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Sones of Mexico

by Trio Aguillillas

FW 6815

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Songs of Mexico

FW6815 (FP15) SONGS OF MEXICO by the Trio
Aquilillas, recorded in Mexico. Songs of: Huasteca;
La Patenera. Michoacan; La Media Calendria, El
Gusto Planeco, Guerrero, La Malaguena. Veracruz;
El Casabel, Engano. Notes.

Illustrated Notes are Inside Pocket

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SONES OF MEXICO

Sung by TRIO AGUILILLAS

INTRODUCTION AND NOTES ON THE RECORDINGS BY JOSEPH HELLNER

The recordings were made possible through the cooperation of the American Philosophical Society.



1.

IN ORDER TO UNDERSTAND SOMETHING OF THE COMPLEX NATURE OF MEXICAN MUSIC TODAY, ONE MUST BRING TO MIND CERTAIN HISTORICAL FACTS WHICH SHARPLY DIFFERENTIATE THE GROWTH OF THE MEXICAN (AND OTHER LATIN AMERICAN) PEOPLES FROM THEIR NEIGHBORS NORTH OF THE RIO GRANDE. THE BULK OF THE FIRST SPANISH SETTLERS DIDN'T COME TO THE NEW WORLD TO SETTLE; THEY CAME TO GET AS RICH AS FAST AS THEY COULD, INTENDING TO RETURN TO SPAIN

SOONER OR LATER TO ENJOY THE FRUITS OF THEIR PLUNDER. THE EXCEPTION TO THIS WAS AN ALWAYS SMALL BUT HEROIC GROUP OF FRAILES WHO FOUGHT A GALLANT BUT ON THE WHOLE LOSING BATTLE FOR THE RIGHTS OF THE NATIVES, DURING VARIOUS EPOCHS OF THE COLONY'S EXISTENCE. THE SPANIARDS, IN CONTRAST TO THE ENGLISH AND FRENCH IN NORTH AMERICA, DIDN'T BRING THEIR FAMILIES, SO THAT THE FORMATION OF THE MESTIZO (SPANISH AND INDIAN) ELEMENT BEGAN ALMOST IMMEDIATELY, TODAY FORMING MORE OR LESS THREE QUARTERS OF THE POPULATION OF MEXICO. ALTHOUGH THE NATIVES - AMONG MANY INDIAN GROUPS THEN EXISTENT, THE AZTECS HAD THE HIGHEST CULTURAL LEVEL WHEN THE SPANISH ARRIVED - WERE FORCIBLY DEPRIVED OF MOST OF THEIR OWN CULTURE, THE VIGOR OF THIS PLUS THE RACIAL MIXTURE OF SO MANY NATIVES WITH SPANIARDS COULD NOT FAIL TO LEAVE ITS MARK CULTURALLY, ALTHOUGH NOT ALWAYS IN OBVIOUS WAYS. NATURALLY THE RICHER POSSIBILITIES OF HARMONY AND RANGE OFFERED BY THE NEW INSTRUMENTS BROUGHT BY THE SPANIARDS (THE GUITAR, CHIRIMIA, VIOLIN, ETC.) IMPRESSED THE NATIVE MUSICIANS, AND AS A BY-PRODUCT OF THIS ATTRACTION FOR THE NOVEL PLUS THE RACIAL ADMIXTURE WHICH FROM THE BEGINNING TOOK PLACE ON SO GREAT A SCALE, THE MESTIZA MUSIC BEGAN TO DEVELOP EVEN A RELATIVELY SHORT TIME AFTER CORTEZ' CONQUEST OF THE LAND OF HUITZILOPOCHTLI. TODAY, MORE THAN FOUR CENTURIES AFTER, THE SPANISH ROOTS CAN CLEARLY BE RECOGNIZED IN MOST OF THE SONGS AND DANCES THAT DO NOT PRESERVE AN OUTRIGHT INDIAN CHARACTER, BUT THIS MUSIC CANNOT ANY LONGER BE CALLED SPANISH. IT HAS BEEN SUBTLY BUT PROFOUNDLY TRANSFORMED, ACCOMMODATING ITS EXPRESSION TO THE CHARACTER OF THE PEOPLE AND TERRAIN OF EACH REGION. IN OAXACA AND THE ISTHMUS OF TEHUANTEPEC IT HAS SOFTENED AND SWEETENED TO AN AGREEABLY SENTIMENTAL NOSTALGIA AS TYPIFIED BY THE WELL-KNOWN "LA LLORONA". IN THE TIERRA CALIENTE OF

