Two Colorado Sources of Spanish New Mexican Music

Two important but little known sound archives exist in Colorado: "The Rubén Cobos Collection of New Mexican Indo-Hispanic Folklore" at Colorado College in Colorado Springs, and "Canciones del Pasado" at Adams State College in Alamosa. Together, the two archives constitute a major source of Spanish New Mexican music, covering a time period from the early 1930s until 1981. This article describes the collections and makes some preliminary suggestions as to the kinds of information and insights they might contribute. The appendix provides a complete list of songs in each collection, organized by genre and indicating concordances to John D. Robb's monumental work, Hispanic Folk Music of New Mexico and the Southwest (1980).

The term Spanish New Mexican is used interchangeably with Hispano and manito, an abbreviation of hermanito ("little brother"), which refers to the religious sect popularly known as Los Hermanos Penitentes. These terms refer to the Spanish-speaking people of northern New Mexico and southern Colorado. The descendants of mestizos from the interior of Mexico, they began to settle northern New Mexico in the late seventeenth century and extended their villages into the San Luis Valley of Colorado during the nineteenth century. With historical roots in Renaissance Spain and colonial Mexico, the music of Spanish New Mexicans represents one of the richest, most diverse regional styles in America. Yet this repertory remains little known among music scholars; a selected list of relevant published sources and recordings appears with the references for this article. It was the relative obscurity of this repertory that motivated two otherwise very different people, Rubén Cobos and Ruth Marie Colville, to collect Spanish New Mexican music beginning in the 1930s.

Rubén Cobos was born in the border town of Piedras Negras, Mexico, and emigrated to the United States in 1925. In 1944, he joined the faculty of the University of New Mexico, where he taught Spanish for some thirty years. He was inspired to collect Spanish New Mexican folklore by Arthur Campa, who was a visiting professor at the University of New Mexico when Cobos arrived. Cobos recorded Spanish New Mexican folklore from 1944 until 1974, with the help of several generations of students, who received extra credit in his courses for contributing to the collection. The towns in which Cobos and his students worked ranged from Albuquerque, New Mexico, to San Luis, Colorado. Cobos gave the collection to Colorado College in 1974; he had become acquainted with the college when his wife enrolled there in a summer
institute. Cobos also deposited copies of a substantial part of the collection, including most of the musical items, in the University of New Mexico’s archive of folk music.

Colorado College provided Cobos with a grant that enabled him to catalogue his collection in the summers of 1974 and 1975. With the help of his wife and a graduate assistant, he compiled a two-volume index for most items in the collection. The entry for each item includes the following information: the name of the performer and his or her year of birth, the title of the piece performed, the genre of the piece, a one-paragraph summary of the text, the collector’s name, the year and place of collection, the running time, and the number of the reel on which the material can be found as well as its position on the tape. Each volume of the guide is indexed by topic, title, performer, genre, and place of collection. There is a two-page glossary of terms in the preface to Volume I.

The Cobos Collection contains 358 seven-inch reels of tape, each with a running time of one hour. The original reels have been copied onto cassettes for convenience; both the originals and the copies are available to scholars. Altogether, there are over 2,000 pieces of Spanish New Mexican folklore in this highly eclectic archive. The material includes music, poetry, prayers, riddles, reminiscences, proverbs, stories, life histories, children’s games, and descriptions of ritual practices and other aspects of culture.

Like most sound archives, the Cobos Collection has idiosyncrasies. The quality of the recordings is uneven; roughly one third of the material is inaudible, due to equipment failure or the lack of expertise of some of the collectors. About one third of the material is in fair condition, that is, it can be used with some effort, and the remainder of the material is in good condition. The collection is poorly documented, and there is no documentation whatsoever for about one third of the tapes. Some of the genres assigned to the songs in the catalog are unreliable. Furthermore, the material is presented in random order, making the collection hard to use for those who are interested only in specific items, such as music.

