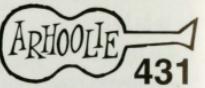


Huapangos y Sones Huastecos

Los Caimanes (1995) & Los Caporales de Panuco (1978)



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PART I: LOS CAIMANES (1995)

1. LA LEVA (3:07)
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3. LA LLORONA (2:10)
4. LA PERLA TAMAULIPECA (2:44)
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6. EL FANDANGUITO (3:05)
7. EL AGUANIEVE (2:52)
8. LA AZUCENA (2:52)
9. LA ROSITA (2:34)
10. EL CAIMÁN (3:03)
11. EL GALLO (2:41)
12. EL CABALLITO (2:54)
13. EL GUSTO (2:58)
14. EL SAN LORENZO (4:00)
15. LA PETENERA (2:45)
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PART II: LOS CAPORALES DE PANUCO (1978)

17. EL GUSTITO (2:40)
18. LA GATA (3:35)
19. EL LUNARCITO (3:25)
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22. EL AGUANIEVE (2:25)
23. EL TEJONCITO (3:20)
24. EL TORO REQUESÓN (3:05)
25. INTRO & EL ZACAMANDU (4:00)

Part I: Los Caimanes: Joel Monroy Martínez – violin & vocals (falsetto); Felipe Turrubiates Guillén – *jarana*; Basilio Flores González – *huapanguera*, (guitarra quinta) & vocals.

Part II: Los Caporales de Panuco: Silverio Delgado Vega – violin; Salvador Arteaga Pérez – lead vocal and *huapanguera* (guitarra quinta); David Camacho Zapata – vocals and *jarana*.

Cover by Wayne Pope

Executive producer: Chris Strachwitz

Los Caimanes—recorded and produced by Artemio Posadas and Mary Ann Zahorsky (MAZ Productions) in Sausalito, CA on January 29, 1995.

Los Caporales—recorded and produced by Chris Strachwitz in Tampico, Tamaulipas, Mexico on January 11, 1978.

Photo of Los Caimanes by Jim Hair

Photo of Los Caporales by Chris Strachwitz

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Los Caímanes & Los Caporales



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Los Caimanes (1995)

**Huapangos &
Sones Huastecos**

Los Caporales de Panuco (1978)

Huapangos y Sones Huastecos

Los Caimanes (1995) & *Los Caporales de Panuco* (1978)

Mexican traditional music has long been enjoyed by Mexicans and foreigners alike. When the wife of the first Spanish ambassador to Mexico, Marquesa Frances Calderón de la Barca, toured the country in 1842, she was so impressed by the quality of the Mexicans' music-making that in her memoirs, *Life in Mexico*, she likened their talent to a "sixth sense." Today, the music of one of Mexico's many regional folk ensembles, the mariachi, is heard not only throughout Mexico but also in the United States, in many parts of the Americas, and throughout the world.

There are many other regional styles of traditional Mexican mestizo music (mestizo refers to the syncretic blend of Amerindian and Hispanic cultures). Among the most prominent are the musics of the conjunto jarocho ("jarocho ensemble") of southern Veracruz (note: ARH CD 354: Music of Mexico Vol. 1: Veracruz by Conjunto Alma Jaroche), the mariachi from around the state of Jalisco, the conjunto de arpa grande ("big harp ensemble") of Michoacán (note: ARH CD 426: Music of Mexico Vol. 2: Michoacán by Conjunto Alma de Apatz-

ingan), the brass bands of Oaxaca, Zacatecas, and Sinaloa, the marimba "orchestra" of southern Mexico, the accordion-lead Norteño *conjuntos* from the north, and the trio Huasteco of the central eastern area. The current rapid urbanization and pervasive commercialization being experienced in Mexico often has a disruptive effect on the continuity of these traditions, as urban popular music, spread through the commercial media, encroaches more and more upon the "breeding grounds" of all the rural-based folk musics. While some traditions are fast becoming extinct, however, others are actually experiencing a renaissance. A few regional musics, proven to be commercially successful both in and out of their native areas, are attracting a growing audience. One of these is the *son* Huasteco (pronounced "sohn wah-steh-coh").

The genre of music called *son* is a mestizo transformation of several aspects of Mexico's rich secular Spanish musical heritage. Following the end of Spanish rule in the early nineteenth century, regional isolation and diverging cultural development created many vari-

ants of *son*. One of these, Huasteco, is native to the Huasteca, a culturally unified area overlapping the southern tip of Tamaulipas, northern Veracruz, and the adjacent areas in the states of Hidalgo, San Luis Potosí and Puebla. Interchangeable with *son* Huasteco is the term *huapango* (pronounced "wah-pahn-go"). *Huapango* is a local word, probably a substitute for, or a corrupted form of, the Spanish word *fandango*, which has a parallel meaning in neighboring southern Veracruz. *Huapango* can refer to the Huastecan style of traditional festive celebration with music and dancing as well as to the *son* itself.

The Huasteca takes its name from the Huastecan mountain range running through the heart of the region, which in turn derives from the Huastecs, the Indian group in political control of the area upon the arrival of the Spaniards in the early sixteenth century. Previous to recent decades, the main sources of subsistence of the predominantly peasant society were herding and agriculture on the many large *bacendados* and the maritime activities on the coast, especially around the port city of Tampico. Traditional musical texts still include much mention of these lifestyles. Today, however, the petroleum and coffee industries are becoming increasingly central to the local economy.

