

1. **EL SINALOENSE** (son)
Banda Los Guamuchileños de Culiacán
2. **VIVA MI DESGRACIA** (vals)
Banda Los Guamuchileños de Culiacán
3. **EL GUANGO** (polka)
Banda Los Guamuchileños de Culiacán
4. **INGRATO DOLOR** (vals mexicano)
Banda Los Guamuchileños de Culiacán
5. **CULIACÁN** (danzón) Banda Los Guamuchileños de Culiacán
6. **LA INDIA BONITA** (vals) Banda Típica de Mazatlán
7. **ARRIBA SAN MARCOS** (march) Banda Típica de Mazatlán
8. **DOS CON EL ALMA** (danza) Banda Típica de Mazatlán
9. **EL CALLEJERO** (son) Conjunto Mazatlán de Cruz Lizárraga
10. **CABALLO BAYO** (vals ranchero) Banda Sinaloense de El Recodo
11. **LOS PAPAQUIS** (son-huapango/habanera) Banda El Limón
12. **MAZATLÁN** (bolero) Banda El Limón
13. **EL COSTEÑO** (foxtrot/swing) Banda Regional Sinaloa (actually: Banda El Recodo)
14. **MI GUSTO ES** (canción regional) Banda Regional Sinaloa (actually: Banda El Recodo)
15. **QUE MILAGRO CHAPARRITA** (polka) Banda La Costeña
16. **SOBRE LAS OLAS** (vals) Banda Los Mochis de Porfirio Amarillas
17. **LA NIÑA PERDIDA** (vals ranchero) Banda Los Mochis de Porfirio Amarillas
18. **SONORA QUERIDA** (vals) Banda Los Tamazulas de Culiacán
19. **EL QUELITE** (vals) Banda Los Tamazulas de Culiacán
20. **MARCHA ZACATECAS** (march) Banda de Mocorito de Nilo Gallardo
21. **CARMEN** (vals) Banda de Mocorito de Nilo Gallardo
22. **EL NOVILLO DESPUNTADO** (vals ranchero) Banda Los Escamillas
23. **JUAN COLORADO** (son) Banda Los Escamillas
24. **MEXICANO HASTA LAS CACHAS** (canción ranchera)
Banda El Recodo de Cruz Lizárraga, vocal: Hermanas Sarabía



BANDAS SINALOENSES

"MÚSICA TAMBORA"



Las Primeras Grabaciones De La Música De Tambora (1952-1965)



The First Recordings of Tambora
Music from the Mexican State of Sinaloa

BANDAS SINALOENSES - MÚSICA TAMBORA -

by Helena Simonett

The brass band movement of nineteenth-century Europe swept Latin America rapidly as large numbers of migrants settled in the new continent carrying with them as part of their “cultural baggage” the latest fashion in popular music. Thus, brass band music was readily introduced by musically inclined newcomers. On the Mexican west coast, brass and woodwind instruments were being sold by German merchants settling in the port city of Mazatlán. The leading mercantile houses soon established a close-knit network for distributing their industrial products reaching even Sinaloa’s most remote dwellings. During the last quarter of the nineteenth century *bandas* (name for brass bands in Sinaloa) multiplied rapidly and music-making turned into a favorite pastime of the rural male population. While in the mining towns in the foothills of the Sierra and in the coastal cities people of all classes enjoyed the open-air *serenatas* performed by the garrison bands, the inhabitants of the *rancherías* and *pueblos* were largely confined to providing musical entertainment on their own. Inspired by both their rural environment and the repertoire of the military bands, with which the *campesino* (rural) musicians had become acquainted during the revolutionary turmoil of the first two decades of the twentieth century, Sinaloan *banderos* (bandsmen) developed a distinct local repertoire, still evident in these early recordings.