Despite these problems, the Cobos Collection is a potential gold mine for music scholars. Cobos himself used the collection primarily for language and folklore studies (Cobos 1949, 1956, 1983, and 1985), but it contains at least 666 pieces of Spanish New Mexican folk music, with twenty-four different genres represented. The music includes many rare items such as pregones (vendor’s cries), children’s songs and dance games including many renditions of the Valse chiquiado, and songs from El juego de cañutes ("the game of pipes"). Cañutes is a gambling game very much like—and probably derived from—American Indian bullet or moccasin games. The players are divided into two teams, who sit facing one another. The members of one team hide an object inside one of three decorated pipes or cañutes, while the members of the other team try to guess where the object has been hidden. The game is accompanied by songs, as documented in the Cobos Collection.
Cobos and his students collected several songs from the Christmas procession-plays known as Las posadas ("The Lodgings"), a re-enactment of Joseph and Mary’s search for lodgings prior to the birth of Jesus, and Los pastores ("The Shepherds"), which treats the nativity. The Cobos Collection includes a number of different renditions of the Entrega de novios ("Delivery of the newlyweds"), which is performed during wedding receptions as a formal, public sanction of the marriage. A godparent, relative, or local poet performs the song, and a new song text is typically composed for each wedding. The texts generally ask God’s blessing for the couple, offer advice, and encourage the newlyweds to emulate the ideal couple, Joseph and Mary. The Cobos Collection also provides a few renditions of the serenades Los días (performed early in the morning on New Year’s Day) and Las mañanitas (a birthday serenade).

As indicated in Figure 1, the Cobos Collection is an especially rich source for canciones (lyrical songs), alabados (ritual songs used by the religious sect known as Penitentes), and corridos (ballads from the nineteenth and twentieth centuries). Approximately half of the canciones are of Mexican or Mexican-American origin; these include rancheras and other popular songs from the mariachi and Texas-Mexican repertories. Finally, the collection includes a number of inditas, which are ballads of local origin that exhibit American Indian musical influences, as well as two performances of Pueblo Indian songs by Spanish New Mexicans.

There are far fewer concordances between the Robb and Cobos Collections than might be expected, as shown in the appendix. However, many of the singers Cobos recorded were also recorded by Robb, such as the highly prolific Edwin Berry, Francisco Leyva, and others. Cobos recorded several other well-known Spanish New Mexican performers as well, including Cleofas Vigil, who was awarded a National Heritage Fellowship in 1984. The Cobos recordings also include a large number of performances by women, along with a few performances by children.

The second sound archive, "Canciones del Pasado," was compiled by Ruth Marie Colville, who is a rancher in the San Luis Valley of southern Colorado. Ruth Marie was born in Bethlehem, Pennsylvania, and graduated from Wellesley College. Upon her marriage in September 1931, she moved to her husband’s ranch about six miles west of Del Norte, Colorado. She was a stranger to the Spanish New Mexican culture of the San Luis Valley, but she became interested in the local music soon after her arrival. In 1961, she published an account of her introduction to Spanish New Mexican music in the Rio Grande County Bulletin. She wrote the following:

I always think of the Depression when I think of a certain large robin-egg blue manila folder with the hand-printed words on its front. Songs and Dances of the Rio Grande Valley, collected by Elliot Gallegos. It was during the early thirties that the songs in the blue folder came into my life. Hogs were then selling for two and one half cents a pound, calves for three cents [a pound]. The eggs of my Black Langshang chicken flock were selling two
dozen for fifteen cents. It was at this time of little money everywhere that I heard of a hand-written collection of Spanish songs for sale at the Phillips Jewelry Store in Del Norte. I heard it cost ten dollars, that it was being sold by a young school teacher named Elliot Gallegos, that he taught at a country school house in the foothills of Agua Ramon on the north side of the river up towards South Fork. How I wanted those songs! Looking back now I do not understand how I could want them so badly at such a time. There was the necessity of close, practical spending, since ten dollars then seemed like fifty dollars now. To buy was foolish and ill-timed. I felt black with guilt—but, shameful act—took the hoarded ten dollars of Christmas, birthday and Black Langshang money, bought the robin-egg blue folder and contents, brought it home, stowed it away on the bottom shelf of an old sea chest and never looked at it again till a year or so later. Never did a foolish buy bring a sweeter reward. Finally, a year later, I took out the songs and bit by bit, I learned them—to hum, to whistle, to play on the piano. (Colville 1961, 1)

The compiler of the original set of musical transcriptions, Elliott Gallegos, had been encouraged to collect and transcribe the songs by J. Leslie Kittle, the Vice President of Adams State College in Alamosa during the 1930s, and Frank Spencer, an historian. Kittle later assisted Juan Rael with his study of Spanish New Mexican music, producing a sound archive now housed at Stanford University. Since the transcriptions by Gallegos provided only the melodies without text underlay, Colville began to collect the song texts, with the help of neighbors and farm workers. She began recording Spanish New Mexican singers at her home in 1962. In 1966, she deposited two tapes in the San Luis Valley Historical File of the Adams State College Library in Alamosa. Copies of the tapes with song texts and translations were also deposited in the Archive of Folk Song at the Library of Congress, the Museum of Folk Art in Santa Fe, and the Denver Public Library.