Three main distinguishing features of the *son* Huasteco are the accompanying instruments, type of texts, and singing style. The typical *trío* Huasteco ("Huastecan trio") includes three musical instruments. Two of these, the *guitarra quinta* and the *jarana huasteca*, are guitar-types native to the region. The *quinta* (also called the *huapanguera*) is slightly wider and deeper than the standard Spanish guitar and provides the bass sound of the ensemble. It most often has eight strings grouped in five courses, the two outside courses being single strings. The tuning of the strings (G', D, G, B, E) differs from that of the different system of tuning (G, B, d, f#, a). Both are played in a *rasgueado*, or percussive strumming manner, though the *quinta* may occasionally break into single line melodic improvisation, especially during instrumental sections of the *son*. The main melody instrument is the violin, tuned similarly to standard violin tuning, but often transposed down as much as a whole step. The violin is the center of attention during the instrumental interludes separating the singing of verses. The violin melodies are for the most part based on traditional patterns, although a certain degree of improvisation, always within stylistic limitations, of course, is allowed.

Text forms, as well as many verses themselves, derive from the Spanish secular and

Spanish literary tradition. The *copla*, a four-octosyllabic-line stanza form with an "abcd" rhyme scheme, dominates the son huasteco. The pre-eminence of the copla distinguishes the son huasteco from its neighbor tradition to the south, the son jarocho, in which the *sextilla*, or six-line stanza form, is most common. Similar to the son jarocho, though not nearly as extensive in the son huasteco, is the practice of on-the-spot improvisation of texts in many son performances.

One of the most striking features of the son huasteco is the use of falsetto voice in singing. Falsetto, a kind of sustained yodel or "head tone," is frequently used as a type of melodic embellishment and may vary from singer to singer as well as from son to son. Also typical of singing is the alternation of singers. Often, the first half of a verse will be repeated by another singer before the last half is completed by the first singer.
(Dan Sheehy)

Part I: Los Caimanes

Felipe Turrubiates Guillén was born in Xicotencatl, Tamaulipas, 52 years ago. He began his musical career at age twelve, displaying his ability to play the jarana and the huapanguera. Along with the rest of Los Caimanes, Felipe, the jarana player, shares the honorable title of National Champions of the Huastecan Huapango Competition, which took place Tampico on April 16, 1994.

Joel Monroy Martínez was born in El Reten, San Luis Potosí. Like Felipe, he also began playing the jarana at age twelve. His tremendous musical talent has allowed him to

master the three Huastecan instruments and he has received recognition for his work throughout the world. He is an expert violin player and his falsetto is one of the best in the region.

Basilio Flores González, is the youngest member of the trio, at age 35. An excellent singer and improviser, in April of 1994, he won the "National Champion of Trova" award. The huapanguera is his instrument, but he has also mastered the jarana and the violin. He is the proud father of two sons, Erik and Basilio, who also play the huapanguera, following in the musical footsteps of their father.

The Songs: Part I: Los Caimanes

1. LA LEVA

Soy como el león de montaña
siempre vivo embravecido (2X)
Soy como el leon de montaña
(Repeat)

Cuando miro gente extraña
no la corro antes la cuido
no se me quita la maña
de querer a cuantas miro

Aguas azules de un río
de aquella verde cañada (2X)
aguas azules de un río

Aguas azules de un río
árboles de una cañada (2X)
aguas azules de un río

Que tienes corazón mío
que no te consuela nada (2X)
como las flores y el rocío

Cuando a despedirme fui
de mi amada trigueñita (2X)
cuando a despedirme fui
(Repeat)

Me dio un beso y la mordí
y le dije: mamacita
mañana vengo por ti
quédate con Dios nenita

THE DRAFT

I'm like a mountain lion
I'm always ferocious (2X)
I'm like a mountain lion
(Repeat)

When I see a stranger
I take care of her before I chase her away
I can't get rid of the habit
of loving every woman I see

Blue waters of the river
from that green canyon (2X)
blue waters of the river

Blue waters of the river
trees of the canyon (2X)
blue waters of the river

What's the matter my love
that nothing consoles you (2X)
like the flowers and the dew

When I went to say good-bye
to my beloved light-skinned girl (2X)
When I went to say good-bye
(Repeat)

She kissed me and I bit her
and I told her: *mamacita*
I'll come for you tomorrow
may God protect you

2. LINDO MI TAMPICO

Revolean las gaviotas en la bocana
y las vacas solas vayan al malecón
el sol calienta la brisa de la mañana
llena de ilusiones y corazón.

Mi Palmo con caudaloso lleva en sus aguas
que como dulce remanso llegan al mar
estoyeras majestuosas corren su paso
como sentinelas de Miramar.

Ay ay ay ay corazón, no eres puro pico
yo soy puro jaibo señores, soy de Tampico
Ay ay ay ay corazón, no eres puro pico
yo soy puro jaibo señores, soy de Tampico

Alegres juegan las olas con las conchitas
como si fueran confeti de carnaval
dejando un manto de nacar sobre la arena
donde las sirenas van a pasear.