MICHOACAN AND JALISCO REGIONS ITS SONES HAVE FLOWED IN A WONDERFULLY POLYPHONIC REGIONAL EXPRESSION WHOSE VERSES HAVE EVEN SHARPENED THE PICA-RESQUE AND COLORFUL POPULAR POESY BROUGHT FROM SPAIN. IN THE REGION KNOWN AS LA HUASTECA, WHICH INCLUDES PARTS OF FIVE NORTHEASTERN STATES, THE FALSETTI SINGING, HEARD AS AN ARAB HERITAGE IN CERTAIN PARTS OF SPAIN, HAS BEEN TRANSFORMED BY NATIVE INSTINCT AND TASTE INTO A SPECIAL STYLE OF CANTO UNIQUE IN THE ANNALS OF FOLKMUSIC - A STYLE WHICH DEVELOPS A SUSTAINED EMOTIONAL POWER WHICH IS FULLY COMPLEMENTED BY THE MARVELOUS VIOLIN AND JARANA INTERLUDES WHICH FORM A BACKGROUND FOR THE ZAPATEADO DANCING THAT FORMS THE CENTRAL ATTRACTION OF THESE DANCE-SONGS. IN VERACRUZ, AS IN PARTS OF GUERRERO, MICHOACAN AND TABASCO, THE HARP IS STILL EXTENSIVELY USED, AND THE MUSIC ALL ALONG THIS GULF COAST HAS DEVELOPED AN ENORMOUS COMPLEXITY, WITH HARP, JARANAS, GUITARS AND SOMETIMES OTHER STRINGED INSTRUMENTS, FORMING A RHYTHMIC COUNTERPOINT THAT TAKES MANY LISTENERS TO APPRECIATE IN ALL ITS BEAUTY AND PRECISION. YUCATAN HAS ITS OWN STYLE OF MESTIZO MUSIC, SENTIMENTAL AND GRACIOUS SONGS CONTRASTED BY A VIGOROUS REGIONAL DANCE KNOWN AS THE JARANA (NOT TO BE CONFUSED WITH THE INSTRUMENT WHICH BEARS THE SAME NAME), WHICH ALWAYS INCLUDES A FUNNY SPOKEN VERSE - WITHOUT MUSIC - IN THE MIDDLE OF EACH MUSICAL NUMBER, CALLED BOMBA, AND PLAYED BY AN ORCHESTRA THAT SOUNDS A GOOD DEAL LIKE A SMALL-TOWN U.S. MILITARY BAND. THE CENTRAL STATES: MORELOS AND PUEBLA, AS THE NORTH CHIHUAHUA AND SONORA, HAVE CONSERVED A GOODLY NUMBER OF OLD SPANISH ROMANCES, CHANGING THEM TO FIT THE EMOTIONAL AND MUSICAL NEEDS OF THE PEOPLE. OVER THIS TRADITION HAVE DEVELOPED COUNTLESS CORRIDOS - HISTORICAL SONGS THAT TELL OF TRIVIAL AND GREAT HAPPENINGS IN COMMUNITY AND NATIONAL LIFE - WHICH HAVE GREATLY BOLSTERED THE SENSE OF NATIONAL CULTURAL INTEGRITY. IN ALL THESE AND MANY MORE REGIONAL MESTIZO STYLES OF MUSICAL EXPRESSION WHICH ARE FOUND TODAY IN MEXICO, CAN BE RECOGNIZED CLEARLY THE SPANISH SOURCE, SOMETIMES IMPORTED INDIRECT-

LY SUCH AS IN THE CHILENAS -BROUGHT BY CHILEAN SAILORS YEARS AGO TO THE COAST OF GUERRERO AND OAXACA; THE COLOMBIANAS AND BAMBUCOS HEARD IN YUCATAN AND MOST OF THE EXTREME SOUTH, BUT WHOSE STYLE ORIGINATED IN COLOMBIA; AND THE BOLEROS AND GUAJIRAS IMPORTED FROM CUBA (THE FORMER STYLE NOW BEING A CITY FAVORITE IN ALL THE JUKE-BOXES AND RADIO PROGRAMS, IN A CONVENTIONALIZED AND SHOPHISTICATED FORM, OF COURSE). BUT, AS WE HAVE SAID IN THE BEGINNING, IN SPITE OF THE CLEARLY SPANISH ORIGIN OF THE GREATER PART OF THE WORDS AND MUSIC OF MEXICO'S MESTIZO MUSICAL EXPRESSION, TIME AND THE FRESH AND VIGOROUS TALENT OF THIS PEOPLE STILL BEING REFORMED IN NEW CULTURAL PATTERNS, HAS MADE THIS MUSIC MEXICO'S OWN, AS A FEW MOMENTS LISTENING TO THE ACCOMPANYING RECORDS WILL CONFIRM.

BEFORE DESCRIBING THE SONGS AND DANCES PRESENTED IN THIS COLLECTION IT MIGHT BE WELL TO THROW A LITTLE LIGHT ON SOME OF THE TERMS USED - TERMS WHICH ARE USED IN SPANISH AS THERE ARE NO EQUIVALENTS IN ENGLISH. SINCE IT IS IMPOSSIBLE TO INCLUDE EVEN THE MOST RUDIMENTARY CROSS-SECTION OF MEXICAN MUSIC IN SO SMALL A COLLECTION AS THIS FIRST ALBUM, IT HAS SEEMED WORTHWHILE TO THIS COLLECTOR TO INCLUDE VARIOUS EXAMPLES OF THE MUSICAL FORM WHICH HAS DEVELOPED A REALLY NATIONAL MUSICAL IDIOM MORE THAN ANY OTHER EXCEPT, PERHAPS THE CORRIDO, WHICH IS MUCH LESS INTERESTING IN ITS MUSICAL AND LITERARY CONTENT. WE REFER TO THE SON, USUALLY FOR DANCING, BUT MORE RECENTLY ITS RHYTHM HAS ALSO BEEN USED FOR SONGS NOT INTENDED FOR DANCING. THE SON IS IMPOSSIBLE TO DESCRIBE PRECISELY (IT SHOULD NOT BE CONFUSED WITH CARIBBEAN SONES WHICH OFTEN SHOW A STRONGLY AFRICAN CHARACTER), SINCE IT HAS SO MANY REGIONAL VARIATIONS IN MEXICO. IT IS USUALLY PLAYED IN 3/4 OR 6/8 TIME, THOUGH THERE ARE SONES IN 2/4 AND 4/4 TIME, ESPECIALLY SOME OF THOSE WITH MARKED INDIAN FLAVOR, SUCH AS LOS APACHES, LOS VAQUEROS, ETC. ALMOST EVERY REGION OF MEXICO HAS ITS SONES, OFTEN WITH NAMES ONLY KNOWN LOCALLY, SUCH AS: THE CHILENAS, GUSTOS, ZAPATEADOS, MALAGUENAS, PETENERAS, ETC. OF THE PACIFIC COAST OF OAXACA AND GUERRERO; THE JARABES, GUSTOS,

