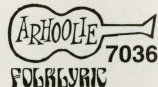


Cuarteto Coculense

The First MARIACHI Recordings (1908-1909)



1. EL PERIQUITO
Edison Cylinder
(4 minute) #22032
2. EL LIMONCITO
(5993, C-263)
3. PETRITA
(5994, C-263)
4. EL CARRETERO
(5995, C-265)
5. LA GUACAMAYA
(5996, C-267)
6. LA INDITA
(5997-1-8, C-269)
7. EL AUSENTE
(13511, C-265)
8. LAS ABAJEÑAS
(13512, C-271)
9. EL CHIVO
(13513, C-272)
10. LAS OLAS DE LA LAGUNA
(13514-1-6, C-269)
11. EL FRIJOLITO
(13515, C-271)
12. EL CUERVO
(13516 & 194290, C-264)

13. CHAPARRITA DE MI VIDA
(13517, C-267)
14. EL ZIHUALTECO
(13518, C-266)
15. EL BECERRERO
(13520, C-268)
16. EL TECOLOTE
(13521, C-270)
17. LA MALAGUEÑA
(13522, C-270)
18. EL TEJÓN
(13523 & 194291, C-264)
19. ARENITA DE ORO
(13524, C-266)
20. LAS CAMPANITAS
(13525, C-268)
21. EL ARRIERO
(13526, C-272)
22. EL FRIJOLITO
(R-12, Vi 62122-A)
23. ARENITA DE ORO
(R-13, Vi 62122-B)
24. LAS OLAS DE LA LAGUNA
(R-16, Vi 62293-A)
25. EL CHIVO
(R-9, Vi 62293-B)

CUARTETO COCULENSE

The Very First
MARIACHI
Recordings
1908-1909

Sones
Abajeños



Introduction

The selections on this CD represent the earliest sound recordings of mariachi music, and provide a crucial link to our understanding and appreciation of this uniquely Mexican musical tradition. These primitive recordings, made a year before the outbreak of the Mexican Revolution, offer us a small window into an era when mariachi music was still an obscure, regional style.

Between the fall of 1908 and the spring of 1909, all three major American phonograph companies—Columbia, Edison, and Victor—recorded the Cuarteto Coculense in Mexico City using the “acoustic” process. The musicians played directly into a horn, creating sound waves that activated the membrane of a cutting head, the stylus of which cut grooves into a rotating wax master disc or cylinder—without electrical amplification. Limitations in sensitivity and frequency response inherent in this process rendered the bass almost inaudible. A nearly identical repertory of 21 *sones abajeños* (*sones* from the

lowlands, or Bajío region of Jalisco) was recorded by each firm, resulting in a total of some 60 Cuarteto Coculense selections issued by the three companies. These appear to have sold relatively well and a few remained in print as late as 1930. The original discs and cylinders are, however, extremely rare today and are only known to a handful of collectors. They were virtually forgotten until Arhoolie reissued one selection on *The Earliest Mariachis, Vol. 1* (Folklyric LP 9051) in 1986, and several more on *Mariachi Coculense* (Arhoolie CD 7011) in 1993.

In spite of their primitiveness, these recordings—with their timeless and spiritual quality—capture the very essence of mariachi music. Many of these *sones abajeños* have since become mariachi classics, while others have fallen into obscurity. Ninety years after these immortal sessions, the Cuarteto Coculense’s recorded repertory has finally been reunited, and awaits rediscovery.

Jonathan Clark - 1998

Cuarteto Coculense

by Hermes Rafael

At the beginning of the twentieth century, Cocula, Jalisco was a prosperous and thriving community. The harmonious, concerted progress of previous decades had produced a material abundance which allowed a tremendous variety of recreational activities. Agricultural production blossomed, and money circulated freely before eventually coming to rest in the fabulous coffers of the wealthiest families. The need for this active population to fill its hours of leisure with all sorts of diversions contributed to the rise in popularity of the musical groups known as mariachis.

During this era of prosperity and much longed-for peace, traditional recreational practices were reaffirmed. Among these were family trips to the countryside; visits to temples; bullfights and rodeos; serenades; pico de gallo (a gathering of friends to enjoy a plate of fruit prepared with jicama, cucumbers and chili); a game called *lotería*; and many other forms of popular entertainment. The wide variety of delicious foods and drinks essential at

these joyful musical gatherings continually grew and improved. The constantly fluctuating population of itinerant peddlers, muleteers, field workers, merchants, travelers, government agents, and rural police who passed through the area on a daily basis seeking accommodations in private homes, hotels, and boarding houses began to outnumber the permanent residents of the region.

Important businesses as well as cultural and recreational facilities were established in Cocula’s bustling town center. Billiard halls and bars enjoyed an abundant male clientele, and mariachi groups would play both inside and outside these establishments, much to the delight of the townspeople. In the outskirts of the surrounding villages, life revolved around the activities at the haciendas, which were based on an established social order in place since colonial times. Such thriving haciendas included those of Aguacaliente, San Diego, La Taberna, Cofradía, La Saucedá, Estipac, and Santa María.

On weekends, military bands serenaded

large crowds from the kiosk of the city's main plaza. Notwithstanding the popularity of these well organized, well equipped orchestras and bands, local mariachi groups thrived, and their services were in demand. Mariachis were most popular on the south side, from the neighborhoods of La Guitarilla to Santa Teresa, and onward to the surrounding settlements of El Chivatillo, El Limón, El Tecolote, La Colmena, and El Campanario. Their popularity extended to the highland communities of Atemajac de Brizuela and Tecolotlán and, in the opposite direction, to the towns of Ameca, through San Martín. Mariachis could also be heard in the rancherías of El Nahuachi, Colimilla, Camajapa, El Cabezón, Camichines, and Estanzuela.

From oral testimony, we know that celebrations featuring mariachis were held frequently at the famous fairs and popular musical competitions of the 19th century hamlets and haciendas. Other festivities with mariachis took place in a more respectful atmosphere, during the major religious holidays.

This social scenario continued its rhythm of splendor and magnificence

even during the tragic days of the Mexican Revolution, but it could not sustain itself after 1926, due to the armed battles during the Cristero conflicts.

The alliance of the Catholic church authorities with the regimes of Porfirio Díaz and Victoriano Huerta caused resentment among many revolutionary leaders. Under the tolerant policies of the Revolution, strong anti-Catholic groups appeared, and succeeded in expelling the papal envoy in 1923. Soon an armed insurrection arose in the countryside, seeking to defend the Catholic faith. The rich and powerful families of the region who had not been captured by the battling forces decided to save themselves, their fortunes, and their valuable belongings by fleeing the area. As a result, Cocula, which had been continually assaulted by destructive battles, was left impoverished.

