Pero ay qué barbaridad

Vuela, vuela, vuela
Vuela voladora
Me has de querer mañana
Vámonos queriendo ahora

Vuela, y vuela, vuela
Como yo volé
Cuando me llevaban preso
Señorita por usted

En los cerros se dan tunas
En la barranca pitahaya (*repite*)
En los cerros se dan tunas

En los huecos de los palos
Y anida la guacamaya
Y en los mangos se dan mangos
Y en los papayos, papayas

Vuela, vuela, vuela
Vuela voladora
Si me vas a querer mañana
Vámonos queriendo ahora

Vuela, vuela, vuela
Vuela pa' la playa
Por el camino nos vemos
Cantando "La Guacamaya"

Poor guacamaya
What sorrow you give me (*repeat*)
Poor guacamaya

The pitahayas ran out
Now what will it eat? ...the beach
But what an outrage

Fly, fly, fly
Fly, flying one
You have to love me tomorrow
Let's begin loving right now

Fly, and fly, fly
Just as I flew
When they took me prisoner
Miss, for you

In the hills the prickly pear is given
And in the ravine, pitahaya (*repeat*)
In the hills the prickly pear is given

In the hollows of the trees
Nests the guacamaya
And the mango trees glve mangos
And the papaya trees, papaya

Fly, fly, fly
Fly, flying one
If you are going to love me tomorrow
Let's begin loving right now

Fly, fly, fly
Fly toward the beach
We'll see each other along the road
Singing "La guacamaya"

2. El Cupido (*All musicians perform except Tirso Velásquez and Inez Rivas.*)

Yo tenía mi cupidito
Vestido con seda china (*repite*)
Yo tenía mi cupidito (*repite estrofa*)

Ay me dice el chiquitito
No cantes que me lastima (*repite*)
Mi pobre corazoncito (*repite estrofa*)

Ay Cupido, Cupido, Cupido
Ay Cupido, Cupido tirano
Me muero, me muero, Cupido
Cupido, dame la mano

Ay Cupido, Cupido, Cupido
Ay Cupido, Cupido chiquito
Que me muero, me muero, Cupido
Dame la mano, hermanito

Como soy buena persona
Yo les canto a mis amigos (*repite*)
Como soy buena persona (*repite estrofa*)

Hablando con punto y coma
Por eso cantando digo
Y para California
Dedicamos "El Cupido" (*repite últimas 2 líneas*)

Ay Cupido, Cupido, Cupido etc.
Yo le pregunté a Cupido
Como vive el que enamora? (*repite*)
Yo le pregunté a Cupido

El me contestó atligido
Se que el que no suspira, llora (*repite*)

I had my little Cupid
Dressed with Chinese silk (*repeat*)
I had my little Cupid (*repeat stanza*)

Oh, the little fellow tells me
Don't sing, for it gives me sorrow (*repeat*)
My poor little dear (*repeat stanza*)

Oh, Cupid, Cupid, Cupid
Oh, Cupid, little Cupid I'm dying,
I'm dying, Cupid
Cupid, give me your hand

Oh, Cupid, Cupid, Cupid
Oh, Cupid, little Cupid
I'm dying, I'm dying, Cupid
Give me your hand, little brother

Since I am a good person
I sing to my friends (*repeat*)
Since I am a good person (*repeat stanza*)

Speaking with period and comma
For that, singing, I say
And for California
We dedicate "El Cupido" (*repeat last 2 lines*)

Oh, Cupid, Cupid, Cupid etc.
I asked Cupid
How an enamored person lives (*repeat*)
I asked Cupid

He answered me sorrowfully
I know that he who doesn't sigh, cries (*repeat*)

Pero seguido, seguido (*repite estrofa*)
Ay Cupido, Cupido, Cupido etc.

Continuously, continuously (*repeat stanza*)
Oh, Cupid, Cupid, Cupid

3. Siquisirí (*Rufino Velásquez Córdoba, harp solo.*)

Rufino Velásquez is a nephew of the legendary mute harpist Tachín Córdoba. It is said that Tachín once won an important harp competition by playing the harp upside-down over his shoulder while dancing the *zapateado*. Here, Rufino improvises on the chord structure and core melodies of the *son Siquisirí*. One of Rufino's own favorite musical tricks is to lean forward so that his palm fibre hat presses against the high strings, muting their sound. As he plays, the other musicians shout encouragement. During one of the most difficult passages, Emilio yells "Y le falta un dedo" ("And he lacks a finger"), a standard joke among the local musicians. Isidoro, however, adds a new twist, responding "*Si, del pie izquierdo*" ("Yes, from his left foot"). (In Spanish, *dedo* means both "finger" and "toe.")