SONES, MALAGUENAS, ETC. OF THE TIERRA CALIENTE REGION (INLAND) OF GUERRERO, MICHOACAN AND JALISCO; THE JARABES AND VALONAS OF THE BAJIO REGION AND QUERETARO; THE SONES HUASTECOS OF LA HUASTECA REGION (INLAND PARTS OF TAMAULIPAS, SAN LUIS POTOSI, HIDALGO, PUEBLA AND VERACRUZ); THE SONES JAROCHOS AND HUAPANGOS OF VERACRUZ; THE JARANAS OF YUCATAN AND CAMPECHE, WITH VERSES OFTEN SUNG IN MAYA, ETC., ETC.

THE INSTRUMENTS MOST COMMONLY USED IN THE INTERPRETATION OF SONES ARE: THE HARP - THESE ARE MADE OF WOOD, USUALLY WITH GUT STRINGS, AND VARY FROM AROUND THREE TO FIVE FEET IN HEIGHT, SOME HAVING A LARGE SOUND BOX MAKING UP ITS BASE TO GIVE ADDED RESONANCE; THE JARANA - A SMALL, GUT-STRINGED GUITAR WITH FOUR TO TWELVE STRINGS, HAVING A CHARACTERISTIC DRY, PENETRATING PERCUSSIVE SOUND; THE VIHUELA - A GUITAR-LIKE INSTRUMENT A LITTLE MORE THAN HALF THE SIZE OF A STANDARD GUITAR, USUALLY WITH FOUR TO SIX GUT STRINGS, ITS BACK BEING CONVEX WITH A RIDGE RUNNING LONGITUDINALLY DOWN THE CENTER, AND SOUNDING SOME-THE SAME AS THE JARANA; THE GUITARRON - SHAPED LIKE THE VIHUELA, WITH FIVE GUT STRINGS, BUT LARGER THAN A STANDARD GUITAR WITH A VERY DEEP SOUND BOX (8 - 14 INCHES), AND PLAYED BY PLUCKING TO SUPPLY THE BASS HARMONY THAT IN THE CITY IS PLAYED BY THE DOBLE BASS (CONTRABAJO); THE VIOLIN - EXCEPT FOR SOME VARIATIONS IN FORM OF LOCALLY MADE INSTRUMENTS, IT IS THE SAME AS THE UNIVERSALLY KNOWN INSTRUMENT, AND IS USED TO CARRY THE MELODY (OFTEN WITH MARVELOUS ORNAMENTATION) OF THE INTRODUCTIONS AND MUSICAL INTERLUDES BETWEEN SONG VERSES IN THE SONES; THE SIX-AND-TEN-STRING GUITAR (SEXTA AND SEPTIMA) - BOTH SHAPED LIKE THE SPANISH GUITAR, DIFFERING ONLY IN THE ARRANGEMENT AND NUMBER OF STRINGS; AND THE BAJO QUINTO - A LARGE INSTRUMENT SHAPED LIKE THE GUITAR (ABOUT THE SIZE OF THE LARGEST U.S. TWELVE STRING-GUITARS, WITH A SOMEWHAT DEEPER SOUND-BOX), WITH TEN STRINGS, TWO SETS BEING TUNED IN UNISON AND THREE IN OCTAVE. IN SOME OF THE MORE INDIAN SONES THE CORN-STALK FLUTE (FLAUTA DE CARRIZO) AND VARIOUS TYPES OF SMALL DRUMS ARE USED, WITH SINGING IN SPANISH OR ONE OF



2.

THE INDIAN LANGUAGES. AMONG THE FEW REMAINING PURE INDIAN COMMUNITIES THERE ARE SONES IN WHICH SPECIAL INSTRUMENTS ARE USED PECULIAR TO THESE GROUPS, BUT WE WILL HAVE TO LIMIT OURSELVES HERE TO THE MESTIZO MUSICAL EXPRESSION REPRESENTED BY THE EXAMPLES PRESENTED IN THE COLLECTION.