The Colville collection is quite modest by comparison with the Cobos recordings. Colville made only three tapes, the original set recorded in the 1960s and one additional tape made in 1981, with a total of thirty-nine songs in all, representing six different genres. There is no catalogue or index to the collection, but Colville did write an explanatory preface and three essays to accompany the recordings. As indicated in Figure 2, the collection includes primarily canciones with a few dance tunes, a corrido, an entrieja, a serenade, and a rock 'n' roll piece. Again, there are few concordances to the Robb collection, and none of Colville's consultants were recorded by either Robb or Cobos.

The Cobos and Colville collections have significant potential for music scholarship. Aside from providing a wealth of source material for studies of various Spanish New Mexican musical genres, ballad complexes, and ritual dramas, the collections could be used in a study of the politics of archiving. Both collections raise questions about the motivations and ideologies of the collectors, the process of constructing an archive, and the role of archives in the social construction of reality.
The Cobos and Colville collections could also form the basis of a study of musical regionalism. The collections offer a broad perspective on historic processes in Hispanic music of the Southwest, illuminating change in musical taste as well as the construction of regional ethnic identity over the course of the twentieth century. James Leger points out that the region "has been constantly revitalized by contact with bearers of Mexican culture who move into the area... The cultural traditions are further nourished by Spanish-language mass media" (Leger 1992, 2). The Cobos and Colville collections document this absorption of Mexican and Mexican-American folk and popular musics into the local repertory. This in turn reveals the gradual merging and diverging of local ethnicity with a broader Mexican-American identity. In addition, the collections furnish evidence of musical interaction with American Indians and Anglo-Americans, providing further information on changing concepts of social and class identity in the region.

Thus the Cobos and Colville collections record the fluid, dynamic nature of Spanish New Mexican musical culture. It is not the static, isolated culture that has so often been stereotyped in academic literature as well as in the popular media. Rather, Spanish New Mexicans have always had contact, interaction, and exchange with urban areas and with people of diverse cultural backgrounds (cf. Deutsch 1987). The Cobos and Colville collections help to document this complex interweaving of history, musical taste, ethnicity, class, and culture within the domain of Spanish New Mexican music.

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Figure 1. Inventory of Musical Selections in the Cobos Collection.
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<td>ROCK 'N' ROLL</td>
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Figure 2. Inventory of Musical Selections in the Colville Collection.

REFERENCES

Books and Articles

Recordings
APPENDIX: LIST OF SONGS BY GENRE

The song titles in the Cobos and Colville collections are listed here in alphabetical order by genre; the genre designations should be considered preliminary and require further study, especially for the *alabados*, *alabanzas*, and miscellaneous religious songs. Where multiple renditions of a particular song exist in the collection, the number of renditions is indicated after the song title. Concordances to Robb (1980) are shown with the page number on which Robb’s first version is found. Some titles, such as the dances *La cuna* or *La varsoviana*, are applied to a large repertory of generic pieces. In these cases, the inclusion of similar pieces in Robb is indicated, but not specific page numbers.

**Songs in the Cobos Collection**

1. *Alabados* (religious songs used in Penitente rituals)

   ADIÓS, JESÚS DE MI VIDA
   AFLAGIDO Y ANGUSTIADO
   ALABADO, UNTITLED (21)
   AYUDAD, ALMÁS QUERIDAS (Robb: 641)
   CUANDO EL TIEMPO SE ME LLENGUE
   EN LA CENA IZQUE LES DIO
   MADRE DE DOLORES (2) (Robb: 658)
   MADRE, LAS QUE TENGAN, HIJOS
   MI DIOS Y REDENTOR (4) (Robb: 617; also called “Por tu pasión, Jesús mío”)
   MI PARTIDA
   NOS DIO SU CUERPO EL SEÑOR (2)
   PASIÓN DEL SEÑOR SANTO DIOS, LA
   POR LA LLAGA MUY SANGRIENTA
   VIERNES DE LA LUZ