Within a short time, agricultural production and ranching suffered a dramatic decline that led to an economic crisis for the inhabitants of the region. The opulence of the previous decades was never to return; from that point on Cocula's inhabitants would have to fight

and make many sacrifices to keep their traditions alive. Before this happened, however, the town had manifested its identity elsewhere: its musical spirit had moved beyond the region long before Cocula's decline. Mexico City had been introduced to the pleasures of mariachi music during the first three decades of the twentieth century, giving a solid foundation to the development of this musical genre.

At the beginning of the century, don Senén Palomar García Sancho and his wife, doña Ana Vizcarra de Palomar, wealthy heiress of the hacienda La Saucedá, hosted frequent festivities. These were attended by their children and other relatives, along with a sizable group of distinguished friends from the surrounding estates. The events featured cock fights, bullfights, and rodeos with animals they had raised themselves, in addition to the mandatory presence of the best mariachis from the region. Being such enthusiasts of mariachi music, it was not surprising that they were eventually responsible for bringing this music, so native to western Mexico, to the ears of don Porfirio Díaz and his elite

entourage. This became a virtual departure point for mariachi music; by allowing these groups to be heard outside their native region, they would eventually be heard throughout the world.

In *Apuntes Sobre el Pasado de mi Tierra* (México: Costa-Amic, 1961), Jalisco historian Rafael Méndez Moreno notes that: "in Cocula, in the year 1900, there existed, among others, two excellent mariachi groups: the mariachi of Justo Villa from the neighborhood of San Pedro and the mariachi of the Cabrera brothers from the neighborhood of La Ascensión." He indicates that Villa and the Cabrerás were equally talented composers, both of the caliber of their predecessor, maestro José García.

At that time, the mariachi of Justo Villa consisted of Justo Villa (vihuela), Cristóbal Figueroa (guitarrón), Hilario Chanverino (first violin) and Crescencio "El Tirilingüe" (second violin), with Justo and Cristóbal performing the vocals.

Méndez Moreno continues: "In September of 1905, Juan Villaseñor, administrator of the hacienda of La Saucedá, in Cocula, was instructed by the Palomar family, owners of said estate, to

take the mariachi of Justo Villa to Guadalajara and from there to Mexico City to perform for president general don Porfirio Díaz on his birthday, as well as for that year's Independence Day celebration."

This was an important event, since Justo Villa's group is thereafter considered the first mariachi ensemble to perform in Mexico City; it also allows them to be considered the earliest example of what would in time be defined as the urban mariachi. This is in direct contradiction to a commentary by Spanish writer and journalist Ortega, who, without knowledge of certain historical events, stated that it was "impossible to imagine don Porfirio surrounded by mariachis, since he preferred more fashionable musical styles of the era: ballroom orchestras for waltzes and military bands for marches..."

Nonetheless, Méndez Moreno concludes that: "this performance by Justo Villa was an unqualified success. It could be said that the fame of mariachis from the Cocula region began with this first group of native Jalisco musicians. They

caused much admiration among compatriots and foreigners alike. In addition to the joy, emotion and uniqueness of their *sones*, (Ed., they may also have performed *corridos*, *canciones*, and *villancicos*, the latter being Christmas carols in the Spanish folk tradition), the tuning and sonority of their violins, vihuelas and guitars, there was the added attraction of their unusual, regional costuming: large sombreros made of *soyate*, with chin strap and hatband; red ponchos or black wool blankets folded over the shoulder; long, wide-cut, cotton muslin trousers; white shirt of the same material; a red sash tied at the waist; and simple huarache sandals."

The scholarly don Jerónimo Baqueiro Fóster comments that Villa's group "did not make spectacular presentations, mostly due to their poor rural costuming with huaraches and sombreros of *petate*," undoubtedly comparing them to the mariachi of Cesáreo Medina, which arrived from Cocula to perform in Mexico City in 1907. Medina's group was well equipped with instruments and uniforms, and was accompanied by the best dancers

of their village.

From this point onward, the mystery surrounding the fate of Justo Villa and his mariachi begins. No one in their native region seems to know what happened to them. Furthermore, from here on we know them as the Cuarteto Coculense, a name apparently chosen for its commercial appeal. They retain the same number of musicians and the same instruments and costuming, in keeping with their identity as *coculenses*. Most of our knowledge of early mariachi music comes from the recordings made by this group in 1908 and 1909.

Journalist Héctor Dávalos remarks that "this music was born in the countryside and composed by rural people; the verses are simple and the rhymes are occasionally forced, but they are almost always ingenious, picturesque and quite graphic, as are the ranchers of this region, with their marvelous sense of humor and partiality to easily-understood figures of speech." One could also add that there are traces of irony and fantasy in these metaphors. Knowledgeable people have been pleasantly surprised by this

material, appreciating the originality and skill of its crafting. Each *son* is completed with its own signature ending that has remained intact to this day.

The Cuarteto Coculense exemplifies the Cocula mariachi tradition as the finest, strongest, and most stable element of its period and region. At a time when mariachi groups proliferated throughout a large part of western Mexico, the Cuarteto ceased to be a merely regional phenomenon and opened new roads, initiating musical evolution within the genre. Over the course of the twentieth century, it has arrived at the supreme moment in which mariachi music is considered representative of the Mexican identity, and is recognized as such in both national and international arenas; quite an achievement in a country with a musical mosaic of such impressive beauty and variety.

Hermes Rafael - 1998

Author of *Origen e Historia del Mariachi* (México: Editorial Katún, 1983)

1. EL PERIQUITO

Señora, su periquito
me gusta por colorado,
a'i verá si me lo vende
o me lo da regalado.
Laralá, lalá, lalá
laralá, lalá, lalá.

Señora, su periquito
me gusta por amarillo,
a'i verá si me lo vende
a ocultas de su marido.
Laralá...

—Periquito, ¿qué haces a'i,
sentado en esa pared?
—Aguardando a mi perica
que me traiga de comer.
Laralá...

—Periquito, ¿qué haces a'i,
en el centro de la mar?
—Aguardando a mis amores
que me traigan de almorzar.
Laralá...

THE PARAKEET

I like your parakeet, ma'am,
because of its red color;
perhaps you could sell it to me,
or give it to me as a gift.
Larala, lala, lala
larala, lala, lala.

I like your parakeet, ma'am,
because of its yellow color;
perhaps you could sell it to me
without your husband knowing.
Larala...

—Parakeet, what are you doing
perched upon that wall?
—Waiting for my lady parakeet
to bring me something to eat.
Larala...