Las noches desde lejos se ve "lucero"
que da fulgores bonitos a parpadear
barcos camaroneros entre la bruma
esperan la mañana para regresar.
(Repeat verse 3)

3. LA LLORONA

Me dicen que no le llore
que ella se fue porque quiso
y yo les digo señores
que llorar es muy preciso

MY BEAUTIFUL TAMPICO

The sea gulls fly around the port
and the cows make their way to the seawall
the sun warms the morning breeze
full of hopes and good spirit.

My Palmo carries it's swollen waters
like a peaceful lake to the sea
majestic crags line the route
like guardians of Miramar

Ay ay ay dear, you're not kidding
I'm pure jaibo folks, from Tampico
Ay ay ay dear, you're not kidding
I'm pure jaibo folks, from Tampico

Happily the sea shells play with the ocean waves
as if they were confetti from a carnival
covering the sand with mother of pearl
where the mermaids pass by.

At night from far off shines "lucero"
blinking on and off it's fiery light
the shrimp boats wait in the mist
for the morning to return home
(Repeat repeat verse 3)

THE CRYING WOMAN

They tell me not to cry for her
that she left because she wanted to
and I tell you folks
that crying is an urgent thing

me acuerdo de sus amores
y las caricias que me hizo.

Lloro mi tierra querida
cuando lejos estoy de ella
tambien lloro por aquella
que ya se encuentra perdida (2X)
y yo perdido por ella.

La vecina de allí enfrente
se le murió su marido
por miedo del accidente
se vino a dormir conmigo
que mujer tan buena gente
y yo tan compadecido.

5. EL PERDIGUERO

En una mansión obscura
donde el silencio reinaba (2X)
en una mansión obscura

Se oía una voz con ternura
una mujer se quejaba (2X)
llorando su desventura

Yo no quiero ser el más
ni tampoco ser el menos (2X)
yo no quiero ser el más

Ay que me vean nomás
y así nos comprendemos
al cabo que es por demás
pura tierra nos volvemos

I remember her love
and the caresses she gave me

I cry for my beloved land
when I'm far away from it
and I also cry for her
who now finds herself lost (2X)
and I am lost for her.

My neighbor's husband died
the one that lives in front
and for fear of an accident
she came to sleep with me
what a good woman she is
and I feel such pity for her

THE POULTRY VENDOR

In a dark mansion
where silence reigned (2X)
in a dark mansion

A tender voice was heard
a woman was lamenting (2X)
crying for her ill fortune

I don't want to be the most
nor to be the least (2X)
I don't want to be the most

Just look at who I am
and we'll understand each other
all said and done it's not important
we'll all turn to dust in the end

Morenita sin tu amor
no tengo quien me consuele (2X)
morenita sin tu amor

Que no te da compasión
que yo por ti me desvele
que este pobre corazón
por todas partes me duele

7. EL AGUANIEVE

En Tampico hay carretera (2X)
y su puente federal
transporta gente extranjera

Y también La Regional
tiene sus lanchas pesqueras
a orillas del ancho mar (2X)

Cuando mi amor te provoca (2X)
es porque quiere adorarte
siendo mi dicha tan poca

Si no concibo el besarte (2X)
para que quiero la boca (2X)

De Valles viene Joel (2X)
Y yo de mi lindo Aldama
Felipe les da saber:

Ajicote en Calaclama
población de gran saber
de mi nación mexicana (2X)

Morenita without your love
I have no one to console me (2X)
morenita without your love

Doesn't it move you
that I stay awake at night for you
that this poor heart of mine
hurts all over.

THE SNOW WATER

In Tampico there is a highway (2X)
with its federal bridge
it transports people from out of state

And also La Regional
has its fishing boats
on the shores of the wide ocean (2X)

When my love exites you (2X)
it's because I want to adore you
having such little luck

If I can't kiss you (2X)
what do I want a mouth for (2X)

Joel is from Valles (2X)
And I am from my beautiful Aldama
Felipe will tell you where he is from:

Ajicote in Calaclama
a wise little town
in my Mexican nation (2X)

8. LA AZUCENA

Tus lindos ojos son bellos (2X)
hermosísima morena
no podré vivir sin ellos
Y lo lograra a la buena
para adornarte los cabellos
con una flor de azucena

Camino Real de Colima (2X)
tu cantar me regocija
y como dijo mi prima
dando consejos a su hija:
quien a buen árbol se arrima
buena sombra lo cobija

California es tierra buena (2X)
y nunca lo olvidaré
pero yo sufro una pena
de que yo nunca podrá
cortar una azucena
del jardín de San José

9. LA ROSITA

La mujer es muy hermosa (2X)
cuando se viste de blanco (2X)

Parece una mariposa
cuando anda sola en el campo (2X)
en medio de tantas rosas

Ay linda rosa del alma
que tienes que me es ingredida
(Repeat both lines)

THE LILY

Your pretty eyes are beautiful (2X)
heavenly dark woman
I can't live without them
and I'll find a way
to adorn your hair
with a lily flower.