The instrumentation of the early popular bands was quite varied. After the Revolution, however, the line-up in regional bands became more and more standardized. Band membership in Sinaloa averaged from nine to twelve musicians playing clarinets (*requinto*), cornets or trumpets, valved trombones (*barítono* or *saxor grande*), saxhorns (*alto* or *saxor*), commonly called *armonía* or *charcheta*, tuba (*contrabajo*, *bajo de pecho* or *tuba*), snare drum (*redoblante* or *tarola*), and *tambora*, a double-headed bass drum with attached cymbals. While the brass and reed instruments were imported from Europe, the drums were manufactured locally. The body of the *tambora* was made of wood; goat skin was used for the membranes, which were tied and adjusted with *mecate* (maguey cord) strings. Placed on a wooden rack, the *tambora* was played with a soft-ended wooden stick. In the other hand, the

drummer held a cymbal with which he struck its counterpart that was attached on the top of his drum. The *tarola* was made with the same material as the *tambora* and played with two wooden sticks. Sinaloa’s specific combination of brass, woodwind, and percussion was named after its signature instrument which provided both the booming beat and the brilliant clashing accent to its music: “tambora” – a term still used today synonymously with *banda* (*sinaloense*).

The developing radio, film and recording industries of the early 1930s revolutionized Mexico’s musical world. Corresponding with the kind of national ideology propagated by the new government, “folk music” emerged as a major trend. Mexico City had already lured some musicians from the rural central plateau during the Revolution, as documented in the Arhoolie

compilations of Mexico's Pioneer Mariachis, but the emerging mass culture industry, centered in the capital, attracted legions of musicians from all regions in search of work and, maybe, of fame. The capital's inclination for genteel music found the stringed instruments of the mariachi ensembles well suited to express national pride. In the 1930s, mariachi bands became the preferred musical accompaniment for Mexico's famous singing actors and were featured in countless *comedias rancheras*, one of the most popular and enduring genres of Mexican cinema. Although almost every major city had its municipal brass band or "banda de policía," no one had yet heard of or cared about Sinaloa banda music in what the state and the mass media had propagated as "Mexico's national culture."

In the provinces in the meantime, the *serenatas* had fallen out of fashion

as the affluent classes began to pursue other leisure activities offered by modern city life. Banda's boisterous and booming beat, increasingly despised and even marginalized by the well-to-do urbanites who developed new musical tastes and habits, continued to be heard in the musical centers of the working class, in the *cantinas* and at popular outdoor celebrations. In the countryside, semi-professional village bandas also remained a vital element of popular culture performing at all kinds of traditional observances.

The "discovery" of banda music by Mexico's recording industry in the early 1950s and the small black disc as tangible proof of its social respectability sparked a new interest and pride in "one's own regional music" among upper-middle-class Sinaloa urbanites. Soon, bandas moved from the *cantinas* and billiard saloons into the elite dance halls. The

musicians' ability to adapt to a new environment and to acquire a new, more cosmopolitan, repertoire constituted the key to upward mobility and success. A more polished and precise playing style was aspired to, and note-reading skills became more important for professional musicians. In short, after the release and success of the first commercial banda recordings, emerging economic aspirations changed traditional modes of music making in urban Sinaloa as musicians began to adapt their performance to sight as well as to sound.

While American firms had made the very first recordings of Mexican music in Mexico City during the first decade of the twentieth century, the Mexican Revolution forced them to abandon their activities by 1910. With the end of World War I, however, the American firms were finding plenty of Mexican music just

north of the border. Recording activities became especially far-ranging with the general introduction of the electrical recording process in 1926 and the economic good times of the late 1920s (as is well documented by Arhoolie's Mexican-American Border Music series). However, most regional and rural Mexican traditions, including those of the northwestern regions, were neglected, shunned or overlooked by the U.S. firms.

In revolution-ravaged Mexico the local recording industry did not get started until Peerless Records was incorporated on August 14, 1933, after acquiring several very small local firms. Two years later, in August 1935, RCA Victor started pressing records followed, finally, by Columbia in 1946. Until those dates, all records sold in Mexico were imported. The relatively late recordings of banda music, especially in contrast to mariachi music, is but

one indicator of how isolated the country's northwestern states were. The rugged mountain chain of the Sierra Madre Occidental was a natural barrier inhibiting lively cultural exchange between the center and the periphery; but more importantly, Sinaloans' fondness for loud and boisterous music was not shared by Mexicans from the center. We must also keep in mind that Mexico's early record industry mainly served the tastes of the middle and upper classes since only they had the means to purchase the players and discs. This changed in the 1940s when large numbers of rural Mexicans came to work in the fields of the U.S. during World War II and earned enough to bring back records of Mexican vernacular music and the machines on which to play them.