2. *Alabanzas* (Penitente hymns of praise)

   ADIÓS, NIÑITO DE ATOCHA
   ALABANZA A LA SANTA CRUZ (3)
   ALABANZA, UNTITLED (2)
   ALABEMOS A DIOS PADRE
   BENEDITO Y ALABADO
   CANCIÓN DE MARÍA
   EN ESTE DÍA, MADRE QUERIDA (2)
   JESÚS, EL BUEN PASTOR
   SAN ISIDRO, LABRADOR (Robb: 669)
   SEÑOR SAN ISIDRO

3. *Anglo-American Songs*

   CONSTITUTION, THE
   DON MALERO Y DON JUAN (Shoo Fly, Don’t Bother Me)
   HOME SWEET HOME
   LONDON BRIDGE

   MARCHING TO VICTORIA [sic]
   MOCKINGBIRD, THE
   MY COUNTRY, ‘TIS OF THEE (2)

4. *Bailes* (instrumental dances)

   ALEGRIAS
   BAILE, UNTITLED (4)
   BAMBA, LA
   CAMILA, LA (Robb: 796)
   CHIAPANECAS (Robb: 808)
   CHOTE, EL (Robb: 796; also called El chotis)
   CHOTE VAQUERO, EL
   CUADRILLAS, LAS (2) (Robb)
   CUNA, LA (Robb)
   CUTILIO, EL (2)
   ESPUELAS, LAS
   JESUSITA, LA (polka)
   MÁS BONITO PIE, EL
   MESTICITA, LA
   MORILLA, LA
   OJOS DE, LOS
   PASODOBLE, EL
   POLKA (Robb)
   PURO MAÍZ AZUL (varsoviana)
   RASPA, LA (Robb: 807)
   SILENDO
   SOBRE LAS OLAS (2)
   ‘TALIÁN, EL (also called “El taleán”)
   TONADA ALEGRE
   TONADITA
   TRISTE LEÓN, EL (3) (Robb; also called “El venadito” or “Un triste león”)
   VALSE DE CADEÑA (Robb: 814)
   VALSE DE GIORGONIO [sic]
   VALSE DEL PAÑO
   VAQUERITA, LA
   VARSOVIANA, LA (Robb; also called La varseliana)
5. Canciones (lyrical songs)