Camino Real of Colima (2X)
I rejoice in your song
and as my cousin said
as she gave advice to her daughter:
She who goes for a big tree
will always have plenty of shade

California is a good land (2X)
and I'll never forget it
but I'm sorry that
I'll never be able
to pick a lily
from the garden of San José

THE ROSE

Woman is very lovely (2X)
when dressed in white (2X)

She's like a butterfly
when she's alone in the country (2X)
in the middle of so many roses

Oh beautiful rose of my soul
why are you so proud
(Repeat both lines)

No te has sacado la palma
de todas las que he querido
hechame tus brazos nena
para quedarme dormido

Rosita si tú supieras (2X)
las penas que por ti paso (2X)

De mi te condolieras
y me dieras un abrazo (2X)
aunque amor no me tuviera

10. EL CAIMAN

Puerto Rico es Puerto Real
Barra de Campechancido
(Repeat both lines)

Puerto Rico es Puerto Real (2X)
Barra de Campechancido
si quieres ir a pasear
vamos a Puerto Escondido
a conocer el caimán
y el lugar donde ha nacido

Buen trabajo le ha costado
al caimán vivir aquí (2X)
buen trabajo le ha costado (2X)
al caimán vivir aquí
por mi fue seleccionado
apoyado por el PRI
ojalá no se le ha olvidado
y que se acuerde de mí

You won't let alone
all the others I have loved
give me your arms girl
so I may go to sleep

Rosita if you only knew (2X)
what I go through for you (2X)

You would take pity on me
and give me an embrace (2X)
even though you didn't love me

THE ALLIGATOR

Puerto Rico is Puerto Real
Barra de Campechancido
(Repeat both lines)

Puerto Rico is Puerto Real (2X)
Barra de Campechancido
If you want to take a trip
we'll go to Puerto Escondido
to see the alligator
and the place it was born

A lot work it has cost
the alligator to live here (2X)
A lot work it has cost (2X)
the alligator to live here
because of me he was picked
and supported by the P.R.I.
I hope he hasn't forgotten
and he remembers who I am.

El caimán en San Francisco
se bañaba en la bahía
(Repeat both lines)

El caimán en San Francisco
se bañaba en la bahía
de pronto sintió pelliso
la sirena se reía (2X)
ni en su vida la había visto

The alligator in San Francisco
would swim in the bay
(Repeat both lines)

The alligator in San Francisco
would swim in the bay
all of a sudden he felt a pinch
and the mermaid laughed (2X)
never in his life had he seen her before.

11. EL GALLO

Yo tenía un gallo en Tampico
para el norte me lo llevé (2X)
Yo tenía un gallo en Tampico

Se me hizo un poquito arisco
zurrecón se lo diré
lo he jugado en San Francisco
el mismo allí en San José

Tengo un gallo colorado
que lo acabo de comprar (2X)
tengo un gallo colorado

Salió muy afortunado ¿Pa qué?
parece un enamorado
hasta donde esta acostado
allí lo van a buscar

Tengo un gallo copetón
que es el que alegra mi casa (2X)
tengo un gallo copetón

THE ROOSTER

I had a rooster in Tampico
and I took it north with me (2X)
I had a rooster in Tampico

He seemed a little skiddish
zurrecón I'll call him
I've fought him in San Francisco
as well as in San José

I have a red rooster
that I recently bought (2X)
I have a red rooster

He was very fortunate. Why?
he was just like a great lover
wherever he had bedded down
I had to go look for him

I have a high-combed rooster
who is the delight of my home (2X)
I have a high-combed rooster

Es un poquito buchón
porque come mucha masa
lo compré allí en Ajizmón
un sábado día de plaza

He is a little paunchy
because he ate a lot of dough
I bought him there in Ajizmón
one Saturday in the market

12. EL CABALLITO

Voy a salir a campar
hasta San Luis Potosí (2X)
voy a salir a campar

A ver si puedo lazar
un caballito que ví
para llevarme a pasear
a una muchacha de aquí

Tengo un caballo muy bueno
nunca se le acaba el brillo (2X)
tengo un caballo muy bueno

Es bonito ser vaquero
vestido de caporal (2X)
es bonito ser vaquero

Con su chamarras de cuero
y su riata de lazar
lazar a medio potro
para poder manganear

THE LITTLE HORSE

I'm going out to hunt
all the way to San Luis Potosí (2X)
I'm going out to hunt

To see if I can lasso
a little horse that I saw
so I can take a ride with
a girl from these parts.

I have a great horse
he never loses his shine (2X)
I have a great horse

It's great to be a cowboy
dressed up as a caporal (2X)
it's great to be a cowboy

With a leather jacket
and a riata for a lasso
to lasso in mid field
and lasso the front legs of the animal

14. EL SAN LORENZO

Tampico nunca podrá
olvidarte tierra mía
olvidarte tierra mía
Tampico nunca podrá

Siempre te recordaré
con cariño y alegría
y mis versos cantaré
a todas horas del día

Adios si me voy llorando
la pena y desdicha mía (2X)
adios si me voy llorando

Pero me he de ir recordando
que me he de ver algún día (2X)
de tus caricias gozando

Tiene el nombre de Jesús
voy a ver si me convenso (2X)
tiene el nombre de Jesús

Por lo claro de esta luz
es bonito el San Lorenzo (2X)
comparado con Veracruz

La mujer tiene razón
para ser la preferida (2X)
la mujer tiene razón

Porque es la única ilusión
que tenemos en la vida (2X)
hasta llegar al panteón

THE SAN LORENZO

Tampico I'll never be able
to forget you, my land
to forget you, my land
Tampico I'll never be able

I'll always remember you
with love and happiness
and I'll sing my verses
at all hours of the day

Farewell, if I leave crying
my shame and my misfortune (2X)
farewell, if I leave crying