4. El Tilingolingo (*All musicians perform except Tirso Velásquez and Inez Rivas.*)

Tilingolingo is one of the few popular *sones jarochos* with a known author. It was composed in the 1930s by the well-known songwriter Lino Carrillo. For this reason, the text is fixed, leaving little room for text improvisation.

Ay qué bonito es bailar
El son del Tilingolingo
Que lo puede zapatear
Tanto el chino como el gringo (*repite estrofa*)

Ay repica, pica, pica
Repica y repiqueteando
Qué bonitos, qué bonitos
Todos los que están mirando

Oh, how pretty it is to dance
The son Tilingolingo
That it can be danced by
The chinaman as well as the gringo (*repeat stanza*)

Oh ring, ring, ring
Ring and resound
How pretty, how pretty
All who are watching

Ay tilín, tilín, tilín
Ay tolón tolón, tolón
Qué bonitas, qué bonitas
Las hijas de don Simón

El son del Tilingolingo
Tiene un ritmo singular
Ahora hay que ponerse chango
Pa' poderlo zapatear (*repite estrofa*)

Ay repica, pica, pica etc.

El Tilingo es un fandango
Tiene un ritmo sabrosón
Que se baila con estilo
De "La Bamba" y el danzón (*repite estrofa*)

Ay repica, pica, pica, etc.

5. El Pájaro Carpintero (The Woodpecker) (*Daniel Valencia, requinto solo.*)

Daniel Valencia once told the story of how as a child on the rancho "Los Macuiles," he wanted so much to play the *requinto* that he made one himself out of an old, rough piece of wood. The instruments looked so crude that the more experienced musicians made fun of him. He is no longer made fun of, however, for he has become one of the best *requinteros* of the entire Sotavento coast. In this selection, Daniel improvises on the chordal and melodic patterns of the *son* "El Pájaro Carpintero."

6. El Colás (*All musicians perform except Tirso Velasquez.*)

Tu amada Marcelina
Mujer de don Simón
Quería que yo comiera

Oh tilín, tilín, tilín
Oh tolón, tolón, tolón
How pretty, how pretty
The daughters of Simon

The son Tilingolingo
It has a singular rhythm
Now one must be as agile as a monkey
To be able to dance it (*repeat stanza*)

Oh ring, ring, ring, etc.

The Tilingo is a fandango
Has a tasty rhythm
That one dances with the style
Of the Bamba and the danzón (*repeat stanza*)

Oh ring ring, ring etc.

Los tamales de cartón (*repite estrofa*)

Colás, Colás
Colás, mi Nicolás
Por mucho que te quiero
Y el mal pago que me das
Si quieres, si puedes
Si no ya lo verás
Ay qué bonito baila
La mujer de Nicolás

Yo vengo de La Habana
Del puerto de San Blás
Y conocí la casa
Que tiene Nicolás

Yo vengo de La Habana
Del puerto de Alvarado
Y conocí la casa
Que tiene mi cuñado

Colás, Colás, etc.

Ahorita me despido
Bailando por atrás
Se acaban cantando
Los versos de Colás

Ahorita me despido
Porque no puedo más
Se acaban cantando
Los versos de Colás

Colás, Colás, etc.

Tamales of cardboard (*repeat stanza*)

Colás, Colás,
Colás, my Nicolás
So much that I love
And so poorly you repay me
If you want, if you can
If you don't already see it
How pretty dances
Nicolás' woman

I come from Havana
From the port of San Blás
And I got to know the house
That Nicolás has

I come from Havana
From the port of Alvarado
And I got to know the house
That my brother-in-law has

Colás, Colás, etc.

Right now I bid farewell
Dancing backwards
The verses about Colás
Are finished being sung

Right now I bid farewell
Because I give up
The verses about Colás
Are finished being sung

Colás, Colás, etc.