A LA EDAD DE QUINCE AÑOS
A LA ORILLA DE UN PALMAR
A LOS CUERNOS DE LA LUNA
ABROCHATE EL ZAPATO
ADIOS A GUAYMAS, EL (Robb: 280)
ADIOS, ANGEL MIO
ADIOS, MUJER
ADIOS, PLAZA DE EL MANZANO
ADORADO
AMOR DE LAS BONITAS, EL
AMOR, EL Pobre, Y EL RICO, EL
ANDALE, CHICHIQUIA
ANDANDOME YO PASEANDO
ARBOLITO FLORECIDO
AUSENCIA, LA
AY, MEXICANAS INGRATAS!
Barandales de puente, los
(Robb: 262)
BARCA MARINA, LA
BARCO DE ORO, EL
BARRIO TRISTE, EL
BELLA MARIA, LA
Borrachito, EL
Borrego, EL (2) (Robb: 493)
BLANCA FLOR
BLANCA FLOR QUE EN EL CAMPO
NACISTE
BLANCA PALOMITA
BONITOS CARACOLITOS
Burrito, EL (2)
Burrito Pardo, EL (2) (also called
"El burro pardo")
CABANA, LA
CAMA DE PIEDRA, LA
CAMPERO, EL (Robb: 496)
CANCIÓN HUMORÍSTICA (2)
CANCIÓN MIXTECA
CANCION, UNTITLED (12)
CANTADA DE UN VIEJO Y UNA
MUCHACHA
CANTADITA
CAPOTÍN, EL
CASÓSE DON VALERIANO
CHAMACOS, LOS (Robb: 273)
CHICHIQUÍA, LA (2)
CHINA DE LOS OJOS NEGROS (Robb:
238)
CHIQUITA, SI ESTÁS MALITA
CHONITA, LA
CIELITO LINDO (Robb: 239)
COMADRE, NO SÉ QUÉ HACER
COMO QUE QUIERÍA LLOVER
CONDÚLETE, MUJER
CONTÁRÉ LO QUE ME PASÓ, LES
CONTRA GOLONDRINA, LA
COPLAS DE DON SIMÓN (Robb 578; also
called "Don Simón")
CORAZÓN SÓLIDO
CORDOBÉS, EL
CUANDO EN LA PLAYA
¿CUÁNDO HABRÍA TIERRA COMO LA DE
SANTIAGO?
CUANDO ME VAYA DE AQUÍ
CUANDO SALÍ DE MI TIERRA
CUARTEL CONTRATADA, LA
CUARTEL CASA, LA
CUARTEL CONTRATADA, LA
CUATRO CASAS, LAS
CUATRO MIPAS, LAS (2)
CUBANITA, LA (2) (Robb: 533)
CUCARACHA, LA (2) (Robb: 200)
DE COLORES (3)
DE QUE VIENEN DE LA PLAZA LAS
MUJERES
DE TU VENTANA A LA MIA
DESDE QUE LLEGUE A ESTE PUNTO
DESPERTAR, HERMOSA (Robb: 220; ALSO
CALLED "EL TROVADOR")
DESTERRADO SALÍ DE MI TIERRA
DÍA QUE TE CASES, EL
DOLOROSO TORMENTO, EL
DOS DE MAYO, EL
DOS JOSOS [i.e., OSOS]
DURAZNO, EL (Robb: 257)
ELENA, VEN A MIS BRAZOS
EN EL RANCHO DONDE YO NACÍ (2) (also
called "El rancho donde yo nací")
EN LA CIMA DE UNA MONTAÑA
EN UN TIEMPO FUI QUERIDO
EN SUEÑOS DE UN JAZMÍN
ENTRE COPA Y COPA
ERES, DOLORES, BELLA
ERES, ERAS Y SERÁS
ESTA NOCHE CON LA LUNA
ESTRELLITA MARINERA
FLOR HERMOSA, LA
FUENTES, LAS (Robb: 213)
GALLO COPETÓN, EL
GOLONDRINAS, LAS (3) (Robb: 279; also
called "La golondrina")
GUACHINANGA, LA
GUADALAJARA, LA
GUADALUPITA
GUADALUPITA, MI ALMA
GUERRA DE ESPAÑA, LA
HAY MUJERES INGRATAS
HERMOSAS FUENTES
HIGUERITA, LA
HOMBRE SOLTERO, EL
HUELA, LA [i.e., GUERA] (also called "Me
casé con una huera")
HUITALOCHE, EL
INFECCIDAD DE UN AMANTE, LA
JOAQUINITA, LA
JOVEN QUE ADORO, LA
JOVEN QUERIDA
LIMÍN Y LA NARANJA, EL
LINDA ROSA, LA
LOLA, LA (Robb: 534; also called "La Lola y el buque Maine")
LUISITA, LA
LUNA HERMOSA
LUZ CELESTICA
MALAGUEÑA, LA (2)
MAMÁ, MAMÁ
MANANA SE VA TU PRIETA
MANCORNADORA, LA (Robb: 243)
MARCHA DE ZACATECAS, LA (Robb: 810)
MARCHITA EL ALMA