But I'll go remembering
that I'll one day again see (2X)
the pleasure of your caresses

He has the name of Jesus
I'll go see if I can be convinced (2X)
He has the name of Jesus

By the clarity of this light
San Lorenzo is beautiful (2X)
compared to Veracruz

Woman has reason
in being the preferred one (2X)
woman has reason

Because she is the only joy
we have in this life (2X)
until we reach the grave

15. LA PETENERA

La sirena allá en el agua
luce todo su esplendor
(Repeat both lines)
pero no se le compara (2X)
una muy hermosa flor
ella vive allá en Tameagua
y es la dueña de mi amor

Paseandome por Ubriatzá
iré directo a Romania
(Repeat both lines)
y allí me fuí para Sofía (2X)
la capital de Bulgaria
salí recto a Turquía
donde se a cerca a Albania

La sirena se embarcó
en un buque de madera
(Repeat both lines)
como el aire le faltó (2X)
no pudo salir afuera
a medio mar se quedó
cantando "la Petenera"

THE PETENERA (*Popular Andalusian song*)

The mermaid there in the water
shines in all her glory
(Repeat both lines)
but she doesn't compare (2X)
with a very beautiful flower
she who lives there in Tameagua
and she's the ruler of my heart

Travelling in Ubriatzá
I'll go directly to Romania
(Repeat both lines)
From there I went to Sofía (2X)
The capital of Bulgaria
I went straight to Turkey
close to Albania

The mermaid sailed off
in a wooden sailing ship
(Repeat both lines)
since there was no wind (2X)
she couldn't get away
on the high seas she remained
singing "La Petenera"

16. EL ZACAMANDÚ

Si los jilgueros hablaran
el idioma castellano
ellos te comunicaran
abajo hasta de tu cama
razones te llevaran
de este negrito que te ama

Morenita, sin tu amor
no tengo quien me consuela (2X)
morenita, sin tu amor

Que no te da compasión
que yo por ti me desvele
este pobre corazón
por todos partes me duele

En mi tierra tengo amores
hasta la cuenta me perdí (2X)
en mi tierra tengo amores

Domino todas las flores
el jardín de por aquí
y de otros alrededores
también vienen hacia mí

THE ZACAMANDÚ

If the gold finders could speak
in the Spanish language
they would talk to you
even beneath your bed
and they would bring you word
of this dark man who loves you

Dark girl, without your love
I have no one to console me (2X)
dark girl, without your love

Doesn't it move you
that I stay awake at night for you
that this poor heart of mine
hurts all over.

In my land I have loves
so many that I have lost count (2X)
In my land I have loves

I am master of all the flowers
in this garden around here
and in other places as well
they come to me

Part II: Los Caporales de Panuco

Los Caporales de Panuco ("The Top Cowboys of Panuco"), formerly Los Cantadores de Panuco ("The Singers of Panuco"), are one of the most outstanding of trios huastecos. The group takes its name from the small town of Panuco in the northern tip of Veracruz, a place famed for its excellent Huastecan-style musicians. Currently (1978), Los Caporales play in and around the city of Tampico, Tamaulipas, as

well as appearing weekly on a local radio station. Playing the guitarra quinta is **Salvador Arteaga Perez**, also admired for his clear falsetto voice. **David Camacho Zapata** performs the jarana huasteca, as well as improvising son texts. The violinist, **Silverio Delgado Vega**, has won several important huapango competitions, and his fellow musicians consider him to be one of the best masters of the Huastecan violin.

(Dan Sheeby—1978)

17. EL GUSTITO (THE LITTLE PLEASURE)

El Gustito is one of the most popular sones huastecos. The alternation of solo singers, the repetition of the initial section of each verse, the high vocal range, and the semi-improvised violin passages are typical of many, if not most, traditional son huasteco performances. The verses included in this version are not standard to each performance of "El Gustito," but rather were either improvised or selected from the musician's large repertory of "pre-composed" verses. All of these characteristics also hold true for the other anonymous sones inherited from the nineteenth century that are included on this recording—"El Llorar," "Las Flores," "El Aguanieve," and "El Toro Sacamandu."

De mi Huasteca querida (2X)
Yo no me separare (2X)
(repeat four lines)

From my beloved Huasteca (2X)
I will not separate (2X)
(repeat four lines)

Aqui me gano la vida
Porque trabajo con fe
... (unclear)
El huapango cantare

Huasteca veracruzana
Tiene mucho que admirar (2X)
Huasteca veracruzana
(repeat four lines)

Ese pueblo de Ozuluama
Tantoyuca y Magozal
Oue gozan de mucha iama
Panuco El Higo y Tempoal

La Huasteca es tierra santa (2X)
Donde Dios formó su nido (2X)
(repeat four lines)

Alli donde tordos cantan
Su prolongado silbido (2X)
Que a todo el mundo le encanta

Here I earn a living
Because I work with faith
... (unclear)
I will sing the huapango

The Veracruz Huasteca
Has much to admire (2X)
The Veracruz Huasteca
(repeat four lines)

That town of Ozuluama
Tantoyuca and Magozal
Panuco, El Higo, and Tempoal
Enjoy much fame

The Huasteca is holy land (2X)
Where God made his nest (2X)
(repeat four lines)

There where thrushes sing
Their prolonged whistle(2X)
That enchants everyone

18. LA GATA (THE SHE CAT)

The fixed form and text, the lack of both alternation and falsetto, and the relatively low vocal range in "La Gata" reveal its modern origin. The other more modern sones on this recording—"El Lunarcito," "El Tejoncito" and "El Requesón"—all have the same characteristics.