The lack of earlier recordings, unfortunately, makes it impossible for us to know how banda music had

sounded in the early 1900s — though, according to older *banderos*, new dance rhythms such as the tango, the foxtrot and the Charleston had been incorporated without breaking from earlier traditions. On the other hand, the lack of recordings and commercialization also preserved a variety of local styles until very recently. Differences in performing style may include: variations and semi-improvisational style of playing, phrasing, vibrato, sustaining an even tone, pitch inflection, arrangements, preferences for particular tone colors, dynamics, rhythmic variations, and so forth.

Stylistic differences between central and southern Sinaloa, for example, are apparent when listening to Culiacán's Banda Los Guamuchileños and Banda Los Tamazulas (#4 "Ingrato dolor" and #18 "Sonora querida") and to Mazatlán's Banda El Recodo (#10 "Caballo bayo"): while bandas in

Culiacán played in a syncopated manner delaying the last beat of a 3/4 meter, Mazatlán's bandas played strictly on time. When bandleader Cruz Lizárraga (1918-95) introduced his jazzy clarinet playing style (heard best on the conjunto selection #9 "El callejero") and upbeat tempo (#24 "Mexicano hasta las cachas"), he was much criticized by his "sophisticated" northern peers for his plebeian "rancho" style — hence Cruz's nickname "El Bronco" ("The Unpolished"). Indeed, the presence of the Banda del Estado in the capital of the state with its bandmasters who had trained generations of bandsmen in *solfeo* (musical notation) and in arranged semi-classical and military repertoires in the late nineteenth and early twentieth centuries, Culiacán's banda musicians were considered "more educated and refined" than the village musicians who worked in the port city and were exposed to all kinds

of foreign musics. Musical notation, however, never came to dominate musical practice. Most *banderos* learned, and continue to learn, the repertoire by playing-by-ear only. A good musical memory and the ability to recreate melodies or, depending on the instrument, to play *ad libitum* to support the melodic lines have always been crucial within this dominantly oral-aural musical tradition. Note-reading can be taught, but tradition has to be learned by experiencing and by internalizing musical style and conventions.

Banda has a distinct sonic character, which is usually referred to as *sabor sinaloense* (Sinaloan flavor). This character results from the contrast of clarinet and brass timbres; from the juxtaposition of playing by the whole band versus the instrument groups of the front line (trumpets, trombones, and clarinets); and from the improvisation of counter-melodies

on one of the front-line instruments. There is a strong emphasis on volume and pulse. Dynamics is mainly generated by the alternation of tutti and soli sections. Traditional folk genres rarely aimed at showing off the virtuosity of skillful individual musicians. Thus, soloist improvisation was not germane to "plebeian" musical practice, which had a rather equalitarian quality. While featuring of soloists had been popularized by proficient bandmasters who composed new pieces for their bandas in either concert-band or salon-music style, the improvisatory element was probably introduced by jazz-band musicians after the Revolution. Mazatlán's *banderos* played in jazz bands as early as 1920. Most professional musicians of the time were very flexible: they would play in bandas, jazz bands and *orquestas* alike. While nurtured

by their local traditions, musicians adopted new and foreign music styles as they were brought to the province – first by traveling musicians on the ocean highway and later via shellac discs.

Música Bailable: Music for Dancing

Imported by the newcomers from the Old Continent who established themselves in Sinaloa in the second half of the nineteenth century, European musical and dance vogues quickly spread and took roots with the mestizo population. Soon, local variations of the most popular European dance rhythms in 3/4 and 2/4 meter emerged: most prominently, as witnessed by this CD compilation, the waltz and the polka. Alternating between slow and fast tempo, the *vals ranchero* is a highly exciting dance (#2 "Viva mi desgracia"; #4 "Ingrato

dolor"; #10 "Caballo bayo"). Its popularity has endured throughout the twentieth century.