MARINO, EL
ME CANSE DE ROGARLE
ME GUSTAN TODAS
ME SUBI AL CERRO MÁS ALTO
MERCED DE TOMÉ, LA
MI BURRITO PARDO (2)
MI NEGRITA Consentida (2)
MI ÚNICO BIEN (Robb: 221)
MILITAR, EL (Robb: 515)
MORENA, LA (Robb: 211)
MUCHACHAS DE DON JUAN, LAS
MUCHACHOS DE LA BURANDA
MULER, LA
MUJER QUE QUIERE A UN HOMBRE
LA MUNDO ENGAÑOSO, EL
MÚNEQUITA, LA
NADIE ME QUIERE (2)
NICANOR
¡NO ESTÉS CONMIGO ENOJADA!
¡NO HAGAS POLVO, MUJER!
¡NO LLORAS!
¡NO ME PEGUES, MAMÁ! (2)
NO QUÉ TIENEN ESOS LINDOS OJOS
NOCHE DE RONDA
NOCHE LÓBREGA, LA (Robb: 255)
NUEVO MÉXICO
OIGO CANTAR LOS GALLOS
OJITOS VERDES (Robb: 229)
PAJARILLO, EL
PAJARILLO BARRANQUEÑO (Robb: 251)
PAJARILLO ENCANTADOR, EL
PAJARITO, EL
PALMA, LA
PALOMA BLANCA, LA
PAOLILA BLANCA, LA
PAOLMITA BLANCA, LA
PAOLMITAS DE POTOSÍ, LAS
PARTIDA MILITAR, LA (2) (Robb: 515)
PATRIA, LA (Robb: 549)
PAULINA, LA
POBRE PAJARILLO QUE EN EL MANZO VIENTO
POBRE MUJER TAN FIEL
POBRECITA LA PALMA
¡POBRECITA DE MI MADRE!
POLOS DE LA CAPITAL, LOS (Robb: 583)
POR FIN TE VOLVÍ A VER
PRENSA POR UNA PASIÓN
PRIMAVERA, LA
PROFUNDO TORMENTO, EL (Robb: 233)
PUERTO DE MAZATLÁN, EL
¡QUÉ HOMBRE!
¡QUÉ LEJOS VIVO DE TU LADO!
QUELITE, EL (3) (Robb: 265)
QUIERO MORIR MEJOR
RANCHO GRANDE, EL (Robb: 818)
RECUERDAS, EH, MUJER CUANDO TE CONOCÍ
REMIENDA CAZOS, EL
RIELERA, LA (Robb: 519)
SEDUCTORA, LA
SEÑOR DON GIL
SOLDADOS DE NUEVO MÉXICO
SOLTERITO, EL
SOLTERITOS DE HOY, LOS
SOMBRERO ANCHO, EL
SOMBRERO DE CLANCY, EL
SOÑANDO, SOÑANDO
SOY ALDEANO
SOY LABRADOR
SOY MEXICANO (2)
TAL VEZ ME AMASTE
TAMPOCO HERMOSO
TARDE MUERE SOBRE LA PLAYA, LA
TE QUIERO PORQUE TE QUIERO
TE VAS PORQUE YO QUIERO QUE TE VAYAS
TECOLOTE, EL (2) (Robb: 507)
TENGO UNA NOVIA
TODA ESTE RÍO POR ABAJO
TORMAY LA LUNA, EL
TRAICIÓN
TRIGUEÑA HERMOHA
TRISTE VALLE DONDE YO NACÍ, EL
TÚ ERES LA DICHA QUE YO AMBICIONO
TÚ TIENES TUS FRIJOLITOS
TUS OJOS
ULTIMO ADIÓS
UN PESAR GUARDO, MUJER
UN POBRE, NO MÁS
UN VIEJO QUE SE CASÓ CON UNA JOVEN
UNA NOCHE SERENA Y OSCURA
VACA DEL CONDADO, LA (Robb: 200)
VALSE APASIONADO, EL
VÁMANOS, COMPAÑEROS
VAQUERO, EL
VENADITO, EL (2)
VENADO Y LA VENADA, EL (2)
¡VENTE, BORRACHO, CONMIGO!
VERBENA, LA
VERSOS DE LOS ESTADOS
VIDA DE HOMBRE, LA
VIEJO, EL
VIRGENCITA, LA (3) (Robb: 814)
VUDE, EL
VIVANDERA, LA
¡VUELA, VUELA MARIPOSA!
Y TENÍA CHIQUITO EL PIE
YA ESTOY AQUÍ, MUJER
YA LA LUNA VA SALIENDO
YA ME VOY PARA PECOS
YA NO HAY QUE CREER EN EL AMOR DE LAS MUJERES
YO AMABA UNA MUJER
YO NO RUEGO CON MI AMOR
YO SOY UN MÉDICO DE MUCHA FAMA
YO TENÍA UN RANCHO
YO VI VERIRNAR UNA PALOMITA
YO VIDE BAJAR UN BULTO
YO VIDE UNA FLOR HERMOSA
YO VIDE UNA ROSA
YO YA ME VOY, PARA DÓNDE TE DIRÉ (Robb: 202; also called "La Juanita")
ZAPATERO, EL (2) (Robb: 539)
ZAPATOS DEL NENE, LOS
ZORRILLO, EL
ZORRILLOS Y SU COLA, LOS