—Parakeet, what are you doing
out there in the middle of the ocean?
—Waiting for my lady parakeet
to bring me lunch.
Larala...

2. EL LIMONCITO

El limón ha de ser verde
para que tiña morado;
el amor para que dure
se ha de hacer disimulado.
El limón ha de ser verde.

Limoncito, limoncito,
pendiente de una ramita,
dame un abrazo apretado
y un beso con tu boquita;
quiero un beso sazonado,
por vida tuya, güerita.
Limoncito, limoncito.

Al pasar por tu ventana
me aventastes un limón
y el jugo pegó en la cara
y el golpe en el corazón.
Al pasar por tu ventana.

Limoncito, limoncito,
que naciste junto al río,
si tu amor ya no me quiere,
buen nadador se ha perdido.
Limoncito, limoncito.

porque le falta la agua,
Señor carretero

THE LEMON

For a lemon to stain purple,
it must be green;
for love to be long lasting,
its ardor must be concealed.
The lemon must be green.

Lemon, lemon,
hanging from a branch,
embrace me tightly
and kiss my lips;
I want a heartfelt kiss,
for your sake, dear.
Lemon, lemon.

As I passed by your window,
you threw a lemon at me.
The juice hit my face;
the blow struck my heart.
As I passed by your window.

Lemon, lemon,
born by the riverside,
if you no longer love me,
a great romance has been lost.
Lemon, lemon.

3. PETRITA

Ay, sí, sí,
oye, Petrita, ¿qué andas haciendo?
Ay, no, no,
salte de pobre y vamos barriendo.
Y es que la vida de las casadas,
andan a gatas por las bajadas.
Ay, sí, sí.

Ay, sí, sí,
oye, Petrita, ¿qué andas haciendo?
Ay, no, no,
tiende la mesa y vamos comiendo.
Y es que la vida de las doncellas,
andan a gatas si van tras ellas.
Ay, sí, sí.

Ay, sí, sí,
oye, Petrita del alma mía,
ay, no, no,
vente conmigo de todo el día.
Y es que la vida de las bonitas,
andan a gatas por las lomititas.
Ay, sí, sí.

PETRITA

Ay, yes, yes,
listen, Petrita, what are you doing?
Ay, no, no,
leave poverty behind; let's get out of here
You see, a married woman
slinks around secretly.
Ay, yes, yes.

Ay, yes, yes,
listen, Petrita, what are you doing?
Ay, no, no,
set the table and let's start eating.
You see, if a maiden has suitors,
she sees them on the sly.
Ay, yes, yes.

Ay, yes, yes,
listen, Petrita, my dear,
ay, no, no,
spend the whole day with me.
You see, a pretty girl
slinks around through the hills.
Ay, yes, yes.

Ay, sí, sí,
oye, Petrita de Los Amiales,¹
ay, no, no,
vente conmigo y te doy dos reales.²
Y es que la vida de las bonitas,
andan a gatas por las lomititas.
Ay, sí, sí.

¹ Manantial situado a 28 kms. de la ciudad de Colima.
Deformación, pluralizada, del vocablo nahua *ameyalli*
(el manantial).

² Diez centavos de un peso.

4. EL CARRETERO

El carretero se va,
ya se va para La Unión.
El carretero no va,
porque le falta el jabón.

Señor carretero, le vengo a avisar
que sus animales se le iban a ahogar;
unos en la arena, otros en la mar.
Señor carretero, le vengo a avisar.

El carretero se va,
ya se va para Sayula.
El carretero no va,
porque le falta la untura.¹
Señor carretero...

Ay, yes, yes,
listen, Petrita from Los Amiales,¹
ay, no, no,
come with me and I'll give you two *reales*.²
You see, a pretty girl
slinks around through the hills.
Ay, yes, yes.

¹ Springs located 28 kms. from the city of Colima.
Pluralized deformation of the Nahuatl word *ameyalli*
(the spring).

² Ten centavos of one peso.

THE CART DRIVER

The cart driver is leaving,
he's leaving for La Unión.
The cart driver is not leaving
because he needs soap.

Cart driver, sir, I've come to tell you
that your animals were going to drown;
some in the sand, others in the sea.
Cart driver, sir, I've come to tell you.

The cart driver is leaving,
he's leaving for Sayula.
The cart driver is not leaving,
because he has no axle grease.¹
Cart driver, sir...

El carretero se va,
ya se va para Los Reyes.
El carretero no va,
porque le faltan los bueyes.
Señor carretero...

El carretero se va,
ya se va pa' los esteros.
El carretero no va,
porque le faltan los cueros.
Señor carretero...

¹ Unto, grasa con la que lubricaban los ejes de las carretas. La versión popular sustituye *mula* por *untura*.

5. LA GUACAMAYA

Una guacamaya pinta
le dijo a una verde, verde:
"¡ay!, qué ojitos de mujer,
parece que ya se duermen".
Lalalalalala, laylalalá,
lalalalalala, laylalalá.

Quisiera ser guacamaya,
pero no de las azules,
sólo por venirte a ver
sábado, domingo y lunes.
Lalala...

The cart driver is leaving,
he's leaving for Los Reyes.
The cart driver is not leaving,
because he's missing the oxen.
Cart driver, sir...

The cart driver is leaving,
he's leaving for the swamps.
The cart driver is not leaving,
because he's missing the leather.
Cart driver, sir...

¹ *Untura* refers to the grease used to lubricate a cart's axle. The popular version substitutes *mula* (mule) for *untura*.

THE GUACAMAYA

A spotted guacamaya
told a green one:
"Oh, what feminine eyes,
they look so sleepy!"
Lalalalalala, lailalala,
lalalalalala, lailalala.

I'd like to be a guacamaya,
but not a blue one,
just to come and see you
Saturday, Sunday, and Monday.
Lalala...

Una guacamaya pinta
le dijo a una colorada:
"vámonos para mi tierra
a pasar la temporada".
Lalala...

Pobre de la guacamaya,
¡ay!, qué lástima me da,
se acabaron las pitayas,¹
ahora a ver, ¿qué comerá?
Lalala...

¹ Fruto de una planta cactácea, de sabor apreciable, que tiene parecido con las tunas.

6. LA INDITA

Soy indita, soy indiana,
soy indita, soy mexicana.
Soy indita desertora
como la fresca mañana.
"Yo no sé", dice la indita,
"por qué cede esta vaquilla".
¡Ay, que sí!, 'tás tan bonita,
bien vales real y cuartilla.¹

De veras, indita,
te digo, te digo,
hasta que en tu casa
me quede dormido.