Like other regional ensembles, bandas have also incorporated the Viennese-style waltzes created by Mexico's romantic composers, such as "Sobre las olas" (#16) by Juventino Rosas (1868-94), undoubtedly the most popular of all Mexican waltzes. Many tunes in 3/4 meter composed for banda are modeled after the European salon dances of the romantic nineteenth century. "La india bonita" (#6) and "El Quelite" (#19), two *valse*s composed by Francisco Terríquez from the village of La Noria, have become banda standards. Terríquez was leading Banda El Quelite, the most prolific village band working in and around Mazatlán in the late 1800s and the first to be acknowledged by name in Mazatlán's daily newspaper. Originally composed and performed as strictly

instrumental tunes, many of the selections heard here have since been given lyrics. One of the best-known poets is the Sinaloan ranchera singer Luis Pérez Meza, "El Trovador del Campo" (1918-81), who not only put lyrics to old tunes, but registered many songs in his name, including the popular song "Mi gusto es" (#14). In the last sixty years, this has become common practice and makes it difficult, if not impossible, to determine the original authorship of a composition.

There are a number of traditional tunes with cultural meanings or markers known only to the community: most notably those instrumental pieces which stir up emotions and challenge a man when requested by an opponent. The polka "El guango" (#3), for example, may be used to ridicule a rival's manliness in public, for its underlying lyrics employ *doble sentido* (double

entendre): “me queda guango el pantalón” (“my pants go loose”). The meaning of such tunes is of course understood without the use of lyrics.

A large body of the traditional banda repertoire consists of marches. Like their European counterparts, these rather simple compositions consist of regularly phrased melodic lines of 16 measures underscored by the strong, steady beat of the *tambora*. The introductory fanfare of the popular “Marcha Zacatecas” (#20) alludes to the military genre, but soon turns into a highly danceable tune. As often with marches, a lyric trio alternates with the march proper. The genre was much in vogue among rural audiences, and local *banderos* continued to compose marches well into the twentieth century: trombonist Carlos Lizárraga Osuna recorded his march “Arriba San Marcos” (#7) with fellow musicians from the village El Recodo in 1952.

Local tunes often sound as if composed and/or arranged by musicians trained in a military band, and *tarola* rolls embellish *vales*, *danzas* and *marchas* alike (#17 “La niña perdida”; #21 “Carmen”).

The Cuban *danzón* was introduced to Mexico’s east coast around the turn of the century. It conquered the capital in the 1920s and entered the repertoire of Sinaloan bandas in the 1930s. The *danzón* “Culiacán” (#5) was composed in 1935 by Enrique Sánchez Alonso, known as “El Negro” (“Black Smoke”) (1916-), to cheer up Culiacán’s baseball team during the games against the rivaling Mazatlán team. The athletes from the port city would bring along the Orquesta de Manuel Gallardo to play “Mazatlán” (#12), a bolero by Gabriel Ruiz. To interpret dance music of Caribbean origin, the rhythm section was reinforced by “tropical” percussion instruments

(*bongos*, *güiros*, and *claves*) and the brass was muted, thus transforming the village *tambora* into a modern, urban *banda-orquesta*.

While Sinaloan nationalists repeatedly denounced foreign music invasions, Yankee sounds in particular, local *banderos* responded to fashions from abroad by not only incorporating the new dance rhythms into their own repertoire but also by adapting older regional material: the *son* “El costeño” (#13), played by Banda El Recodo as a foxtrot in swing style, is exemplary for such an *imitación gringa*. Early interest in foreign rhythms is apparent in some of Sinaloa’s oldest tunes, such as “Los papaquis” (#11), known in Mazatlán since around the mid-1800s. Formerly a *pastorela*, “Los papaquis” was played in an alternating *son* (*huapango*)-*habanera* rhythm during carnival to stir up rivaling gangs.

