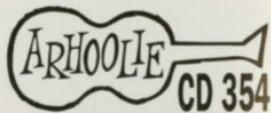


MUSIC OF MEXICO - VOL. 1: VERACRUZ  
CONJUNTO ALMA JAROCHA  
"Sones Jarochos"



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.

Copyright © & © 1979 & 1994 by Arhoolie Productions, Inc.

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 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.

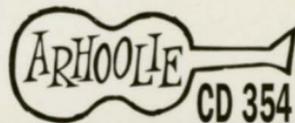
*Other recordings of Mexican and Mexican American Music:*

- 311 LOS PINGÜINOS DEL NORTE and FRED ZIMMERLE'S CONJUNTO TRIO  
SAN ANTONIO
- 317 SANTIAGO JIMENEZ, JR. - "El Mero, Mero De San Antonio"
- 318 FLACO JIMENEZ - "Ay Te Dejo En San Antonio" & "El Sonido de San Antonio"
- 319 ESTEBAN "STEVE" JORDAN - "The Many Sounds of Steve Jordan"
- 336 VALERIO LONGORIA Y SU CONJUNTO - "Caballo Viejo"
- 341 TEJANO ROOTS/RAICES TEJANAS- 24 selections from the IDEAL catalog (1946 - 1966)
- 343 TEJANO ROOTS: THE WOMEN - Pioneer Tejano women recording artists. 22 IDEAL selections
- 344 CONJUNTO BERNAL - "Mi Único Camino"
- 358 VALERIO LONGORIA - "Texas Conjunto Pioneer"
- 361 NARCISO MARTINEZ - "Father of the Texas-Mexican Conjunto"
- 362 TONY DE LA ROSA - "Atotonilco" South Texas polka king
- 363 ISIDRO LOPEZ - "El Indio" (23 original hits recorded for IDEAL.)
- 364 BETO VILLA - "Father of the Tejano Orquesta" (24 original hits)
- 366 FREDDIE FENDER - "Canciones de Mi Barrio" (24 original hits recorded for IDEAL)
- 368 TEJANO ROOTS: "ORQUESTAS TEJANAS" - The formative years (1947-1960)
- 396 FLACO JIMENEZ - "Un Mojado Sin Licencia"
- 407 JUAN LOPEZ - "El Rey de la Redova" (Accordion instrumentals)
- 410 LOS PAVOS REALES - "Early Hits" (Fine San Antonio Conjunto)
- 414 DON SANTIAGO JIMENEZ - "His First and Last Recordings - 1937 & 1979"
- 3012 LYDIA MENDOZA - "La Gloria de Texas" (Recorded in 1979)
- 3027 FLACO JIMENEZ - "Flaco's Amigos" (with Ry Cooder, Peter Rowan, Fred Ojeda)
- 7002 LYDIA MENDOZA - "Mal Hombre" (The original version plus 23 other hits from the 1930s.)
- 7011 MARIACHI COCULENSE DE CIRILO MARMOLEJO- "Mexico's pioneer Mariachis, Vol. 1"
- 7012 MARIACHI TAPATÍO DE JOSÉ MARMOLEJO - "Mexico's pioneer Mariachis, Vol. 2"
- 7015 MARIACHI VARGAS DE TECALITLÁN - "Mexico's pioneer Mariachis, Vol. 3"

---

For our complete 100-page illustrated catalog of CDs, Cassettes, Videos and LPs, send \$2.00 to: **ARHOOLIE CATALOG, 10341 San Pablo Avenue, El Cerrito, CA 94530**

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



**Over 60 Minutes of MEXICAN REGIONAL Music**

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 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.

Copyright © & © 1979 & 1994  
by Arhoolie Productions, Inc.



0

9629-70354-2

9