7. La Morena (*All six musicians perform.*)

Una morena me dijo
Que la llevara yo a ver (*repite dos lineas*)

A la reina de los cielos
Que la quería conocer (*repite dos lineas*)

Mi morena adiós, adiós
A la reina de los cielos
Otra vueltecita adiós
Que la quería conocer

En una nube encumbrada
Como se la lleva el viento
Así es la mujer casada
Cuando tiene un sentimiento
Que no lo divierte nada
Ni tiene horas de contento

A todos les comunico
Como gozo y de amplitud (*repite dos lineas*)

Cantando soy un perico
¿Cómo le va de salud? (*repite dos lineas*)

Especial a San Francisco
Le canta aquí Veracruz (*repite dos lineas*)

Mi morena adiós, adiós
Especial a San Francisco
Otra vueltecita adiós
Le canta aquí Veracruz

Y a mí se agregan mas peros
Y que arena hay regada

A dark woman told me
To take her to see (*repeat both lines*)

The queen of the heavens
Whom she wanted to meet (*repeat both lines*)

My dark one, good-bye, good-bye
The queen of the heavens
Another time good-bye
Whom she wanted to meet

In a high cloud
How the wind carries it away
Thus is the married woman
When she feels a sentiment
She doesn't have any fun
Or moments of happiness

I communicate to everyone
How very well off I am (*repeat both lines*)

Singing, I am a parrot
How is your health? (*repeat both lines*)

Especially for San Francisco
Here sings Veracruz (*repeat both lines*)

My dark one, good bye, good-bye
Especially for San Francisco
Another time good bye
Here sings Veracruz

I get more "buts"
Than sand there is watered

Yo ni pretenderlas quiero
Porque no consigo nada
El amor y el dinero
Son de la misma brigada

Yo enamoré a una morena
Que era todo mi querer (*repite dos líneas*)
Se me sentaba en las piernas
Y me empezaba a morder (*repite dos líneas*)

Todavía traigo las señas
Si quieren, vengan a ver (*repite dos líneas*)
Mi morena adiós, adiós
Todavía traigo las señas
Otra vueltecita adiós
Si quieren, vengan a ver

De todos amigo soy
Y deben darme la mano
En el lugar donde estoy
Me consiento (sic) muy ufano
Yo demuestro que soy
Jarocho veracruzano

8. El Jarabe Loco (*Daniel Valencia, requinto and vocal.*)

Pido como buen regalo
Que mi palabra resista
Comer en el río robalo
En el mar mojarra frita
En mis brazos yo tener
Una linda morenita

Para cantar El Jarabe
Para eso me pinto yo (*repite*)

I don't even want to count them
For I don't end up with anything
Love and money
Are of the same order

I fell in love with a dark woman
Who was all my love (*repeat both lines*)
She sat on my legs
And started to bite me (*repeat both lines*)

I still have the marks
If you want, come and see (*repeat both lines*)
My dark one, good-bye, good-bye
I still have the marks
Another time good-bye
If you want, come and see

I am a friend of everyone
And they must shake my hand
In the place where I am
I feel very proud
I show that I am
Jarocho from Veracruz

I ask for as a good gift
May my word resist it
To eat *robalo* in the river
Fried *mojarra* in the sea
To hold in my arms
A beautiful dark woman

To sing El Jarabe
That is how I imagine myself (*repeat*)

Para cantar El Jarabe

Para rezar el rosario
Mi hermano él que se murió
Ese sí era santuario
No pícaro como yo
Para rezar el rosario

Cogollo de lima (*repite*)
Ramo de laurel
Cómo quieres china (*repite*)
Que te vaya a ver
Si salgo de guardia (*repite*)
Voy para el cuartel
Mis zapatos blancos (*repite*)
Los voy a vender
Porque ya no tengo (*repite*)
Ni para comer
Si son los de encima (*repite*)
Son de cuero viejo
Que por dondequiera (*repite*)
Se me ve el pellejo
Si salgo a bailar (*repite*)
Hago mucho ruido
Ya parezco río (*repite*)
De esos bien crecidos

Cuando cantan El Jarabe
Me acuerdo de una mujer (*repite*)
Cuando cantan El Jarabe
Me acuerdo de una mujer

De mi pecho era la llave
Yo era todo su querer
Pero ella si olvidar sabe

To sing El Jarabe

To pray the rosary
My brother who died
He, yes, was a devout one.
Not a rogue like me
To pray the rosary