REFERRING TO THE INSTRUMENTS DESCRIBED ABOVE, THE FOLLOWING GROUPING IS COMMONLY NOTED: IN THE COASTAL REGION OF GUERRERO-OAXACA, THE HARP WITH JARANA OR GUITAR SEXTA OR SEPTIMA; IN THE TIERRA CALIENTE REGION OF GUERRERO, VIOLIN AND SMALL DRUM; MOVING FURTHER NORTH AND WEST TO MICHOACAN WE FIND THE GUITARRA DE GOLPE (A LARGE VIHUELA) WITH HARP OR VIOLIN CARRYING THE MELODY AND OFTEN A SEXTA OR SEPTIMA GUITAR FORMING THE REST OF THE ACCOMPANIMENT; IN NEIGHBORING JALISCO THE MARIACHI GROUPS, WHO HAVE MADE THE SONES JALISCIENSES FAMOUS EVEN OUTSIDE THE BORDERS OF MEXICO, USUALLY BOAST TWO VIOLINS, A VIHUELA, A SEXTA GUITAR, A GUITARRON, AND SOMETIMES A CORNET OR SAXOPHONE FOR GOOD MEASURE (THIS LAST IS A MODERN INNOVATION); IN THE HUASTECA REGION ONE HEARS THE SMALL BUT REMARKABLY RICH CONJUNTO OF THE VIOLIN, THE JARANA AND THE BAJO QUINTO; IN VERACRUZ FLORES THE INCREDIBLY COMPLEX CENTER-POINT OF HARP OR VIOLIN WITH VARIOUS JARANAS, SEXTA GUITARS AND GUITARRONES. IN YUCATAN THE JARANA DANCE IS PLAYED BY AN ORCHESTRA OF WIND INSTRUMENTS, AS MENTIONED EARLIER. THE REGIONAL INSTRUMENTS MENTIONED ABOVE ARE SLOWLY BEING REPLACED BY THE SEXTA OR CONVENTIONAL SIX-STRING

GUITAR, AND THE SONES PLAYED ON THE RADIO TODAY ARE HEARD MOSTLY WITH THREE GUITARS OR TWO GUITARS AND VIOLIN, EXCEPT FOR SOME MARIACHI GROUPS WHICH USE THE NORMAL COMPLEMENT OF INSTRUMENTS.

"LA MALAGUENA GUERRERENSE" REVEALS A CLEARLY SPANISH ORIGIN THOUGH ITS EXPRESSION IS ENTIRELY MEXICAN. IT IS A PROBABLE VARIANT OF A MALAGUENA FROM THE STATE OF MICHOACAN (GUERRERO'S NEIGHBOR TO THE NORTH AND WEST), THOUGH ANTONIO RIVERA, WHO SINGS IT AND ACCOMPANIES HIMSELF ON THE GUITAR SO ABLY, LEARNED IT IN ACAPULCO, ON THE COAST OF GUERRERO, FROM AN OLD STREET-SINGER. ITS SARCASTIC AND PICARESQUE VERSES AND THE FREE IMPROVISATION IN THE ACCOMPANIMENT REPRESENTS THE EXUBERANCE OF THE FANDANGO COSTENO - THE DANCE AND FIESTA OF A WEDDING OR BIRTHDAY CELEBRATION OF THE PACIFIC COAST REGION.

QUE HE DE HACER, ME VOY ARRIMANDO 2
PUES ME GUSTA LA ALEGRIA
CON VERGUENZA ESTOY CANTANDO
PORQUE NO SE TODAVIA
PERO ME ESTOY ENBENANDO
PARA CANTARLES OTRO DIA.

DE PATZCUARO A MORELIA 2
TENGO UN RETONO FLOREANDO
SI TUS BRAZOS ME DESPRECIAN 2
OTROS ME ESTAN ESPERANDO
NO BLANCOS COMO LOS TUYOS
PERO NO SEAN TAN CHIQUIANDO!

ME SUBI A LA TORRE DE DIANA 2
A VER SI YA AMANECIA
COMO ERA MUY DE MANANA
CONTRAPESO SE ME HACIA
LEVANTARME DE TU CAMA 2
PA' IRME ACOSTAR A LA MIA.

WHAT'LL I DO, I'M GOING TO JOIN IN 2
YOU SEE, I LIKE TO BE GAY
I AM ASHAMED OF MY SINGING
BECAUSE I DON'T YET KNOW HOW
BUT I AM LEARNING
SO I CAN SING TO YOU ANOTHER DAY.

FROM PATZCUARO TO MORELIA (A) 2
I HAVE A FLOWERING NEW SHOOT (2) B
IF YOUR ARMS SCORN ME 2

(A) TWO TOWNS OF IMPORTANCE IN THE STATE OF MICHOACAN.

(B) REFERS TO A GIRL, OF COURSE, AND THE FACT THAT HE HAS VARIOUS "SPARES" IN DIFFERENT TOWNS IN THE REGION.

OTHERS ARE AWAITING ME
NOT WHITE LIKE YOURS
BUT NEITHER ARE THEY AS CAPRICIOUS!

I CLIMBED DIANA'S TOWER 2
TO SEE WHETHER THE DAWN WAS BREAKING
SINCE IT WAS VERY EARLY MORNING
I FOUND IT VERY BOTHERSOME
TO GET UP FROM YOUR BED 2
AND GO AND LIE DOWN IN MINE.

OF THE HUNDREDS OF SONES JARACHOS, EL CASCABEL HAS BEEN CHOSEN AS ONE OF THE MOST EXCITING AND REPRESENTATIVE. IT IS OF THE CLASS OF SONES KNOWN AS HUAPANGO (A WORD NOW USED LOOSELY ALL OVER MEXICO TO DENOTE MODERN SONGS IN 6/8 RHYTHM OF THE SON), WHICH IS THOUGHT TO HAVE ORIGINATED IN THE SEVENTEENTH CENTURY IN THE VERACRUZ REGION. IT IS DANCED BY MEN AND WOMEN ON A TARIMA, OR WOODEN PLATFORM, WITH EXCEEDINGLY COMPLICATED HEEL-AND-TOE FOOTWORK - ZAPATEADO, PUNCTUATED BY SPICY VERSES WITH MANY WORDS AND PHRASES OF DOUBLE MEANING. IN THE VERSION HERE PRESENTED THE VIOLIN RATHER THAN THE HARP TAKES THE MELODY OF THE INTRODUCTIONS INDICATING THAT IT IS AN INLAND RATHER THAN COASTAL ARRANGEMENT. THE OTHER INSTRUMENTS ARE THE TWELVE-STRINGED JARANA VERACRUZANA AND A SIX-STRING GUITAR. HERE ARE THE WORDS OF TWO OF THE VERSES:

YO TENIA MI CASCABEL
CON UNA CINTA MORADA
CON UNA CINTA MORADA
YO TENIA MI CASCABEL.