A spotted guacamaya
told a red one:
"let's go to my land
and spend the season there."
Lalala...

Oh, the poor guacamaya,
how sorry it makes me feel;
the pitayas¹ are all gone,
now what will it eat?
Lalala...

¹ A cactus fruit similar to the prickly pear, but considered to have a superior flavor.

THE INDIAN WOMAN

I'm an Indian woman, indigenous I am,
I'm an Indian woman. I'm Mexican.
I'm an Indian woman who's fled
like the cool, early morning.
"I don't know," says the Indian woman,
"why this heifer gives in."
Oh, yes, you're so pretty!
You're worth a *real* and a *cuartilla*.¹

Truly, Indian woman,
I'll tell you again and again,
until you allow me
to sleep at your house.

Una indita muy bonita
andaba sembrando flores
y el indio que las regaba
gozaba de sus amores.
Un indio tra'i' la vaquilla
en un puente de copal;
yo no vi a él, vi con delicia
las puertas de Capulhuac.

De veras, indita,
yo te lo decía
que tarde o temprano
tú habías de ser mía.

Soy indita, soy indiana,
soy indita zapotecana.
Soy indita desertora
como la fresca mañana.
Guapas, sí, son las inditas
acabadas de bañar.
Parecen de tu machete
acabadas de cortar.

De veras, indita,
vamos hasta el mar,
allá en la garita
te voy a esperar.

¹ antiguas monedas mexicanas

A lovely Indian woman
was planting flowers
and the Indian man who watered them
enjoyed her love.
An Indian was walking his calf
on a wooden bridge.
I didn't see him, but I was delighted
to see the doors of Capulhuac.

Truly, Indian woman,
I told you
that sooner or later
you must be mine.

I'm an Indian woman, indigenous I am,
I'm a Zapotecan Indian.
I'm an Indian woman who's fled
like the cool early morning.
So pretty are the Indian women
just after bathing.
They look like fresh flowers
newly cut with your machete.

Truly, Indian woman,
let's go to the sea.
In the little house there,
I'll be waiting for you.

¹ antique Mexican coins

7. EL AUSENTE

Ausente me voy mañana
a la villa de Colima.
Adiós, parientes, hermanos,
y échenme la tierra encima.

Ausente de mí estarás
pero no de mi memoria.
Me cabe la vanagloria,
que ausente te quiero más.

Los higos y los duraznos
en el árbol se maduran.
Los ojitos que se quieren
desde lejos se saludan.

Vida *mía*¹ si tú me quieres,
no te subas tan arriba.
Que las hojas en el árbol,
no duren toda la vida.

Los sauces en la alameda
se mecen con el airón;
así se mecen los celos
dentro de mi corazón.

Me he de comer un durazno
desde la *raíz*² hasta el hueso.
Si nadie a ti no te quiere,
ya no te apures por eso.

¹ sínéresis en *mía*

² sínéresis en *raíz*

THE ABSENT ONE

I'll be leaving tomorrow
for the town of Colima.
Goodbye, relatives, brothers and sisters;
throw the dirt on top of me.

You will be without me,
but not without my memory.
Vanity suits me;
in my absence, I'll love you more.

The figs and the peaches
ripen on the tree.
Eyes of those who love one another
greet each other from afar.

My dear, if you love me,
don't go up so high.
The leaves on the tree
won't last a lifetime.

The willow trees in the grove
sway gently in the wind,
just as jealousy stirs
within my heart.

I should eat a peach
from the stem to the pit.
If nobody loves you,
don't worry about it.

¹ synaeresis of *mía*

² synaeresis of *raíz*

8. LAS ABAJEÑAS

Bien haigan las abajeñas
que viven en ley de Dios,
que largan a sus maridos
por irse con otros dos.

Mariquita, mi alma,
yo te lo decía
que tarde o temprano
tú habías de ser mía.

Me gustan las abajeñas
por altas y presumidas,
se bañan y se componen
y siempre descoloridas.
Mariquita, mi alma...

Me gustan las abajeñas
porque ellas no son ingratas,
pero me dicen que tienen
en las corvas¹ garrapatas.²
Mariquita, mi alma...

¹ Parte de la pierna opuesta a la rodilla que se utilizaba
en el ámbito rural.
² Arácnido diminuto.

Nota del editor: La idea "se bañan y se componen pero
me dicen que tienen en las corvas garrapatas" da a
entender, metafóricamente, que aunque en su físico
denoten pulcritud, conservan una mancha de su pasado
en su comportamiento social.

THE LOWLAND WOMEN

Praised be the lowland women
who live in God's good graces;
they desert their husbands
to take off with two other men.

Mariquita, my love,
I told you
that sooner or later
you must be mine.

I like the lowland women
because they're tall and proud;
they bathe and dress up,
and always look pale.
Mariquita, my love...

I like lowland women
because they're not ungrateful,
but I have been told they
have ticks on the backs of their knees.
Mariquita, my love...

¹ Archaic, rural term for ham, or the back of the knee.

² Tick.

Editor's note: Although physically maintaining a pure
and clean appearance, "they bathe and dress up but
I've been told they have ticks on the backs of their
knees" serves as a metaphor implying that their
reputation is tainted.

9. EL CHIVO

El chivo pegó un reparo
y en el viento se detuvo.
Hay chivos que no tienen padre,
pero éste ni madre tuvo.

Corral de las piedras negras
donde se amansan los chivos.
Hay corazones ingratos
y pechos adoloridos.

Ya se acabaron los higos,
¿'ora' qué comen las aves?
¿Cómo han de cornar los chivos
si tienen pa' tras las llaves?

El chivo pegó un reparo,
cayó junto a un huizachito.²
El que tiene chichi³, mama;
y el que no, se cría solito.

Allá va la despedida
por las puntas de un olivo;
aquí se acaban cantando
los hijos⁴ del pobre chivo.

¹ Aféresis de *abora*.

² *Huizache* o *buisache*. Arbusto silvestre
erizado.

³ Voz azteca que significa teta o seno de la
hembra.

⁴ Otra versión sustituye *dichos* por *bijos*.

THE GOAT

The goat reared
and stood up in the wind.
Some goats have no father,
but this one had no mother.*

In the corral of the black rocks,
where goats are tamed,
there are ungrateful hearts
and lovesick ones, as well.

All the figs are gone,
now¹ what will the birds eat?
How can a goat gore
if its horns are turned backwards?

The goat reared
and fell near a huizache² tree.
He who is given a breast suckles;
he who has none raises himself.

There goes the farewell
on the leaves of an olive tree;
here ends the song
of the poor goat's offspring.⁴

* In Mexican slang, "not having a mother" implies
shamelessness.