Shoot of lemon (*repeat*)
Laurel branch
As you want me, girl (*repeat*)
To go see you
If I leave the guard (*repeat*)
I go to the barracks
My white shoes (*repeat*)
I am going to sell
Because now I don't have (*repeat*)
Anything to eat
If they are the ones from on top (*repeat*)
They are of old leather
Wherever you look (*repeat*)
My hide shows
If I go out to dance (*repeat*)
I make a lot of noise
Now I seem like a river (*repeat*)
Like the very swollen ones

When they sing El Jarabe
I remember a woman (*repeat*)
When they sing El Jarabe
I remember a woman

She was the key to my breast
I was all her love
But if she knows how to forget

Yo también se aborrecer
De mi pecho era la llave

Ahora van a ver (*repite*)
Lo que a mí me pasa
Con cuatro chamacas (*repite*)
Que van a mi casa
Ya una me besa (*repite*)
La otra me abraza
La otra me pone (*repite*)
La mano en el seno
La más chica dice (*repite*)
Para mí está bueno

I also know how to abandon
She was the key to my breast

Now you are going to see (*repeat*)
What is happening to me
With four girls (*repeat*)
Who go to my house
Now one kisses me (*repeat*)
The other embraces me
The other puts (*repeat*)
Her hand on my chest
The smallest one says (*repeat*)
It's good for me

9. La Bamba (All musicians perform except Tirso Velásquez.)

This is a "real" version of the widely popularized "La Bamba," one of the oldest *sones*. Historical records indicate that a *son* of the same name existed around the turn of the nineteenth century.

Para bailar La Bamba (*repite*)
Se necesita
Unos pies ligeritos (*repite*)
Y otra cosita

Ay arriba y arriba (*repite*)
Y arriba iré
Yo no soy marinero (*repite*)
Por tí seré (*tres veces*)

Hoy le canto La Bamba (*repite*)
Con amplitud
Porque sé que es el himno (*repite*)
De Veracruz

To dance the Bamba (*repeat*)
One needs
Some light feet (*repeat*)
And another little thing

Ah, up and up (*repeat*)
And up I will go
I am not a sailor (*repeat*)
For you I will be (*three times*)

Today I sing you the Bamba (*repeat*)
With amplitude
Because I know it is the anthem (*repeat*)
of Veracruz

Pues arriba y arriba
Y arriba y arriba
Y arriba voy
Yo no soy marinero (*repite*)
Por tí lo soy (*tres veces*)

De la Habana han venido (*repite*)
A pintar a la Virgen (*repite*)
De los Dolores

Y arriba y arriba
Ay arriba y arriba
Y arriba iré etc.

Dices que no me quieres (*repite*)
Ya me has querido
Ay remedio no tiene (*repite*)
Lo sucedido

Ay arriba y arriba (*repite*)
Y arriba iré etc.

Como soy chiquitito (*repite*)
De inspiración
Yo le canto La Bamba (*repite*)
De corazón

Pues arriba y arriba
Ay arriba y arriba
Y arriba voy etc.

Para cantar La Bamba (*repite*)
Se necesita
Tener la lengua larga (*repite*)
Y otra cosita
Ay arriba y arriba (*repite*)

Well, up and up
And up and up
And up I go I
I am not a sailor (*repeat*)
For you I am (*three times*)

From Havana they have come (*repeat*)
To paint the Virgin (*repeat*)
Of the Pains

And up and up
Ah, up an up
And up I will go etc.

You say you don't love me (*repeat*)
You have already loved me
There is no remedy for that (*repeat*)
Which is past

Ah, up and up (*repeat*)
And up I will go etc.

As I am very short (*repeat*)
On inspiration
I sing you the Bamba (*repeat*)
From the heart

Well, up and up
Ah, up and up
And up I go etc.

To sing the Bamba (*repeat*)
One needs
To have a long tongue (*repeat*)
And another little thing
Ah, up and up (*repeat*)

Y arriba iré etc.

El amor que yo tengo (*repite*)
Es una morena
Porque baila La Bamba (*repite*)
Cosita buena

Ay arriba y arriba (*repite*)
Y arriba iré etc.

Ay le pido le pido (*repite*)
De corazón
Que se acabe La Bamba
Venga otro son

Ay arriba y arriba (*repite*)
Y arriba iré etc.