Y COMO ERA DE OROPEL (BIS)
SE LO DI A MI PRENDA AMADA
PARA QUE JUEGUE CON EL
ALLA EN LA MADRUGADA.

(ESTRIBILLO)

AY, COMO REZUMBA Y BUENA! (BIS)
REZUMBA Y VA REZUMBANDO
MI CASCABEL EN LA ARENA!

BONITO TU CASCABEL
VIDA MIA, QUIEN TE LO DIO
VIDA MIA, QUIEN TE LO DIO
BONITO TU CASCABEL!

A MI NO ME LO DIO NADIE! (BIS)
MI DINERO ME COSTO
QUIEN QUIERA CASCABEL
QUE LO COMPRE COMO YOU!

(ESTRIBILLO)...ETC.

I HAD MY LITTLE BELL
WITH A PURPLE RIBBON
WITH A PURPLE RIBBON
I HAD MY LITTLE BELL

AND SINCE IT WAS OF SHINING BRASS
[REPEAT]

I GAVE IT TO MY BELOVED
SO SHE COULD PLAY WITH IT
THERE, IN THE EARLY MORNING.

(CHORUS)

OH, HOW IT RATTLES AND RESOUNDS
[REPEAT]
RESOUNDS AND GOES ON RESOUNDING
MY LITTLE BELL IN THE SAND!

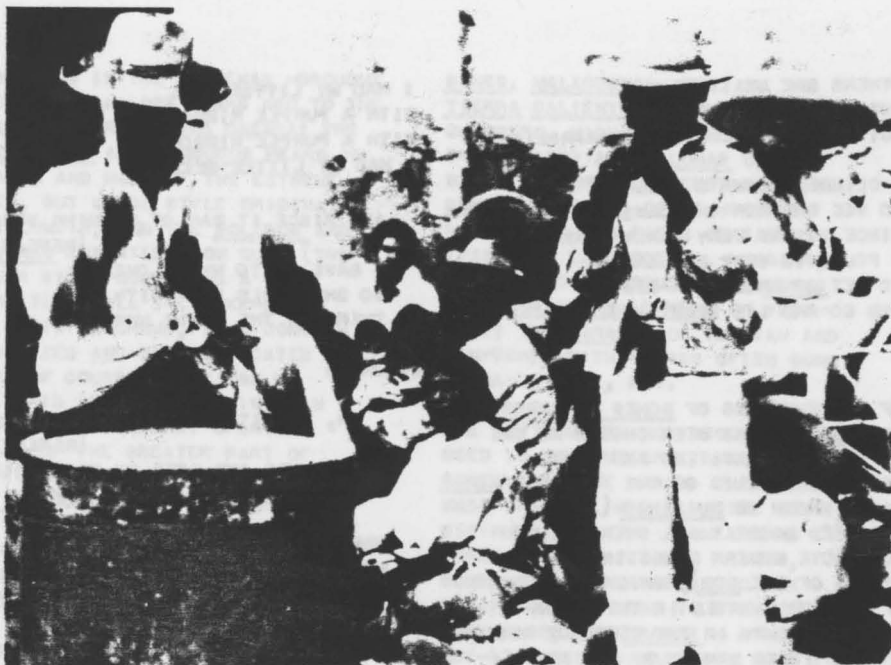
PRETTY, YOUR LITTLE BELL
MY DEAR, WHO GAVE IT TO YOU?
MY DEAR, WHO GAVE IT TO YOU?
HOW PRETTY YOUR LITTLE BELL!

NO ONE GAVE IT TO ME (REPEAT)
I BOUGHT IT WITH MY OWN MONEY
WHOEVER WANTS A LITTLE BELL
LET HIM BUY ONE AS I DID!

(CHORUS)...ETC.

THERE ARE A NUMBER OF MODERN COMPOSERS WHO HAVE COME TO LIVE IN MEXICO CITY FROM ONE OR ANOTHER OF THE PROVINCES, BRINGING WITH THEM FOND MEMORY OF THE REGIONAL DANCES SEEN AND HEARD IN THEIR CHILDHOOD. SOME OF THEM RESORT TO THE STUPID EXPEDIENT OF PUBLISHING SONGS, COMPOSED BY UNKNOWN REGIONAL COMPOSERS, AS THOUGH THEY WERE THEIR OWN, IN ORDER TO RECEIVE THE FINANCIAL BENEFITS AND SOMETIMES BECAUSE THEY COULD NOT EARN THEIR BREAD AND BUTTER WITH THEIR OWN TALENTS. BUT OTHERS HAVE UTILIZED REGIONAL STYLES TO COMPOSE NEW SONGS THAT ARE NOT IMITATIONS. AMONG THOSE COMPOSERS WHO USE THE SON AS A BASIS FOR HIS OWN CREATIONS, NICANDRO CASTILLO STANDS OUT. HE IS FROM THE HUASTECA REGION BUT A LONGTIME RESIDENT OF MEXICO CITY. HE HAS WRITTEN MANY BEAUTIFUL LOVE SONGS IN 6/8 SON OR HUAPANGO RHYTHM, AND THE TRIO AGUILILLAS HAS CHOSEN "ENGANO" ("DECEIT") AS AN EXAMPLE OF THE PRESENT-DAY USE OF THIS RHYTHM FOR POPULAR SONGS.