6. cañute, Juego de (gambling game, American Indian-influenced)
AHI, VIENEN LOS CAÑUTEROS
CANCIÓN DEL CAÑUTE

7. Children’s Songs
BRINCA LA TABLITA
BERRITA, LA (2)

CHANGUITO Y SU COLITA, EL
CHILDREN’S GAMES & SONGS, UNTITLED (2)
CONDE LAUREL, EL
CUANDO LA RANA SE SALE A PASEAR (3) (Robb: 356; also called "La rana")
CÚCARA, MÁCARA
DIEZ PERRITOS, LOS (Robb: 355)
DON FABIÁN
DOS Y DOS SON CUATRO
EDUCACIÓN, LA
ESCUELA LIBRE, LA
MANZANAS, LAS
MARCHA DE SANTA ANA, LA
MULITA, LA
MUÑECA, LA
NARANJA DULCE (4)
PAJARILLOS, LOS
PINATA, LA
PULGA, LA (2)
¡QUÉ BONITA MAÑANITA! (2) (also called "¿Qué bonitas mañanitas!")
SOMBRERO DE UN RICO, EL (2)
SUBE Y BAJA, EL
TECOLOTITO, EL (3)
TREN PASAJERO, EL (2)
VENTO, VIENTO

8. Chiquiáido (children’s dance game)
CHIQUIÁIDO, EL (19 (Robb; also called “Valse chiquiado” or “Chiquiao”)

9. Corridos (nineteenth- and twentieth-century narrative songs)
AGUINALDO, CORRIDO DE ANTONIO, CORRIDO DE AQUÍ Y ALLÍ, CORRIDO DE (2)
ARMISTICIO, CORRIDO DEL (ALSO CALLED “EL ONCE DE NOVIEMBRE")
BAÑUELOS, CORRIDO DE BELÉN, CORRIDO DE CABALLO PRIETO AZABACHE CARLOS CORONADO, CORRIDO DE CARLOTITA, CORRIDO DE CONTRABANDO DE EL PASO, EL (Robb: 183, 186)
CORRIDO, UNTITLED (4)
CUANDO SALÍMOS A KANSAS (5)
(Dobb: 531; also called “Los vaque- ros de Kansas,” “El vaquero de Kan- sas,” or “Corrido de Kansas”)
DÍA DE SAN JUAN, EL (Robb: 129, 130)
EL BORREGO, CORRIDO DE
EVA GARZA, CORRIDO DE FELICIANO, CORRIDO DE FELIPE ANGELES
FIN DE UNA FAMILIA, EL
FINAL DE SAN MARCIAL, EL (4) (Robb: 194)
FLOR DEL RÍO
GABINO BARRERAS
GENERAL MACEO
GREGORIO CORTEZ, CORRIDO DE (2)
(Robb: 189)
HERACLIO BERMUDEZ, EL (Robb: 109)
HIJO DESOBEDIENTE, EL (3) (Robb 141)
HIJO PRÓDIGO, EL. (Robb: 188)
JESÚS CADENA, CORRIDO DE (Robb: 119)
JESÚS LEAL, CORRIDO DE (2) (Robb: 95)
JOSÉ VICTORIA, CORRIDO DE (ALSO CALLE “LAS POCHAS DE CALIFORNIA”)
JOSÉ LÓPEZ, CORRIDO DE JUAN CHARRASQUEADO (Robb: 162)
KENNEDY, CORRIDO DE (2)
LAVAPLATOS, EL
LUZ ARCO, CORRIDO DE MACLOVIA, LA (also called “Madamas Taoseñas”) MANUEL GARZA LEÓN, CORRIDO DE MANUEL GONZÁLEZ, CORRIDO DE MONCAYO, CORRIDO DE PASTORES DE OCATE, LOS PETE DOMÍNGUEZ, CORRIDO DE PRESO ME LLEVARON A LA CÁRCEL
(Robb: 179)
RAFAEL CASTILLO, CORRIDO DE RECUPERADO DE UN GRAN PRESIDENTE REYES RUIZ, CORRIDO DE (2) (Robb: 131)
RICARDO CAMPOS, CORRIDO DE (2)
RIVERA, CORRIDO DE ROSITA ALVARES (Robb: 125)
TEODORO BARAJAS (Robb: 93)
TUMCUMARI, CORRIDO DE VALENTÍN MANCERA, CORRIDO DE
(Robb: 167)
WILFREDO FUENTES, CORRIDO DE