10. María Chuchena (All musicians perform except Tirso Velásquez.)

Estaba María Chuchena
Sentadita en la barranca (*repite*)
Estaba María Chuchena

Cortando las azucenas
Y regando las flores blancas
Estaba María Chuchena
Sentadita en la barranca

María Chuchena se fue a bañar
A orilla del río, cerca del mar
María Chuchena se estaba bañando
(El) techador por su puerta pasando

Ay le decía "María, María,
No techo tu casa, no techo la mía (*repite*)

And up I will go etc.

The love that I have (*repeat*)
Is a dark woman
Because she dances the Bamba (*repeat*)
A good little thing

Ah, up and up (*repeat*)
And up I will go etc.

Oh, I ask, I ask (*repeat*)
From the heart
That the Bamba end
Bring on another son

Ah, up and up (*repeat*)
And up I will go, etc.

María Chuchena was
Seated by the canal (*repeat*)
María Chuchena was

Cutting the lilies
And watering the white flowers
María Chuchena was
Seated by the canal

María Chuchena went to bathe
At the bank of the river, near the sea
María Chuchena was bathing
And the roofer passing by her door

Ah, he said to her "María, María,
I don't roof your house, I don't roof mine (*repeat*)

No techo la casa de María García

Dime qué flor te acomoda
Para írtela a cortar (*repite*)
Dime qué flor te acomoda

Azucena o amapola
Maravilla flor del mar
Para cuando tu estés sola
(Para poderte) platicar

María Chuchena se estaba bañando
Y el techador por su puerta pasando
María Chuchena se fue a bañar
(A) orilla del río, muy cerca del mar
Ay le decía "María, María" etc.

Dime qué flor te acomoda
Para írtela a cortar, etc.

11. El Pájaro Cú (All six musicians perform.)

This song, #12 and 20 were recorded at a spontaneous celebration in the home of Isidoro Gutiérrez. Two ríos of musicians converged at the house around noon to pass the time of day while waiting for tourists to arrive at the many local open-air seafood restaurants. As the weather took a turn for the worse, it became obvious that it would be a bad day for business. So, someone brought a couple bottles of brandy and they all began playing for the fun of it, occasionally improvising a verse for someone present. When the *Americanos* arrived with their sound equipment, the party livened up even more, and several verses were dedicated to "Cristiano," the recordist and his friend Susan Gwin. (Note #12, 13, & 20.)

Pajarito eres bonito
Y de bonito color (*repite*)

I don't roof the house of María García"

Tell me what flower pleases you
So I can go cut it for you (*repeat*)
Tell me what flower pleases you

Lily or poppy
Marvelous flower of the sea
For when you are alone
To be able to chat with you

María Chuchena was bathing
And the roofer passing by her door
María Chuchena went to bathe
At the bank of the river, near the sea
Ah, he said to her "María, María" etc.

Tell me what flower pleases you
So I can go cut it for you, etc.

Little bird, you are pretty
And of a pretty color (*repeat*)

Pajarito eres bonito

Pero más bonito fueras
Si me hicieras el favor
De llevarme un papelito
A la dueña de mi amor

Por aquí pasó
Pero ya se fue
Una blanca niña
Llamada Merced

Eres mi prenda querida
Mi prenda querida eres
La adoración de los hombres
El amor de las mujeres

La suerte de cada quien
Por eso nunca me pinto (*repite*)
La suerta de cada quien (*repite estrofa*)

Cantando nunca me pinto
Amigo...bien
Daniel toca requinto
Al otro...

Por aquí pasó
Pero ya se fue etc.

Pajarito eres bonito
y de bonito color, etc.

12. El Torito Jarocho (All six musicians perform.)

Este torito que traigo
Lo traigo desde Jalapa (*repite*)
Este torito que traigo

Little bird, you are pretty
But you would be prettier
If you were to do me the favor
Of taking a little paper
To the one who has my love

She passed by here
But she already left
A white girl
Named Merced

You are my beloved darling
My beloved darling you are
The adoration of men
The love of women

The fate of each person
Therefore I never imagine myself (*repeat*)
The fate of each person (*repeat stanza*)

Singing, I never imagine myself
Friend...well
Daniel plays the *requinto*
To the other...

She passed by here
But she already left, etc.

Little bird you are pretty,
And of a pretty color, etc.