IN THE HUASTECA REGION HAVE BEEN BORN SOME OF THE MOST BEAUTIFUL SONES OF ALL MEXICO. WITH THEIR HAUNTING FALSETTI AND SPARKLING VIOLIN INTRODUCTIONS, WITH THE SUSTAINED TENSION OF THE CONSTANT-



INDIAN MUSICIANS FROM THE MOUNTAINOUS REGION IN NORTHERN PUEBLA, PLAYING THE TLALPANHUEHUETL (AZTEC - "DRUM OVER THE EARTH") AND OHIRIMIA (PRIMITIVE WOODEN CLARINET-LIKE INSTRUMENT OF SPANISH ORIGIN IN THE BIG STATE FAIR IN TEPALCINGO, MORELOS.

LY CHANGING RABGUEO OF THE JARANA AND BAJO QUINTO (IN THE RECORDING INCLUDED IN THIS COLLECTION, THE THIRD INSTRUMENT IS A SIX-STRING GUITAR), THESE SONES LEAVE AN UNFORGETTABLE IMPRESSION ON THE LISTENER. THE EXAMPLE CHOSEN FOR THIS ALBUM IS ONE OF THE MOST BELOVED IN THE HUASTECA REGION AND ONE OF THE MOST ENGAGING MUSICALLY. THE WORDS (FAR FROM COMPLETE HERE DUE TO THE LIMITED SPACE) TELL OF A WOMAN WHO FOR SOME "SIN" SHE HAS COMMITTED IS CONDEMNED TO WANDER THE SEVEN SEAS AS A BEAUTIFUL SIREN, BUT PROHIBITED, HOWEVER, FROM EVER LIVING WITH A MAN. ALL THE SAILORS WHO SEE HER FALL MADLY IN LOVE WITH HER BUT LEAVE HER IN DESPERATION WHEN THEY DISCOVER THAT SHE CANNOT RESPOND TO THEIR PROPOSALS. THERE ARE OTHER VERSES WHICH ARE TYPICAL OF SONES FROM EVERY PART OF MEXICO - PICTURESQUE OR SARCASTIC, WITHOUT TELLING ANY STORY. THE VERSES INCLUDED IN THIS VERSION DO NOT TELL MUCH OF THE STORY WHICH IS UNFOLDED IN THE SONG WHEN SUNG COMPLETE.

ICHOCACAN, THE HOME STATE OF THE .110 AGUILILLAS, OFFERS SOME OF THE MOST DAZZLING ENSEMBLE WORK IN THE EXECUTION OF SONES TO BE FOUND IN MEXICO, BESIDES AN EXTENSIVE REPERTORY OF SONES THAT HAVE BEEN COMPOSED IN THE REGION. TWO EXAMPLES ARE GIVEN IN THIS ALBUM: "EL GUSTO PLANECO" ("THE GUSTO FROM THE PLAINS"), AND "LA MEDIA CALANDRIA" ("THE HALF CALANDRIA" - CALANDRIA BEING A KIND OF SMALL BIRD, BUT THE TITLE PROBABLY REFERS TO A TYPE OF DANCE STEP THAT IS EXECUTED TO THIS SON). THE FORMER IS EFFUSIVE, BOUYANT, SOMEWHAT ARROGANT, AND VERY MEXICAN. THE LATTER IS MORE NOSTALGIC MUSICALLY AND ITS VERSES RECALL SPAIN VERY CLEARLY. THE ORNAMENTATION IN THE HARP MELODY IS TRULY A MARVEL, AND THE MANY DIFFERENT RHYTHMS USED IN THE JARANA AND GUITAR ACCOMPANIMENT FORM AN ABSORBING MUSICAL PATTERN FOR THE LISTENER. THE HARP USED IN THESE RECORDINGS IS LARGE (ABOUT FIVE FEET HIGH) AND ITS BASE IS A LARGE RESONANCE CHAMBER WHICH ENHANCES THE QUALITY OF ITS RICH BASS NOTES. HERE ARE THE WORDS:

EL GUSTO PLANECO

AY, AY, AY, AY!
DATE GUSTO, VIDA MIA
TIRA LA LA, LA LA LA LA
QUE YO ME DARE OTRO TANTO
NO VAYA A SER OTRO DIA

EL GUSTO SE VUELVA LLANTO
DATE GUSTO, VIDA MIA
QUE YO ME DARE OTRO TANTO!

(CHORUS) AY LAY LAY LAY...ETC.

AY, AY, AY, AY
HASTA LA AGUA REVERBERA
TIRA LA LA, LA LA LA LA
GUANDO LA CALIENTE EL SOL
SI EL CORAZON ME PIDIERA
TE LO DIERA, TE LO DIERA
SIN DOLOR TAN SOLO PORQUE ME DIERAS
UN JURAMENTO DE AMOR.

(CHORUS)

AY, AY, AY, AY
DE LOS JARDINES DEL VIENTO
TIRA LA LA, LA LA LA LA
DE AHI ME CORTE UNA FLOR
SI TU TIENES SENTIMIENTO
YO TENGO PENA Y DOLOR
AUNQUE POBRE PERO SIENTO
LOS DESPRECIOS DE TU AMOR.