En la casa del patrón
Ay que a gusto se trabaja
Pero yo perdi la chamba
Por la gata tan relaja
(repeat four lines)

How nice it is to work
In the boss's house
But I lost the job
Because of the mischievous cat
(repeat four lines)

Ay que gata tan relaja
No mas me anda molestando
Como le pise la cola
Y ya me andaba rasguando

Anoche por matrimonio
Me llevaron de testigo
Y se me escapó la novia
Porque el novio era mi amigo
(repeat four lines)

Pero alla de vez en cuando
Y ni si hallo yo la mirada
Por poco que se descuida
Me amarró con su cuada
(repeat entire verse)

Mi suegra se esta muriendo
Ya se va con el Eterno
Ojala que se muriera
Para poder ser su yerno
(repeat four lines)

Mi compadre se pegó
Esta malo de la cruda
Ojala que se muriera
Pa' casarme con la viuda

Oh what a mischievous cat
It just goes around bothering me
I stepped on its tail
And it went around scratching me

Last night for a wedding
They took me to be a witness
And the bride got away from me
Because the bridegroom was my friend
(repeat four lines)

But every once in a while over there
And I don't even notice the glance
Because of being distracted a little
She tied me up with her sister-in-law
(repeat entire verse)

My mother-in-law is dying
She is going with the Eternal One
I hope that she dies
So that I can be her son-in-law
(repeat four lines)

My compadre was stricken
He has a bad hangover
I hope that he dies
So that I can marry the widow

Ouisiera darle un besito(2X)

En esa linda boquita

No pierdo las esperanzas
De querete y de tenerte
En mis brazos, vida mia
Para llegar y besarte
Eas boquita que es mia

La quiero porque es triguera(2X)
Para que lo he de negar
Es purita tampiquería(2X)
De esas que saben amar

No pierdo las esperanzas, etc.

Ouisiera ser pajarito(2X)
Para estar acurrucado
Y besarte el lunarcito(2X)
Ese que tienes pintado

No pierdo las esperanzas, etc.

I would like to give her a kiss(2X)
On that pretty little mouth

I do not lose hope
To love you and to have you
In my arms, my dear
To arrive and to kiss you
On that mouth that is mine

I love her because she is olive-skinned(2X)
Why should I deny it
She is pure Tampican(2X)
Of the ones who know how to love

I do not lose hope, etc.
I would like to be a bird(2X)
To be cuddled up
And to kiss your little mole(2X)
That one that you have painted
I do not lose hope, etc.

19. EL LUNARCITO

Qué bonito lunarcito(2X)
Qué tiene esa morenita

THE LITTLE MOLE

What a pretty little mole(2X)
That little dark girl has

20. EL LLORAR (THE CRY)

The generous use of non-lexical syllables (Ay la la la, for example) with strong expressive intent and a colorful chordal pattern give "El Llorar" a distinctive character among the traditional songs huastecos.

Ay la la la ay la la la

Ay la la la

Ya me canso de llorar

Una esperanza perdida, oye

Oh la la la oh la la la

Oh la la la

I am tired of crying

For a lost hope, listen

Ay la la la
Ay la la la na na
Ya me cансo de llorar
Una esperanza perdida, oye

Ay la la la ay la la la
Ay la la la
Andate de tu lugar
Mi corazon no te olvida, oye

Ay la la la
Ay la la la na na na
Si no estas en mi lugar
Mi corazon no te olvida, oye

Aylalalaaylalala
Ay la la la
Contigo quisiera estar
Todos los dias de mi vida, oye

Ay la la la
Ay la la la na na na
No te vayas a enojar
Y debo este sentimiento, oye

Ay la la la ay la la la
Ay la la la
No te vayas a enojar
Y debo este sentimiento, oye

Ay la la la
Ay la la la na na na
Oue sólo me ha de quedar
Un tuerte remordimiento, oye

Oh la la la
Oh la la la na na
I am tired of crying
For a lost hope, listen

Oh la la la oh la la la
Oh la la la
Leave your place
My heart does not forget you, listen

Oh la la la
Oh la la la na na na
It you are not in my place
My heart does not forget you, listen

Oh la la la oh la la la
Oh la la la
I would like to be with you
All the days of my life, listen

Oh la la la
Oh la la la na na na
Do not get angered
And I owe you this sentiment, listen

Oh la la la oh la la la
Oh la la la
Do not get angered
And I owe you this sentiment, listen

Oh la la la
Oh la la la na na na
For all that will remain for me
Is great remorse, listen

Ay la la la ay la la la
Ay la la la
Oue sólo me ha de quedar
Un tuerte remordimiento, oye

Ay la la la
Ay la la la na na na
Y un tuerte remordimiento
Si a mi madre he de llorar, oye

Ay la la la
Ay la la la na na na
Cuando ando en el mundo andando
En tierras tamaulipecas, oye
Ay la la la ay la la la
Ay la la la
Cuando ando en el mundo andanbo
En tierras tamaulipecas, oye

Ay la la la
Ay la la la na na na
Siempre vivo venerando
Oue vivan nuestras Huastecas, oye