This little bull that I have
I bring from Jalapa (*repeat*)
This little bull that I have

Y lo vengo manteniendo
Con cascaritas de papa
Este torito que traigo
Lo traigo desde Jalapa

Lázalo, lázalo
Lázalo , que ya se va
Echame los brazos, mi alma
Si me quieres de verdad
Lázalo, Lázalo
Lázalo , que ya se fue
Echame los brazos, mi alma
Y nunca te olvidaré

Con mi jarana en la mano
Yo les canto, amigos míos (*repite*)
Con mi jarana en la mano (*repite estrofa*)

Como soy veracruzano
Yo le canto con hastío
Ahora le canto a Cristiano
Que se halla en Boca del Río

Lázalo etc.

Este torito que traigo
Lo traigo desde Jalapa etc.

13. El Ahualulco (The Man from Ahualulco)

A traditional *son* but with improvised lines by Isidoro Gutiérrez about Chris Strachwitz and his friend Susana (Sue Gwin) about how the music which they are recording will return with them to California.

"Oh how nice it is to be next to one you love. Give her a kiss if there is room, and hug if you can without being mischievous like he who has nothing to lose."

And I come feeding it
Potato skins
This little bull that I have
I bring from Jalapa

Lasso it , lasso it
Lasso it, for it's getting away
Throw your arms around me, my dear
If you truly love me
Lasso it, lasso it
Lasso it, for it's already gotten away
Throw your arms around me, my dear
And I will never forget you

With my *jarana* in hand I sing to you, my
friends (*repeat*)
With my *jarana* in hand (*repeat stanza*)

As I am *veracruzano*
I sing to you in excess
Now I sing to Christian
Who finds himself in Boca del Río

Lasso it etc.

This little bull that I have
I bring from Jalapa, etc.

14. La Bruja (Lead vocal by Inez Rivas Herrera.)

Ay qué bonito es volar
a las doce de la mañana
a las doce de la mañana
ay qué bonito es volar, ay mamá.

¿Adónde has de caer?
En los brazos de una dama
En los brazos de una dama
con queriéndola besar, ay mamá.

Me agarra la bruja
me lleva al cuartel,
me vuelve maceta
aunque caramanchel.

Me agarra la bruja
me lleva a su casa,
me vuelve maceta,
no sé lo que pasa.

—Ay dígame, dígame
—¿Qué yo le diré?
—¿Cuánta criaturita
se ha chupado usted?

Señora, ninguna;
ninguna, no sé.
pues traigo pretensiones
de chuparle a usted.

Yo me peleé con la bruja
en medio de una sabana
En medio de una sabana
yo me peleé con la bruja.

How nice it is to fly around
at twelve o'clock in the morning
at twelve o'clock in the morning
how nice it is to fly around, mama.

Where will you land?
In the arms of a woman.
In the arms of a woman,
intending to kiss her, mama.

The witch grabs me
and takes me to her quarters,
turns me into a flower pot,
or a piece of furniture.

The witch grabs me
and takes me to her home,
turns me into a flower pot,
and I don't know what's happening.

—Tell me, tell me.
—What can I tell you?
—How many children have
you sucked the blood of?

Lady, not one,
not one. I don't know,
but I have intentions
of sucking your blood.

I fought with the witch
in the middle of the sheets
In the middle of the sheets
I fought with the witch.

Dijo que te iba a meter
en la barriga de una iguana
En la barriga de una iguana
ahí te iba a moler, ay mamá.

Cuando a mi mujer
la siento dormida
le arranco la pierna
voy a mi salida.

Cuando mi mujer
la pienso dejar
le arranco las piernas
y echarme a volar.

Ay dígame, dígame:
¿Qué yo le diré?
¿Cuánta criaturita
se ha chupado usted?

Señora ninguna;
ninguna, no sé.
Pues traigo pretensiones
de chuparle a usted.

She said she would put you
in the stomach of an iguana.
in the stomach of an iguana
and there would grind you up mamá.

When I feel my wife
is fast asleep
I pull her leg off
before leaving the house.

When I want to
leave my wife
I pull her legs off
and then fly away.

Tell me, tell me
What can I tell you?
How many children
have you sucked the blood of?

Lady, not one,
not one I don't know,
but I have intentions
of sucking your blood.