Late “Early Recordings”

Geographically on the periphery and culturally marginalized, the place of banda in Mexico’s musical history has never been acknowledged. Thus, little or nothing is known about the circumstances under which these early recordings were actually made. In some cases, Mexico City-based companies would send their portable equipment to record local musicians at makeshift studios at a local hotel, or they used the facility of a local radio station that had experience broadcasting regional music. The masters (by this time mostly on reel-to-reel tape) were sent to the capital and processed for release on discs, of which a few copies made it back to the musicians. (The masters of the 1952 session were probably still cut on acetate discs.) *Banderos* were paid a small amount per recording session with no royalties. They had little control over the repertoire to be

recorded or over how their music was to be marketed. At the discretion of the recording companies, the music from Sinaloa – since it was largely unknown to audiences outside the northwestern states – was often released and promoted under fictitious or generic names that sounded appealing to a general Mexican and international audience. For example: Banda Típica de Mazatlán and Banda Regional Sinaloa. In fact, both bandas featured mainly musicians from the village of El Recodo, the former headed by trombonist Carlos Lizárraga Osuna and the latter by clarinetist Cruz Lizárraga Lizárraga.¹ Village bandas had always been identified with their

particular locality, and bandas in the cities retained a strong sense of community identity and loyalty to the village of origin. Thus, half a century later, musicians still feel betrayed by not having been given proper credit and refer to such practice as *piratería* – a practice which unfortunately continues to this day.

Lacking a proper studio, recordings in Mazatlán were made in dance clubs whose walls were covered with blankets to minimize sound resonance. The sessions were improvised and spontaneous; the tunes were usually played just once. This seems to have been a common practice, even in the capital when

musicians, were invited to the companies own recording studios.

The first Sinaloan banda that recorded in Mexico City was Banda Los Guamuchileños whose musicians hailed from the village of Guamúchil and had established themselves in Culiacán in the 1940s (note: cover photo, 1947). This first recording happened for a very special reason. The banda was brought to Mexico City in September 1952 by a Sinaloan politician to support General Miguel Henríquez Guzmán in his campaign for the presidency of the Republic. The record company's artistic director, the Sinaloan Mariano Rivera Conde, took the opportunity of the musicians' presence in the capital to record four sides. Shortly after the successful release of Los Guamuchileños' first disc in the capital, a rival firm brought its portable equipment to Culiacán and recorded twenty-some pieces in a specially arranged room at the

university (#1-#5). (Unfortunately we could not find copies of the banda's first releases.) Despite the apparent success of the records and the banda's subsequent extensive traveling, Los Guamuchileños disbanded in 1958.

Although Mexico's main record companies showed some interest in issuing regional musics, it took another two years before a second Sinaloan banda made it to a major firm's studio: Banda El Recodo. Rivera Conde had asked Gabriel R. Osuna, who stemmed from the same village, La Noria, to recommend a banda. Osuna, who later became municipal president of Mazatlán and a very influential man, chose the band of his *compadre* Cruz Lizárraga. A third firm had recorded the musicians that same year in Mazatlán, but released the records under the generic name of "Banda Regional Sinaloa." Among these recordings was the *canción regional* "Mi gusto es" (#14),

1 – Despite their same last name, the two bandleaders were not related. In the mid-1900s, the city of Mazatlán was overrun with bandas. Thus the Musicians' Union of Mazatlán did not allow Cruz Lizárraga to form a new banda. Although present at the time of the recording session (#6-#8), Cruz only played with his conjunto (#9), while Carlos performed in both formations. This is insofar noteworthy as there are only two clarinets to be heard on the banda recordings: one of them is Cruz's cousin Francisco "Chico" Herrera, who grew up as an orphan in El Recodo and later in El Bajío after his father, leader of El Recodo's village band in the early 1900s, was shot and killed by a patron in 1926.