Ay la la la ay la la la
Ay la la la
Siempre vivo venerando
Que vivan nuestras Huastecas, oye

Ay la la la
Aylalalanana
Oue vivan nuestras Huastecas
Donde nos gusta el huapango, oye

Oh la la la oh la la la
Oh la la la
For all that will remain for me
Is great remorse, listen

Oh la la la
Oh la la la na na na
And great remorse
Yes, I've to cry to my mother

Oh la la la
Oh la la la na na na
When I go around the world
In Tamaulipecan lands, listen
Oh la la oh la la la
Oh la la la
When I go around the world
In Tamaulipecan lands, listen

Oh la la la
Oh la la la na na na
I always live venerating
Long live our Huastecas, listen

Oh la la la oh la la la
Oh la la la
I always live venerating
Long live our Huastecas, listen

Oh la la la
Oh la la la na na na
Long live our Huastecas
Where we like the huapango, listen

21. LAS FLORES

Las flores tueron la emblema
Las que alla en el campo vi
(repeat two lines)
. . . te tengo la chapa
De los besos que te di (2X)
En esa boca morena

Por un medio cuarto de oro
Voy a trovar un versito
(repeat two lines)
El huapango esta de moda necesito
A Los Angeles, California
De este puerto de Tampico

Voy a dar mi borrador
A ver si puedo entonar
(repeat two lines)

Con que me quiero expresar
El huapango de las flores
Aqui se lo voy a brindar

THE FLOWERS

The flowers were the emblem
The ones that I saw in the country
(repeat two lines)
. . . I have the red mark
From the kisses that you gave me (2X)
On that dark mouth

For a half quarter of gold (an old coin)
I am going to sing you a little verse
(repeat two lines)
The huapango is in fashion I need
To Los Angeles California
From this port of Tampico

I am going to make an attempt
Let's see it I can sing in tune
(repeat two lines)

With which I want to express myself
The huapango of the flowers
Here I offer it to you

22. EL AGUANIEVE (THE "SNOW WATER")

"El Aguanieve" takes its name from snow that has partly melted as it reaches the ground.

Con una sonrisa alegre (2X)
Me das cada momento
Mi corazón se commueve
Ay la la la la la
Siempre me tendras contento (2X)
Cantandole El Aguanieve (2X)

With a joyful smile (2X)
You give me every moment
My heart is touched
Oh la la la la la
You will always keep me content (2X)
Singing El Aguanieve (2X)

Con mucho y con alegría (2X)

Siempre me oyean cantando
Sea o de noche o se de dia
Ay la la la ay nay na na
El son vengo dedicando
Aquanieve o cortesia
Le dicen a este huapango (2X)

Mujer te estoy adorando (2X)
Pues, que a mi madre queía
Pero me estoy condenando
Ay la la lay la la
Porque ella me dió la vida (2X)
Y tu me la estas quitando (2X)

With much and with much joy (2X)

You will always here me singing
Whether it be nighttime or daytime
Oh la la la nay na na
I come dedicating the son
Aquanieve or courtesy
They call this huapango (2X)

Woman I am adoring you (2X)
Well, I loved my mother
But I am condemning myself
Oh la la lay la la
Because she gave me life (2X)
And you are taking it away from me (2X)

23. EL TEJONCITO

Yo soy como el tejoncito
Porque nunca ando contiado
Siempre busco un arroyito
Con sombrita
A mi prietita a esperar
Oue baje al agua pocito
A llenar su cantarito
Para irselo a cargar
(repeat eight lines)

Por eso es que el tejoncito
Siempre quiere andar solito
Colgadito del atajo
Si no lo hacen asustar

THE LITTLE BADGER

I am like the little badger
For I am never over-confident
I always look for a little stream
With shade
To wait for my dark woman
To go down to the water pond
To till her little jug
To go carry it away
(repeat eight lines)

Because of that the little badger
Always wants to go alone
Hanging to the shortcut
It they do not frighten him

Porque cuando entra al maizal

Escoge su mazorquita

Pero pica por hojita

Y granito por granito

Pa' poderla saborear

No pierdo las esperanzas

De hacer lo del tejoncito

Oue baje a mi jacialito

Oue es a orilla del manglar

Besar tu linda boquita

Y besito por besito

Hasta Doderme llecar

Because when he enters the corn field

He chooses his little ear of corn

But he picks by the leaf

And kernel by kernel

To be able to taste it

I do not lose hope

Of doing like the little badger

Of going down to my shack

That is at the edge of the mango grove

To kiss your pretty mouth

And kiss by kiss

Until I can arrive

La vaca traia un becerr (2X)

El becerro una petaca (2X)

Donde guarda el dinero

De los quesos de la vaca

Jeu jeu jeu

Ya la gera esta pelona

aye remona y se ve bien

(repeat two lines)

Es peor que la novillona (2X)

Muy ladina pa' correr (2X)

No le hace que este pelona

No mas que cabestree bien

Jeu jeu jeu

The cow was bringing a calf (2X)

The calf a pouch (2X)

Where he keeps the money

From the cow's cheese

Hey hey hey

The light-colored cow has long hair

How pretty and she looks good

(repeat two lines)

She is worse than the big heifer (2X)

Very spirited to run (2X)

It does not matter that she is long haired

Just that she herd well

Hey hey hey

24. EL TORO REQUESÓN (THE CHEESE-COLORED BULL)

Both "El Toro Requesón" and the above piece, "El Tejoncito," were composed in 1923 by Severiano Briserio, a native of Tamaulipas.