15. El Cascabel (The Jungle Bell)

It is uncommon to hear two harps play together, but here the two Velásquez Córdoba bothers (Rufino Velásquez Córdoba and Tirso Velásquez Córdoba) join forces with all 68 strings of their two harps.

16. El Balajú (Vocal by Inez Rivas Herrera.)

"How I like 'El Balajú,' only because of its sound. Also 'El Pájaro Cú' and the enjoyable 'Cascabel,' but even more I like you, to be my faithful friend."

17. Bello Veracruz (Beautiful Veracruz) (*Vocal by Isidoro Gutiérrez Ramón.*)

This 20th-century son by the late Victor Huesca has a fixed text, unlike most of the older, more traditional sones. "How beautiful is Veracruz, the most famous port."

18. Canto a Veracruz (I Sing to Veracruz)

This is another more recent composition from the era in the 1930s and 1940s when *jarocho* musicians first attempted to adapt the *son* to urban tastes in popular music. It is attributed to the late harpist Andrés Huesca, one of the most prominent of *jarocho* musicians of the time. "I sing to this land of light; there is none other as beautiful. It is my pretty Veracruz, a land blessed by God."

19. El Pajaro Cú (The Sharp-beaked Bird)

Daniel Valencia improvises on the *requinto*.

20. El Jarabe Loco (The Crazy Dance)

At an improvised house party on a day when the rain had driven the tourists away from the open-air seaside restaurants where the musicians worked, Isidoro Gutiérrez improvises verses for the recordist, Christian (whom he calls "Christiano") Strachwitz.

Update on CONJUNTO ALMA JAROCHA (1994):

This recording actually presents two *conjuntos*; one under the leadership of Isidoro Gutiérrez Ramón who, at the time, usually used Tirso Velásquez Córdoba on harp and Emilio Córdoba Córdoba on *jarana*. He called his group **Conjunto Alma Jarocho**. The other *conjunto* consisted of Inez Rivas Herrera, Rufino Velásquez Córdoba and Daniel Valencia.

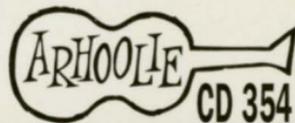
Isidoro, Emilio, and Daniel are still playing, while the two harp players and Inez Rivas have died.

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5. EL PÁJARO CARPINTERO (3:00)
- requinto solo
6. EL COLÁS (2:30)
7. LA MORENA (2:55)
8. EL JARABE LOCO #1 (4:30)
- vocal & requinto
9. LA BAMBA (3:30)
10. MARÍA CHUCHENA (3:20)
11. EL PÁJARO CÚ (3:10)
12. EL TORITO JAROCHO (3:00)
13. EL AHUALULCO (3:07)
14. LA BRUJA (2:30)
15. EL CASCABEL (3:31) - harp duet
16. EL BALAJÚ (2:03)
17. BELLO VERACRUZ (2:41)
18. CANTO A VERACRUZ (2:41)
19. EL PAJARO CÚ (1:40) - requinto solo
20. EL JARABE LOCO #2 (3:26)

Total playing time: 63:45



Conjunto Alma Jarocha:

As seen on cover: (left to right): Isidoro Gutiérrez Ramón - *jarana* (and lead singer [*pregonero*] on # 2, 4, 7, 13, 17, 18, 20); Inez Rivas Herrera ("Guáguara Corona") - *jarana* (and lead singer on #1, 6, 10, 11, 12, 14, 16); Rufino Velásquez Córdoba - harp; Daniel Valencia - *requinto* (solo on #5 & 19) and vocal on #8; Emilio Córdoba Córdoba - *jarana*; Tirso Velásquez Córdoba - harp.

Produced by Chris Strachwitz and Dan Sheehy.

Cover by Wayne Pope.

Cover photo by Chris Strachwitz.

Recorded by Chris Strachwitz & Dan Sheehy at the Mocambo Hotel, south of Veracruz, on January 9, 1978 in stereo with two Neuman mikes and a Nagra IVS tape recorder, except # 11, 12, & 20 which were recorded with one mike in Boca Del Rio on January 8, 1978. #19 was recorded by Dan Sheehy.

Song texts transcribed and translated by Dan Sheehy except #14, by Zack & Juanita Salem.

1-12 previously issued on Arhoolie LP 3008,
13 - 20 previously unissued.

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