¹ Aphacresis of *abora*.

² *Huizache* or *buisache*. A thorny wild bush.

³ Aztec word meaning female nipple or breast.

⁴ Another version substitutes *dichos* (sayings) for *bijos* (children).

10. LAS OLAS DE LA LAGUNA

Ay, ay, ay, ay, ay,
las olas de la laguna,
ay, ay, ay, ay, ay,
unas vienen y otras van.
Ay, ay, ay, ay, ay,
unas van para Sayula,
ay, ay, ay, ay, ay,
otras para Zapotlán.¹
Las olas de la laguna,
unas vienen y otras van.
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
ya no se fue en el estero,
ay, ay, ay, ay, ay,
se fue en el centro del mar.
Ay, ay, ay, ay, ay,
¿cómo es posible el estero
ay, ay, ay, ay, ay,
se haiga comido al caimán,
se haiga comido al caimán,
teniendo tan duros cueros?
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
chatita, vamos al mar,
ay, ay, ay, ay, ay,
allá nos embarcaremos.
Ay, ay, ay, ay, ay,
tu cuerpo será el navío,
ay, ay, ay, ay, ay,

THE WAVES OF THE LAGOON

Ay, ay, ay, ay, ay,
the waves of the lagoon,
ay, ay, ay, ay, ay,
some come and others go.
Ay, ay, ay, ay, ay,
some go toward Sayula,
ay, ay, ay, ay, ay,
others toward Zapotlán.¹
The waves of the lagoon,
some come and others go.
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
he didn't go to the estuary,
ay, ay, ay, ay, ay,
he went to the middle of the ocean.
Ay, ay, ay, ay, ay,
how could the estuary
ay, ay, ay, ay, ay,
have eaten the alligator,
have eaten the alligator,
with its hide so tough?
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
let's go to the sea, my love,
ay, ay, ay, ay, ay,
we'll embark there.
Ay, ay, ay, ay, ay,
your body will be the boat,
ay, ay, ay, ay, ay,

tus brazos serán los remos.
Tus brazos serán los remos,
tu cuerpo será el navío.
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
chatita, vamos al mar,
ay, ay, ay, ay, ay,
a pepenar caracoles
Ay, ay, ay, ay, ay,
tú buscas de los azules,
ay, ay, ay, ay, ay,
y tú [yo] de todos colores.
Chatita, vamos al mar
a pepenar caracoles.
Ay, ay, ay, ay, ay,

Ay, ay, ay, ay, ay,
chatita, vamos al mar
ay, ay, ay, ay, ay,
a desparramar corales
Ay, ay, ay, ay, ay,
para que *coloradíen*,²
ay, ay, ay, ay, ay,
del país sus arenales.
Del país sus arenales,
para que coloradien.
Ay, ay, ay, ay, ay.

¹ antiguo nombre de Ciudad Guzmán

² *coloradeen*, subjuntivo del presunto verbo *coloradear* (dar un matiz colorado, rojizo)

your arms will be the oars.
Your arms will be the oars,
your body will be the boat.
Ay, ay, ay, ay, ay.

Ay, ay, ay, ay, ay,
let's go to the sea, my love,
ay, ay, ay, ay, ay,
to go searching for shells.
Ay, ay, ay, ay, ay,
you look for blue ones,
ay, ay, ay, ay, ay,
and I'll look for all the colors.
Let's go to the sea, my love,
and search for seashells.

Ay, ay, ay, ay, ay,

Ay, ay, ay, ay, ay,
let's go to the sea, my love,
ay, ay, ay, ay, ay,
to spread out coral,
ay, ay, ay, ay, ay,
so it will redden in the sun,
ay, ay, ay, ay, ay,
the sands of the land.
The sands of the land,
so it will redden in the sun.
Ay, ay, ay, ay, ay.

¹ old name for Ciudad Guzmán

² *coloradeen*, subjuntivo of the presumed verb *coloradear* (to impart a red color)

11. EL FRIJOLITO

Frijolito, frijolito,
frijolito enredador,
no te vayas a enredar
como se enredó mi amor.
Ay, larala, lalá,
lay, larala, lalalá.

Frijolito, frijolito,
dime por qué te *envarañas*¹;
arriba flores y guías
y abajo vainas y vainas.

Ay, larala . . .
Señorita, señorita,
ojitos de papel verde,
yo le canto "El Frijolito"
para que de mí se acuerde.
Ay, larala . . .

Si lo escardas, se da bueno,
si lo asegundas, mejor;
si le arrimas su tierra,
iay, qué vainas de frijoll!
Ay, larala . . .

¹ enmarañas, enredas

THE LITTLE BEAN PLANT

Little bean plant, little bean plant,
little climbing bean plant,
don't get tangled up
like my love did.
Ay, larala, lalá,
lai, larala, lalalá.

Little bean plant, little bean plant,
tell me why you get entangled;
above are your flowers and vines,
below are your bean pods.

Ay, larala . . .
Young lady, young lady,
with eyes like green paper,
I'll sing you "Little Bean Plant"
so you will remember me.
Ay, larala . . .

If you weed them, they'll do well;
a second time, even better.
Put some soil around them;
ah, what bean pods!
Ay, larala . . .

¹ to become entwined

12. EL CUERVO

Un cuervo en una ladera
llora sin comparación
porque la cuerva no quiso
vestirlo de pantalón.
"¡Ay, cuán bonito!",
le dije en mi corazón,
"¿qué dices, mi alma, nos vamos
para la villa de León?"

Un cuervo en una ladera
llora su *infelecidad* (infelicidad)
porque la cuerva no quiso
quererlo de caridad.
"¡Ay, cuán bonito!",
dicen los de Atemajac

que para pasar trabajo
lo mismo es aquí que allá.

Un cuervo con tanta pluma
no se pudo mantener,
y el escribano con una
mantuvo moza y mujer
"¡Ay, cuán bonito!",
le dije en mi corazón.
"¿Qué dices, mi alma, nos vamos
para la villa de León?"

THE RAVEN

A raven on a hillside
cries as no other can,
because the lady raven
did not dress him in pants.
"Well, that's nice,"
I said in my heart.
"What do you say, my love,
shall we go to the town of León?"

A raven on a hillside
cries unhappily,
because the lady raven
didn't love him out of kindness.
"Well, that's nice,"
say the ones from Atemejac.

Life is difficult
no matter where you go.

A raven with so many feathers
could not support himself,
while the scribe with just one quill
supported a maid and a wife.
"Well, that's nice,"
I said in my heart.
"What do you say, my love,
shall we go to the town of León?"