Soy el toro requesón

aye bajo al abrevadero

(repeat two lines)

Dicen que me han de lazar (2X)

Con una reata de cuero (2X)

Seguro me lazaran

Pero revuelco al vaquero

Jeu jeu jeu

Alla por el abrevadero

Oi bramar una vaca

(repeat two lines)

I am the cheese colored bull

I go down to the watering place

(repeat two lines)

They say they've to lasso me (2X)

With a leather lariat (2X)

They will certainly lasso me

But I will knock over the cowboy

Hey hey hey

Over there by the watering place

I heard a cow bellow

(repeat two lines)

25. EL TORO SACAMANDÚ (THE SACAMANDÚ BULL)

The asymmetric chord pattern of "El Toro Sacamandú" is unique among the traditional songs huastecos. The meaning of the word Sacamandú is not known.

Ay la la la

Si los jilgueros hablan

En la idioma castellana (si)

Ay la la la nay na na na na

Ay na na na na

Y en la idioma castellana

Si los jilgueros hablan

Ay la la la

aye ellos te comunicaran

Del balcón hasta tu cama

Oh la la la

It the goldfinches were to talk

In the Spanish language

Oh la la la nay na na na

Oh na na na na

In the Spanish language

It the goldfinches were to talk

Oh la la la

They would communicate to you

From the balcony to your bed

An na na na nay na na na na

Ay la la la la

Mis razones te llevaran

De este negrito que te ama

Ay la la la

... me hieres

Te burlas de mi caririo

Ay la la ay la la la

Ay la la la la

Te burlas de mi caririo

... me hieres

Ay na na na

Como todas las mujeres

Ouieren engariarme como un nirio

Ay la lay la la la

Ay la la la la

Y engariarme como un nirio

...que me quieres

Ay la la la

Matame con un suspiro

Y te perdonan la muerte

Ay la la la ay la la la

Ay la la la la

Y te perdonan la muerte

Matame con un suspiro

Ay la la la

...te miro

Oh na na na nay na na na na

Oh la la la la

They would take you my regards

From this black one who loves you

Oh la la la

...you wound me

You make fun of my affection

Oh la la oh la la la

Oh la la la la

You make fun of my affection

...You wound me

Oh na na na

Like all women

They want to trick me like a little boy

Oh la lay la la la

Oh la la la la

And to trick me like a little boy

...that you love me

Oh la la la

Kill me with a sigh

And I pardon you for my death

Oh la la la oh la la la

Oh la la la la

And I pardon you for my death

Kill me with a sigh

Oh la la la

...I look at you

Ay la la la ay la la la

Ay la la la la

Y mis ojos...

Y mi cuerpo estar contigo

Oh la la la oh la la la

Oh la la la la

And my eyes...

And my body to be with you

The songs by Los Caimanes were transcribed and translated by Zachary Salem. Those by Los Caporales were done by Daniel and Ximena Sheeby.

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Huapangos y Sones Huastecos

Los Caimanes (1995) & Los Caporales de Panuco (1978)



PART I: LOS CAIMANES (1995)

1. LA LEVA (3:07)
2. LINDO MI TAMPICO (2:32)
3. LA LLORONA (2:10)
4. LA PERLA TAMAULIPECA (2:44)
5. EL PERDIGUERO (2:30)
6. EL FANDANGUITO (3:05)
7. EL AGUANIEVE (2:52)
8. LA AZUCENA (2:52)
9. LA ROSITA (2:34)
10. EL CAIMÁN (3:03)
11. EL GALLO (2:41)
12. EL CABALLITO (2:54)
13. EL GUSTO (2:58)
14. EL SAN LORENZO (4:00)
15. LA PETENERA (2:45)
16. EL ZACAMANDÚ (4:09)

PART II: LOS CAPORALES DE PANUCO (1978)

17. EL GUSTITO (2:40)
18. LA GATA (3:35)
19. EL LUNARCITO (3:25)
20. EL LLORAR (3:40)
21. LAS FLORES (2:40)
22. EL AGUANIEVE (2:25)
23. EL TEJONCITO (3:20)
24. EL TORO REQUESON (3:05)
25. INTRO & EL ZACAMANDU (4:00)

Part I: Los Caimanes: Joel Monroy Martínez – violin & vocals (falsetto); Felipe Turrubointes Guillén – *jarana*; Basilio Flores González – *huapangera*, (*guitarra quinta*) & vocals.

Part II: Los Caporales de Panuco: Silverio Delgado Vega – violin; Salvador Arteaga Pérez – lead vocal and *huapangera* (*guitarra quinta*); David Camacho Zapata – vocals and *jarana*.

Cover by Wayne Pope

Executive producer: Chris Strachwitz

Los Caimanes—recorded and produced by Artemio Posadas and Mary Ann Zahorsky (MAZ Productions) in Sausalito, CA, on January 29, 1995.

Los Caporales—recorded and produced by Chris Strachwitz in Tampico, Tamaulipas, Mexico on January 11, 1978.

Photo of Los Caimanes by Jim Hair

Photo of Los Caporales by Chris Strachwitz

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