AY, AY, AY, AY!
ENJOY YOURSELF, MY DEAR
TIRA LA LA, LA LA LA LA
I WILL ENJOY IT EVEN MORE THAN YOU
LET'S HOPE THAT ANOTHER DAY
THE PLEASURE WILL BECOME SADNESS
ENJOY YOURSELF, MY DEAR
AND I WILL DO SO EVEN MORE!

(CHORUS) AY LAY LAY LAY...ETC.

AY, AY, AY, AY
EVEN THE WATERS RESOUND
TIRA LA LA, LA LA LA LA
WHEN WARMED BY THE SUN
IF YOU WOULD BID FOR MY HEART
I WOULD GIVE IT TO YOU [REPEAT]
PAINLESSLY IF YOU WOULD ONLY GIVE ME
AN OATH OF LOVE.

(CHORUS)

AY, AY, AY, AY
FROM THE GARDENS OF THE WIND
TIRA LA LA, LA LA LA LA
I PLUCKED A FLOWER
IF YOU FEEL HURT
I FEEL SHAME AND SADNESS
EVEN THOUGH POOR I FEEL
THE SCORN OF YOUR LOVE.

LA MEDIA CALANDRIA

YA LA CALANDRIA VOLO
YA VOLO PA' LOS DOLORS
EN EL PIQUITO LLEVABA
UN RAMILLETE DE FLORES.

(CHORUS)

AY, LA LA LA, AY, LA LA LA
 YA LA GALANDRIA VOLO
 YA VOLO PA' LOS DOLORES
 AY, LA LA LA...ETC.
 EN EL PIQUITO LLEVABA
 UN RAMILLETE DE FLORES.

YA LA GALANDRIA VOLO
 YA VOLO PA' LOS NOGALES
 EN EL PIQUITO LLEVABA
 UN RACIMO DE CORALES

(CHORUS)

YA LA GALANDRIA VOLO
 YA VOLO PA' LA ORILLA
 EN EL PIQUITO LLEVABA
 UNA ROBA DE CASTILLA.

(CHORUS)

THE LARK HAS ALREADY FLOWN
 ALREADY FLOWN TO LOS DOLORES
 IN ITS LITTLE BILL IT CARRIED
 A SPRAY OF FLOWERS.

(CHORUS)

AY, LA LA LA, AY, LA LA LA
 THE LARK HAS ALREADY FLOWN
 ALREADY FLOWN TO LOS DOLORES
 AY, LA LA LAETC.
 IN ITS LITTLE BILL IT CARRIED
 A SPRAY OF FLOWERS.

THE LARK HAS ALREADY FLOWN
 ALREADY FLOWN TO LOS NOGALES
 IN ITS LITTLE BILL IT CARRIED
 A BUNCH OF CORAL-FLOWERS.

(CHORUS)

THE LARK HAS ALREADY FLOWN
 ALREADY FLOWN TO THE EDGE OF TOWN
 IN ITS LITTLE BILL IT CARRIED
 A ROBE FROM CASTILE.

(CHORUS)

BOTH OF THESE SONES ARE FROM THE
 REGION OF TUMBISCATIO AND AGUILILLA,
 MICHOACAN, AND ARE TRADITIONAL.

NOW, A WORD ABOUT THE ARTISTS.
 THE TRIO AGUILILLAS IS MADE UP OF
 THREE BROTHERS: ANTONIO, PEDRO
 AND JUAN RIVERA, 26, 22 AND 24
 YEARS OLD RESPECTIVELY. BORN IN
 THE TOWN OF AGUILILLA, MICHOACAN,
 FROM WHICH THEY HAVE TAKEN THEIR
 STAGE NAME (AGUILILLAS ALSO MEANS
 "THE LITTLE EAGLES"). BORN INTO



POTTERY VENDORS IN ANNUAL FAIR IN TEJALPITA, PUEBLA.



A SIMPLE FARMING, OR CAMPEÑO, HOUSEHOLD, THEIR FATHER, DON PEDRO RIVERA NEVERTHELESS ACHIEVED FAME THROUGHOUT THE STATE AS A FIRST-RATE HARPISIT AND MUSICIAN, DEVELOPING A GROUP OF ILLITERATE REGIONAL MUSICIANS INTO ONE OF THE BEST INTERPRETERS OF SONES.