En una parra con uvas
me chillaba un triste león,
en el chiflido decía:
"mujeres, ¡pa' cuándo son?"
"¡Ay, cuán bonito!",
le dije en mi corazón.
Con un costal de dinero,
malhaya la apuración.

13. CHAPARRITA DE MI VIDA

Chaparrita de mi vida,
alegría de mis pesares,
te encargo que no me olvides;
chaparrita de mi vida,
te encargo que no me olvides
dondequiera que te hallares.

Chaparrita de mi vida,
ya no te andes desvelando
porque a mí no me conviene,
chaparrita de mi vida,
porque a mí no me conviene
la vida que te andas dando.

Chaparrita de mi vida,
dice tu mamá que ¿qué haces?,
que si no tienes que hacer,
chaparrita de mi vida,
que si no tienes que hacer,
que me beses y me abracés.

In a vineyard
a sad lion whistled to me.
His whistle said:
"Women, when will you be ready?"
"Well, that's nice,"
I said in my heart.
With a sack of money,
all worries are forgotten.

LITTLE ONE OF MY LIFE

My dear little one,
joy amidst my sorrows,
I ask you not to forget me;
my dear little one,
I ask you not to forget me
no matter where you might be.

My dear little one,
don't go staying out all night,
because it doesn't suit me,
my dear little one,
because the life you're living
doesn't suit me.

My dear little one,
your mother asks what you are doing.
If you don't have anything else to do,
my dear little one,
if you don't have anything else to do,
she says you should kiss and hug me.

—¿Chaparrita, de 'onde vienes
cansada de caminar?
—Vengo de 'onde corre l'agua,
chaparrita[o] de mi vida,
vengo de 'onde corre l'agua,
del puerto de Mazatlán.

14. EL ZIHUALTECO (EL CIHUALTECO)¹

Arriba de Cihuatlán
de don'tá² l'agua escondida,
donde se van a bañar
Cihualtecas³ de mi vida.
¡Ay, sí, sí!, ¡ay, no, no!
¡ay, sí!, ¡ay, no!
¡ay, sí, ay, no!

Cihualteco⁴ de mi vida,
dime quién te bautizó,
¿quién te puso "Cihualteco",
para que te cante yo?
¡Ay, sí, sí!...

Arriba de Cihuatlán,
todos son buenos cristianos;
para no perder la sangre,
se casan primos hermanos.
¡Ay, sí, sí!...

¹ Nombre oficial del pueblo.

En la grabación original aparece como "Zihualteco."

² Contracción de *donde* y *está*.

³ El que es de Cihuatlán.

⁴ En esta estrofa, el mismo son viene siendo el sujeto.

—My dear little one, where have you come
from, so tired of walking?
—I come from where the water flows,
my dear little one,
I come from where the water
flows, from the port of Mazatlán.

THE ONE FROM ZIHUATLÁN (THE ONE FROM CIHUATLÁN)¹

Above Cihuatlán,
where the waters are hidden,
the dear Cihualtecan³ girls
go to bathe.
Ay, yes, yes! Ay, no, no!
Ay, yes, ay, no!
Ay, yes, ay, no!

My dear Cihualteco,⁴
tell me who baptized you.
Who named you "Cihualteco,"
so that I could sing you?
Ay, yes, yes...

Above Cihuatlán
they are all good folks;
to keep the bloodlines pure,
first cousins marry each other.
Ay, yes, yes...

¹ Official name of the town.

On the original recording, the word was spelled "Zihualteco."

² Contraction of *donde* and *está*.

³ One who is from Cihuatlán.

⁴ In this stanza, the *son* itself becomes the subject.

15. EL BECERRERO

El becerrero se me ha perdido,
el que se fue para Cihuatlán;
allá me dicen que está,
borrachito en El Parián.
El becerrero se me ha perdido.

Le preguntamos a la quesera:
—¿dónde hallaremos al becerrero?
—Adentro de la cocina,
echando sabor de suero.
Le preguntamos a la quesera.

El becerrero se me ha perdido,
el que se fue pá la Cofradía;
allá me dicen que está,
en los brazos de María.
El becerrero se me ha perdido.

El becerrero se me ha perdido,
el que se fue para Compostela;
allá me dicen que está,
en los brazos de Manuela.
El becerrero se me ha perdido.

THE CATTLE HERDER

I've lost the cattleherder,
the one who left for Cihuatlán;
they tell me he's drunk,
over in the Parián.
I've lost the cattleherder.

We asked the woman who makes cheese:
—Where can we find the cattleherder?
—In the kitchen,
inhaling the aroma of whey.
We asked the woman who makes cheese.

I've lost the cattleherder,
the one who left for Cofradía;
they tell me he's there,
in the arms of María.
I've lost the cattleherder.

I've lost the cattleherder,
the one who left for Compostela;
they tell me he's there,
in the arms of Manuela.
I've lost the cattleherder.

16. EL TECOLOTE

—Tecolote ¿de 'ónde vienes?
—Vengo de la mar volando,
en busca de mi tecolota
que también me anda buscando.
Ticuruy, juy, juy...

—Tecolote ¿qué haces ahí,
sentado en esa pader?¹
—Esperando a mi tecolota
que me traiga de comer.
Ticuruy, juy, juy...

Tecolote de Guadiana,
dueño de la fantasía,
¿para qué vuelas de noche,
teniendo por tuyo el día?
Ticuruy, juy, juy...

¹ metátesis de *pared*

THE OWL

—Owl, where do you come from?
—I come flying from the sea,
searching for my lady owl,
who's also searching for me.
Ticuruy, juy, juy...

—Owl, what are you doing,
sitting up on that wall?
—Waiting for my lady owl
to bring me something to eat.
Ticuruy, juy, juy...

Owl of Guadiana,
master of fantasy,
why do you fly by night,
when the day belongs to you?
Ticuruy, juy, juy...

¹ metathesis of *pared*

17. LA MALAGUEÑA

Soy capullo de la mar
que me mantengo en la Peña
con mi guitarra en las manos,
cantando "La Malagueña".

Cuando me desembarqué
me dio l'agua a la rodilla,
sólo por venirte a ver,
malagueña de mi vida.

Cupido se halla lloroso
clamoreando una campana,
porque había muerto un celoso
a las tres de la mañana.

Me levanto de mañana
por venir de día contigo;
que me estuviera en tus brazos
como niño consentido.

Vengo de Santa Ana y hemos
de remar para el oriente.
El más amigo es traidor;
el mal llega del oriente.

El pescado que se duerme
se lo lleva la corriente.

THE LADY FROM MÁLAGA

I'm a flowerbud from the sea,
clinging to a rock
with my guitar in my hands,
singing "La Malagueña."