interpreted by Eduardo del Campo, the artistic name of Darío Osuna, son of Gabriel R. Osuna. He was the first singer to record with Banda El Recodo. The other vocal selection on this compilation, the *canCIÓN ranchera* "Mexicano hasta las cachas" (#24) interpreted by Las Hermanas Sarabia, was issued on an LP entitled "I invite you to Mazatlán." This song was recorded in an improvised "studio" in Mazatlán with equipment belonging to Discos Tambora, an independent local label recording primarily commercial banda music. Owned and operated by José Vicente Laveaga (who often used the pseudonym of Vicente Lefart to register sound material in his name), Discos Tambora arranged for a major national label to press and distribute the record from Mexico City. After Rivera Conde's death, the label's interest in Sinaloa's regional music vanished, and Banda El Recodo began to record locally with

Discos Tambora. They later resumed recording with the major label in the mid-1960s and soon after launched a long-play disc accompanying the internationally acclaimed ranchera singer José Alfredo Jiménez. Although this LP boosted Banda El Recodo, most bandas continued to be purely instrumental ensembles and only rarely would accompany vocalists. Even local singers such as the sisters Conchita and Marisa Sarabia from Mazatlán preferred to record with *trios* and *cuartetos*. Yet, in some way, these rare vocal renditions foreshadowed banda's growing acceptance and popularity in the U.S. in the 1990s when the music crossed borders and eventually entered the circuit of commercial popular mass music. Today's transnational bandas feature either one lead singer or a duo, and their music is primarily vocal music comprising slow boleros and fast cumbia rhythms.

Despite the international attention banda music is enjoying nowadays, many *banderos* are content to perform locally; and in the opinion of many, they are musically more skillful than the commercialized, transnational bandas. Selections #22-23, contemporary interpretations of the *vals ranchero* "El novillo despuntado" and the *son* "Juan Colorado" by Banda Los Escamillas, are examples of the continuation of traditional practice. Half a century ago, Banda Los Escamillas was, next to Banda El Recodo, considered the finest band in Mazatlán. In fact, Cruz Lizárraga used to recruit new members for his band from Los Escamillas. Contrary to Lizárraga who decided to pursue a commercial career, Los Escamillas, under the leadership of José Luis "El Indio" Ramírez (*tamborista* of Banda El Recodo in the 1960s) remained in Mazatlán where they continued to play for a local public. Younger family

members of several *banderos*, including Ramírez's son, are today being introduced into the tradition, learning piece by piece the old repertoire — the core of Sinaloa's popular music that has accumulated over the course of one and a half centuries. The young musicians of the commercially oriented bandas on the other hand lack this vital experience as they only learn the hits of the day without internalizing the local musical style and without experiencing the tradition. Although Banda Los Escamillas has expanded its rhythm section by including a modern drum set, the wide range of tone colors so typical for *banda sinaloense* is maintained: blusters of brass contrast nicely with the lyric tonal quality of the clarinet, to whose hauntingly beautiful melody the trombonist answers with an improvised counter-melody — a rich sonic fabric supported by the strong, characteristic pulse of the *tambora*.

SONG LYRICS

14

MI GUSTO ES

WHAT I LIKE

Mi gusto es, ¿y quién me lo quitará?
solamente Dios del cielo me lo quita.

Mi gusto es el amarte, jovencita,
el amarte, jovencita, pero no olvidarte a ti.

Mi gusto es, ¿y quién me lo quitará?
solamente Dios del cielo me lo quita.
Pero jovencita, yo he de seguirte amando,
topen eso, topen eso que yo olvidarte a ti.

What I like, and who else could take it away
than God in heaven?

What I like is to love you, my girl,
to love you, my girl, and not to forget you.

What I like, and who else could take it away
than God in heaven?
But you, my girl, I always have to love you,
take a bed, take a bed that I never forget you.

24 MEXICANO HASTA LAS CACHAS

Voy a cantar con el alma
esta canción mexicana,
pa' cantarle a mis hermanos
que están en tierras lejanas
del otro lado del Bravo,
en California y en Tejas,
Nueva York y otras andadas,
Chicago y otros estados
de la Unión Americana.