A GREAT DEAL OF THE CREDIT FOR THE BOYS' REMARKABLE MUSICAL MASTERY IS DUE TO DON PEDRO'S PATIENCE AND ENTHUSIASM IN INSTILLING NOT ONLY AN UNSWERVING DEVOTION TO REGIONAL MUSIC BUT THE KNACK OF KEEPING THEM WORKING TOGETHER YEAR AFTER YEAR SO THAT THEY COULD DEVELOP AS A GROUP. AT THE AGE OF ABOUT EIGHT, THE BOYS WERE MAKING LITTLE VIOLINS AND GUITARS OUT OF A SOFT WOOD FOUND NEAR THEIR HOME TOWN. AFTER BECOMING VERY WELL KNOWN THROUGHOUT LA TIERRA CALIENTE REGION, THEY CAME TO MEXICO CITY TO TRY THEIR LUCK AS PROFESSIONAL MUSICIANS. THEY ALSO HAD ANOTHER OBJECT IN COMING TO THE BIG CITY - A BURNING DESIRE TO BRING THE BEAUTY OF THE SONES DE TIERRA CALIENTE, PRACTICALLY UNKNOWN OUTSIDE THE REGION, TO THE ATTENTION OF THE WHOLE COUNTRY BY MEANS OF RADIO PROGRAMS. AT FIRST THEY HAD SOME RUDE DISAPPOINTMENTS. RADIO STATION ARTISTIC DIRECTORS - OFTEN DISTINGUISHED FOR THEIR LACK OF IMAGINATION AND TASTE IN ARTISTIC MATTERS - TOLD THEM THAT THEIR SONES WERE NON GRATA ON RADIO PROGRAMS BECAUSE THEY WERE - UNKNOWN! THEY WOULD HAVE TO SING SONGS ALREADY KNOWN TO THE RADIO PUBLIC! SO FOR MORE THAN A YEAR THEY STUDIED. THEY LEARNED SONES HUASTECOS (BY THEN WELL KNOWN ON THE RADIO IN SOMEWHAT DILUTED FORM), SOPHISTICATED BOLEROS, CORRIDOS AND CANCIONES RANCHERAS, AND MANY OTHER FORMS.

THEY CAME BACK TO THE RADIO STATION. THIS TIME THEY WERE ACCEPTED IN XEQ, ONE OF THE THEN "BIG FOUR" OF MEXICAN RADIO. AT FIRST THEY WERE NOT ALLOWED TO PLAY THEIR BELOVED SONES NICHOCANOS, BUT AFTER A YEAR ON THE RADIO, WHEN THEY HAD GAINED CONSIDERABLE PRESTIGE AND NIGHT-CLUB AND THEATRICAL ENGAGEMENTS, THEY WERE PERMITTED TO TRY ONE ON EACH PROGRAM. NOW, ALMOST FIVE YEARS LATER, THEY HAVE MADE THIS MUSIC KNOWN AND LOVED ALL OVER MEXICO. EVEN THOUGH THEY ARE NOW CONSIDERED AMONG THE FIRST RATE POPULAR MUSICIANS OF THE COUNTRY, THEY HAVE NEVER LOST THE CHEERFUL SIMPLICITY AND DEMOCRATIC SPIRIT OF THEIR CAMPEÑO BACKGROUND. NOW JUAN WORKS IN THE BANCO EJIDAL (AGRICULTURAL COOPERATIVE BANK) WHICH GIVES HIM TIME OFF FOR HIS MUSICAL ENGAGEMENTS, AND, TO BE NEAR HIS SONS, DON PEDRO HAS A BARBERSHOP NEAR THEIR APARTMENT, AND ONLY OCCASIONALLY TOUCHES HIS VIOLIN OR THE HARP "JUST TO GET THE FEEL" AGAIN.

JOSE CASTANON, COMPOSER OF THE BEAUTIFUL CHILENA "RIO BALBAS" INCLUDED IN THIS COLLECTION, IS A NATIVE OF CHILPANCINGO, GUERRERO; AND, LIKE NICANDRO CASTILLO (MENTIONED EARLIER AS THE COMPOSER OF "ENGANO"), HAS COMPOSED MANY SONGS DRAWING ON THE MUSICAL IDIOM OF HIS NATIVE STATE, BUT WITHOUT PLAGIARIZING TRADITIONAL THEMES OR SONGS ALREADY KNOWN. FOR TWELVE YEARS HIS TRIO KNOWN AS THE TRIO GUERRERENSE PLAYED IN THE MEXICAN POLICE BAND, AND HAVE PLAYED IN THE U.S. (1944) AND OTHER COUNTRIES. FOR MANY YEARS HIS TRIO PLAYED ON ONE OF THE BIG MEXICAN RADIO STATION, XEB. LIKE THE RIVERA BROTHERS HE HAS RETAINED AN EARTHY SIMPLICITY AND GENUINENESS

WHICH AT TIMES HAVE MADE HIM FEEL LIKE A DUCK OUT OF WATER IN BIG CITY LIFE. AFTER YEARS IN MEXICO CITY, HE GOT SO DISGUSTED WITH THE ARTIFICIALITY AND USELESS RUSH THAT HE LEFT HIS TRIO IN THE HANDS OF A FELLOW MUSICIAN AND RETURNED TO HIS NATIVE CHILPANCINGO, WHERE HE IS NOW TEACHING MUSIC AND GUITAR, AND STIMULATING THE YOUNGSTERS OF THE REGION TO CARRY ON THE BEAUTIFUL MUSICAL TRADITION OF GUERRERO AND NOT PAY SO MUCH ATTENTION TO THE JUKE-BOX WITH ITS INFERIOR SELECTION OF SO-CALLED HITS WHICH SO POORLY REPRESENT THE MEXICAN PEOPLE. THE RECORDING HERE PRESENTED WAS MADE ONLY ABOUT A MONTH BEFORE HE LEFT HIS ARTISTIC CAREER IN THE CAPITAL.

1. TWO YOUNGSTERS FROM TELOLOAPAN, GUERRERO, PLAYING OLAY FLUTES BOUGHT IN THE LOCAL MARKET BUT MADE IN THE STATE OF JALISCO.
2. JOSE MARTINEZ, TLAHUICA INDIAN OF TETEOINGO, MORELOS, PLAYING ONE OF THE QUITARRAS DE CONCHA - ARMADILLO-SHELL GUITARS - USED IN THE DANCE OF "LOS APACHES".

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