When I came ashore,
the water reached my knees;
all this just to see you,
my dear lady of Málaga.

Cupid is in tears
tolling a bell,
because a jealous man
died at three in the morning.

I arise early
to come to you by day;
to be held in your arms
like a pampered child.

I come from Santa Ana,
and we should row eastward.
Your best friend is a traitor;
evil comes from the east.

The fish that falls asleep
gets swept away by the current.

18. EL TEJÓN

No te arrimes al barranco,
se redumba el paderón.¹
Este sonecito, mi alma,
le nombramos "El Tejón".
Salta pa'rriba, salta pa'bajo,
iya te amolaste, tejón de atajo!

No te sientes en el banco
porque el banco tiene cera.
Yo no siento la pegada,
sólo la despegadera.
Salta pa'rriba...

¿Tejoncito, tejoncito,
dime quién te bautizó?
¿Quién te puso "tejón de haba?",
para que te cante yo.
Salta pa'rriba...

Si buscaras al tejón,
búscalo por los arroyos;
no lo busques en las casas,
que no es gallina con pollos.
Salta pa'rriba...

¹metátesis de *derrumba* y *paredón*

THE BADGER

Don't go near the ravine,
the walls are crumbling.
This little *son*, my love
is called "The Badger."
Jump high, jump low,
you're in trouble now, sneaky badger!

Don't sit on the bench,
because it has wax on it.
I don't feel it when it sticks,
only when I try to get up.
Jump high...

Badger, badger, tell me,
who gave you your name?
Who named you "lima bean badger,"
so that I could sing to you?
Jump high...

If you're going to search for the badger,
look for him along the creekbeds:
don't look for him in houses,
since he's not a hen with chicks.
Jump high...

¹metathesis of *derrumba* and *paredón*

19. ARENITA DE ORO

Eres arenita de oro,
te lleva el río, te lleva el río;
así nos irá llevando
tu amor al mío, tu amor al mío.

De tu ventana a la mía
nomás un paso, nomás un paso;
véngase con su papá,
déle un abrazo, déle un abrazo.

De tu ventana a la mía
nomás un trecho, nomás un trecho;
véngase con su papá,
déme uno beso, déme uno beso.

Eres arenita de oro,
te lleva l'agua, te lleva l'agua;
mejor me la llevo yo
con una seña que le haga.

Eres arenita de oro,
te lleva el río, te lleva el río;
así nos irá llevando
tu amor al mío, tu amor al mío.

GOLDEN SAND

You are golden sand,
the river carries you, carries you away;
that's how it will carry us,
your love to mine, your love to mine.

From your window to mine,
it's just a few steps, just a few steps;
come over with your papa,
give him a hug, give him a hug.

From your window to mine,
it's just a short way, just a short way;
come over with your papa,
give me a kiss, give me a kiss.

You are golden sand,
the water carries you, carries you away;
better that I carry her away,
with a sign that I give her.

You are golden sand,
the river carries you, carries you away;
that's how it will carry us,
your love to mine, your love to mine.

20. LAS CAMPANITAS

Qué bonitas campanitas
se repican en Tepic;
también se repican solas
acordándose de ti.

Triste, triste
mi corazón estará,
por una joven que yo amo
que se llama Soledad.

En esta hacienda de trigo
sembré una carga de arroz;
dime si ya no me quieres,
ísea por el amor de Dios!
Triste, triste...

Campanitas del Rosario,
¿cuándo se repicarán?
¿Qué dices, mi alma, nos vamos
para la villa de Autlán?
Triste, triste...

THE BELLS

Oh, what pretty bells
are tolling in Tepic.
They ring by themselves
when moved by your memory.

Sad, sad
my heart will be,
for a young girl I love
named Soledad.

In this farmland of wheat
I planted a crop of rice;
tell me if you no longer love me,
for the love of God!
Sad, sad...

Bells of Rosario,
when will you toll again?
What do you say, my love,
shall we go to the town of Autlán?
Sad, sad...

21. EL ARRIERO

Ya no quiero ser arriero
de las mulas de Tepic,
quiero ser atajador,
ia, ay, ay, ay, ay!,
quiero ser atajador
de las muchachas de aquí.

Ya no quiero ser arriero
de las mulas de Chihuahua,
quiero ser atajador,
ia, ay, ay, ay, ay!,
quiero ser atajador
de las que bajan al agua.

Ya no quiero ser arriero
por no andar en la barranca,
porque ya se me perdió,
ia, ay, ay, ay, ay!,
porque ya se me perdió
la mula prieta y la blanca.

Ya mis mulas se empasmaron,
la Pata y la Golondrina,
con un "viajito" que echaron,
ia, ay, ay, ay, ay!,
con un "viajito" que echaron,
de Zapotlán a Colima.

THE MULETEER

I no longer want to be a muleteer
of the mules of Tepic.
I'd rather be a herdsman,
ay, ay, ay, ay, ay,
I'd rather be a herdsman
of the young girls from around here.

I no longer want to be a muleteer
of the mules of Chihuahua.
I'd rather be a herdsman,
ay, ay, ay, ay, ay,
I'd rather be a herdsman
of the girls who come down to get water.

I no longer want to be a muleteer
and pass through the ravine,
because I already lost,
ay, ay, ay, ay, ay,
because I already lost
the dark mule and the white one.

My mules got sore backs,
La Pata and La Golondrina,
on a "little" trip they made,
ay, ay, ay, ay, ay,
on a "little" trip they made
from Zapotlán to Colima.

22. EL FRIJOLITO

El texto de este tema es el mismo que el del
#11, con la diferencia de que la segunda y la
cuarta estrofa están intercambiadas.

23. ARENITA DE ORO

El texto de este tema es el mismo que el del
#19, con la excepción de que la quinta
estrofa no está incluida.

24. LAS OLAS DE LA LAGUNA

El texto de este tema es el mismo que el del
#10 salvo que la quinta estrofa no está
incluida y la tercera y cuarta estrofa están
intercambiadas.

25. EL CHIVO

El texto de este tema es parecido al del #9,
con la diferencia de que la quinta estrofa "la
despedida" no está incluida.

22. THE LITTLE BEAN PLANT

The text is identical to that of #11, except
that the second and fourth verses are
interchanged.

23. GOLDEN SAND

The text is identical to that of #19, except
the fifth verse is omitted.

24. THE WAVES OF THE LAGOON

The text is identical to that of #10, except
the fifth verse is omitted and verses three and
four are reversed.

25. THE GOAT

The text is identical to that of #9, except the
fifth verse with its *despedida* or farewell is
omitted.