Por eso grito con alma
desde esta tierra dorada,
allá les doy un fuerte abrazo,
Mexicano hasta las cachas.

MEXICAN UP TO THE HILT

I will sing with heart
this Mexican song,
I will sing it for my brothers
who are in foreign lands
across the [Río] Bravo,
in California and in Texas,
New York and other places,
Chicago and other states
of the United States.

That's why I shout with heart
from this golden land
I give you a thick hug,
Mexican up to the hilt!

Acknowledgments

With only a few *banderos* left to verify certain facts, any inquiry into the history of recording in the province is made difficult. Thus, my sincere thanks go to Isidoro "Chilolo" Ramírez Sánchez and Germán Lizárraga for sharing their memories and for sitting together and listening to these old recordings. I would also like to express my gratitude to Teodoro Ramírez Pereda, Francisco "Chico" Herrera, and the "old generation" of *banderos* who helped to make it possible for us to enjoy these jewels of early banda recordings.

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Cover Photo: Banda Los Guamuchileños, 1947 (with patron seated, a merchant from Culiacán). Courtesy of Teodoro Ramírez.

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1. **EL SINALOENSE** (Son)
(Severiano Briseño) **Banda Los
Guamuchileños de Culiacán**
(mid 1953: Mex-3019/3030-C)

2. **VIVA MI DESGRACIA** (Vals)
(Francisco Cárdenas) **Banda Los
Guamuchileños de Culiacán**
(mid 1953: Mex-3022/3408-C)

3. **EL GUANGO** (Polka) (DAR)
**Banda Los Guamuchileños de
Culiacán** (mid 1953: Mex-3020/3030-C)

4. **INGRATO DOLOR** (Vals) (DAR)
**Banda Los Guamuchileños de
Culiacán** (mid 1953: Mex-3023-1/3088-C)

5. **CULIACÁN** (Danzón)
(Enrique Sánchez Alonso) **Banda Los
Guamuchileños de Culiacán**
(mid 1953: Mex-3028/3047-C)

6. **LA INDIA BONITA** (Vals)
(Francisco Terríquez) **Banda Típica de
Mazatlán** (ca.1951/1952: Mex-2281/2548-C)

7. **ARRIBA SAN MARCOS**
(Marcha) (Carlos Lizárraga Osuna) **Banda
Típica de Mazatlán** (ca.1951/1952:
Mex-2283/2558-C)

8. **DOS CON EL ALMA** (Danza)
(DAR) **Banda Típica de
Mazatlán** (ca.1951/1952: Mex-2282/2558-C)

9. **EL CALLEJERO** (Son) (DAR)
**Conjunto Mazatlán de Cruz
Lizárraga** (ca.1951/52: Mex-2280/2548-C)

10. **CABALLO BAYO** (Vals) (DAR)
**Banda Sinaloense de El
Recodo** (ca. 1953: M-094678/V70-9476)

11. **LOS PAPAQUIS** (Carnival tune: Son
Huapango-Habanera) (DAR) **BANDA EL
LIMÓN** (early 1954: 12356-54/P4386)

12. **MAZATLÁN** (Bolero) (Gabriel Ruiz)
Banda El Limón
(early 1954: 12354-54/P4386)

13. **EL COSTEÑO** (Foxtrot-Son) (DAR)
Banda Regional Sinaloa (actually:
Banda El Recodo) (late 1954: 12662-54/P4452)

14. **MI GUSTO ES** (Canción) (D. Velarde -
Samuel M. Lozano - Luis Pérez Meza) **Banda
Regional Sinaloa** (actually: Banda El
Recodo), vocal: Eduardo Del Campo
(Darío Osuna) (late 1954: 12664-54/P4452)

15. **QUE MILAGRO
CHAPARRITA** (Polka)
(arr. Ramón López Alvarado) **BANDA LA
COSTEÑA** (ca. 1964: Co)

16. **SOBRE LAS OLAS** (Vals) (Juventino
Rosas) **BANDA LOS MOCHIS DE
PORFIRIO AMARILLAS** (ca. 1964: Co)