CREDITS:

All original recordings made in Mexico City but manufactured in the United States.

EL PERIQUITO (#1), the 4 minute cylinder was recorded in the spring of 1908. All other recordings on this CD were originally issued as 78 RPM discs.

2 - # 21 were probably recorded in the first week of October 1908.

22 - # 25 were recorded on October 12 and 13th, 1908.

Discographical information from Richard K. Spottswood and Cristobal Díaz Ayala.

Cover photo of the Cuarteto Coculense taken from a period record company catalog. Courtesy of Richard K. Spottswood.

Reissue edited, produced, and transferred to digital by Chris Strachwitz.

Production coordinator, Leticia Acela Del Toro.

Original recordings from the collections of Chris Strachwitz, Zac Salem, Ignacio Orozco, Amando Pous, and CENIDIM.

Sound restoration by George Morrow using the NoNoise system.

Cover design by Beth Weil and Dix Bruce.

Photo colorized by Beth Weil.

Booklet and tray card layout and design by M. Rachael Sbuttoni.

Transcriptions of the sones by Hiram Dordelly of CENIDIM.

Translations of the sones by Leticia Del Toro and Jonathan Clark

Translations of Hermes Rafael's essay by Leticia Acela Del Toro and Jonathan Clark, with editing by Chris Strachwitz.

Transcriptions and research co-sponsored by the Centro Nacional de Investigación, Documentación e

Información Musical (CENIDIM), José Antonio Robles Cahero, director. CENIDIM is a division of the Instituto Nacional de Bellas Artes (INBA), an agency of the Mexican government.

Related CD's available on:



Mexico's Pioneer Mariachis - VOL I: Mariachi Coculense	CD 7011
Mexico's Pioneer Mariachis - VOL II: Mariachi Tapatío	CD/C 7012
Mexico's Pioneer Mariachis - VOL III: Mariachi Vargas	CD/C 7015
Sones Huastecos - Los Caimanes y Los Caporales de Pánuco	CD 431
Sones Jarochos - Conjunto Alma Jarocho	CD 354
¡Arriba Tierra Caliente! - Conjunto Alma De Apatzingán	CD 426

For ordering instructions see page 35

Editor's comment:

I wish to thank Jonathan Clark who worked as an active mariachi for over a decade in Mexico City, for his keen interest in the early recordings of this now famous genre and for helping me become aware of it. It was John's aroused curiosity in seeing several of these discs in the collection at CENIDIM and his subsequent questioning me as to whether I had any of them in my collection, which started this project to re-issue them. Dick Spottswood had also mentioned this group's recordings to me and, knowing my aversion towards acoustic discs, had told me that they were indeed interesting and represented possibly some of the earliest authentic recordings of rural Mexican music. I began to gather the best copies available from various collectors and made contact with CENIDIM to get their scholarly help in transcribing these rural poems from the past century which

were not only hard to understand, but filled with names and terminology no longer familiar to the average Spanish speaking person! This project received its final boost when by chance I noticed a cylinder recording by the Cuarteto Coculense in Kurt Nauck's rare record auction catalog and after bidding on it, actually receiving it!

Due to space limitations, we were not able to make this booklet completely bilingual. (The machine stuffing the booklets into the jewel boxes balks at any over 36 pages!) However, CENIDIM may at some future date produce a Spanish language version of this booklet. We also had to forgo any in depth study or analysis of the development and current status of the Mexican *son*. We also leave it for future scholars to perhaps find answers to the following inquiries which we were unable to address. Why did this early mariachi record the same repertoire for

each of the three record companies and why only *sones*? Why did this mariachi vanish from the scene? Was their disappearance related to the fact that they had played for the soon to be despised dictator, Porfirio Díaz, or was it perhaps because some of the new Revolutionary leaders simply preferred another mariachi from Cocula, the mariachi of Cirilo Marmolejo?

In presenting the earliest rural

mariachi recordings of the Cuarteto Coculense on CD, along with the questions that have arisen, we hope to have helped rescue and bring to light a little bit of history. The task of answering the questions we pose, in addition to others, remains in the hands of music lovers, scholars, historians, and anyone who may be inspired to research the enigma of the Cuarteto Coculense.

Chris Strachwitz - 1998

Arhoolie Records - Down Home Music Since 1960

Blues • Cajun • Tex-Mex • Zydeco • Country • Jazz • Regional & World Music

For credit card orders call toll free:

1-888-ARHOOOLIE (1-888-274-6654)

VISIT OUR WEBSITE AT WWW.ARHOOOLIE.COM.

For our complete 120-page illustrated catalog of
CDs, Cassettes, Videos & more, send \$3.00 to:

ARHOOOLIE CATALOG, 10341 San Pablo Avenue, El Cerrito, CA 94530

MEXICO'S PIONEER MARIACHIS-VOL. 4

CUARTETO COCULENSE

The Very First MARIACHI Recordings 1908-1909



Sones Abajeños

- | | |
|------------------------------|------------------------------|
| 1. EL PERIQUITO | 14. EL ZIHUALTECO |
| 2. EL LIMONCITO | 15. EL BECERRERO |
| 3. PETRITA | 16. EL TECOLOTE |
| 4. EL CARRETERO | 17. LA MALAGUEÑA |
| 5. LA GUACAMAYA | 18. EL TEJÓN |
| 6. LA INDITA | 19. ARENITA DE ORO |
| 7. EL AUSENTE | 20. LAS CAMPANITAS |
| 8. LAS ABAJEÑAS | 21. EL ARRIERO |
| 9. EL CHIVO | 22. EL FRIJOLITO |
| 10. LAS OLAS DE
LA LAGUNA | 23. ARENITA DE ORO |
| 11. EL FRIJOLITO | 24. LAS OLAS DE LA
LAGUNA |
| 12. EL CUERVO | 25. EL CHIVO |
| 13. CHAPARRITA | |

DE MI VIDA

© & © 1998 by
Arhoolie Productions, Inc.
10341 San Pablo Avenue
El Cerrito, CA 94530 USA

The selections on this CD represent the earliest sound recordings of mariachi music, and provide a crucial link to our understanding and appreciation of this uniquely Mexican musical tradition. These primitive recordings, made a year before the outbreak of the Mexican Revolution, offer us a small window into an era when mariachi music was still an obscure, regional style.

Re-issue edited, produced, and transferred to digital by Chris Strachwitz

Enclosed 36 page booklet includes complete lyrics of all these Sones (19th century Mexican country songs) in both Spanish and English as well as an introduction by Jonathan Clark and an essay about the Cuarteto Coculense by Mexican historian Hermes Rafael.

File Under: World/Mexico