17. **LA NIÑA PERDIDA** (Vals)
Ranchero) (DAR) **Banda Los Mochis
de Porfirio Amarillas** (early 1950s:
M-1206/M2559)

18. **SONORA QUERIDA** (Vals)
(Pedro J. González) **Banda Los
Tamazulas de Culiacán** (early
1950s: BT-105-2/Az5207)

19. **EL QUELITE** (Vals) (Francisco Terríquez)
**Banda Los Tamazulas de
Culiacán** (early 1950s: BT-108/Az5214)

20. **MARCHA ZACATECAS**
(Marcha) (Enrique Mora)
**Banda de Mocorito de Nilo
Gallardo** (early 1950s: C-1005/Cny132)

21. **CARMEN** (Vals) (DAR)
**Banda de Mocorito de Nilo
Gallardo** (early 1950s: C-1004/Cny132)

22. **EL NOVILLO
DESPUNTADO** (Vals Ranchero)
(Ernesto Rubio) **Banda Los
Escamillas** (1990s: band's own CD)

23. **JUAN COLORADO** (Son)
(Felipe Bermejo - A. Esparza Oteo)
Banda Los Escamillas
(1990s: band's own CD)

24. **MEXICANO HASTA LAS
CACHAS** (Canción Ranchera)
(Cortázar - Esperón) **Banda El Recodo
de Cruz Lizárraga**, vocal: Las
Hermanas Sarabia (ca. 1965: VLP)

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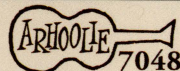
BANDAS SINALOENSES

"MÚSICA TAMBORA"

1. **EL SINALOENSE** (son) Banda Los Guamuchileños de Culiacán
2. **VIVA MI DESGRACIA** (vals) Banda Los Guamuchileños de Culiacán
3. **EL GUANGO** (polka) Banda Los Guamuchileños de Culiacán
4. **INGRATO DOLOR** (vals mexicano) Banda Los Guamuchileños de Culiacán
5. **CULIACÁN** (danzón) Banda Los Guamuchileños de Culiacán
6. **LA INDIA BONITA** (vals) Banda Típica de Mazatlán
7. **ARRIBA SAN MARCOS** (march) Banda Típica de Mazatlán
8. **DOS CON EL ALMA** (danza) Banda Típica de Mazatlán
9. **EL CALLEJERO** (son) Conjunto Mazatlán de Cruz Lizárraga
10. **CABALLO BAYO** (vals ranchero) Banda Sinaloense de El Recodo
11. **LOS PAPAQUIS** (son-huapango/habanera) Banda El Limón
12. **MAZATLÁN** (bolero) Banda El Limón
13. **EL COSTEÑO** (foxtrot/swing) Banda Regional Sinaloa (actually: Banda El Recodo)
14. **MI GUSTO ES** (canción regional) Banda Regional Sinaloa (actually: Banda El Recodo)
15. **QUE MILAGRO CHAPARRITA** (polka) Banda La Costeña
16. **SOBRE LAS OLAS** (vals) Banda Los Mochis de Porfirio Amarillas
17. **LA NIÑA PERDIDA** (vals ranchero) Banda Los Mochis de Porfirio Amarillas
18. **SONORA QUERIDA** (vals) Banda Los Tamazulas de Culiacán
19. **EL QUELITE** (vals) Banda Los Tamazulas de Culiacán
20. **MARCHA ZACATECAS** (march) Banda de Mocorito de Nilo Gallardo
21. **CARMEN** (vals) Banda de Mocorito de Nilo Gallardo
22. **EL NOVILLO DESPUNTADO** (vals ranchero) Banda Los Escamillas
23. **JUAN COLORADO** (son) Banda Los Escamillas
24. **MEXICANO HASTA LAS CACHAS** (canción ranchera) Banda El Recodo de Cruz Lizárraga

**Las Primeras
Grabaciones De La
Música De Tambora
(1952-1965)**

**The First Recordings
of Mexico's Tambora
Music from the
State of Sinaloa**



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