10. Cuando (song in which each stanza ends with the word cuando)
CUANDO DE LOS ESTADOS, EL
CUANDO DE PECOS, EL (Robb: 481)
CUANDO PARA EL ANCIANO SAN JOAQUÍN

11. Décima (songs employing a specific, formal poetic design)
CREACIÓN DEL MUNDO, LA DÉCIMA, UINTITLED
DÉCIMA DE LA BARAJA (3) (also called “La Baraja”)
DIME, MI ALMA, QUÉ HAS PENSADO
(Robb: 386)
MARGARITA, MARGARITA (Robb: 398)
SEVERIANA, LA (Robb: 320)
UN TESTAMENTO (Robb: 414)

12. Entrega de bautismo (delivery of baptism)
ENTREGA DE BAUTISMO (7)
(cf. Robb: 672)

13. Entrega de novios (delivery of the newlyweds)
ENTREGA DE NOVIOS (22) (cf. Robb: 567-77)

14. Indian songs (performed by Spanish New Mexicans)
PICURIS PUEBLO SONG
SANTO DOMINGO INDIAN CHANT

15. Indita (narrative songs with American Indian musical influences)
INDITA, UINTITLED (3)
INDITA DE CARRERAS
INDITA DE “CIQUIO LUCERO” (2)
(Robb: 460; also called “Indita de Ezekiel (Siquio) Lucero”)
INDITA DE CLEOFAS GRIEGO (3)
(Robb: 456)
INDITA DE COCHITÍ (3) (Robb: 436, 537)
INDITA DE JOSÉ LUIS (2) (Robb: 422)
INDITA DE JUAN PADILLA
INDITA DE MANUEL MAÉS
INDITA DE MARIANO
INDITA DE MIGUEL
INDITA DE RUPERTO GONZÁLEZ
INDITA DE SAN LUIS (5) (Robb: 444)
INDITA DEL INDIO VICTORIO (2)
(Robb: 431)
INDITA DEL RÍO GRANDE (5) (Robb: 454; also called “Indita del ’84”)
INDITA PARA VIOLÍN
SOY INDITA, SOY INDIANA
VICTORIO MENTADO
16. **Las mañanitas** (birthday serenade)  
   MANANITAS DEL REY DAVID, LAS  
   (see Robb: 271)  
   MANANITAS, LAS (2)  

17. **Las posadas** (“The Lodgings;” Christmas pageant)  
   CANTO DE LAS POSADAS (3)  
   ¿QUIÉN LES DA POSADA?  
   TÍPICAS POSADAS MEJICANAS, LAS  

18. **Los días** (New Year’s Day serenade)  
   LOS DÍAS PARA EL AÑO NUEVO (2)  
   LOS MANUELES (Robb: 269)  

19. **Los pastores** (“The Shepherds;” Christmas play)  
   A LA RU, LA RU (LULLABY)  
   ADIÓS, JOSÉ, ADIÓS, MARÍA  
   ALLÁ EN LA LLANURA  
   CANCIÓN DE CUNA  
   CANTOS DE LOS PASTORES (9) (also called “Villancicos”)  
   CUANDO POR EL ORIENTE  
   GRACIAS A MARÍA  
   LEVANTADA DE BARTOLO  
   OFRECIMIENTO  
   VAMOS A BELÉN  
   VENID, PASTORCILLOS  

20. **Lullaby**  
   ARLULLO (2)  
   TERENGUE, EL (2)  

21. **Matachine** (American Indian-influenced ritual drama)  
   MATACHINAS TUNE (see Robb: 745)  

22. **Pregones** (vendor’s cries)  
   PREGONES  

23. **Religious songs, miscellaneous**  
   A SAN LUIS GONZAGA  
   ALBA, EL (Robb: 696)  

24. **Romance** (ballad from Renaissance Spain)  
   DELGADINA (Robb: 28)  
   DON GATO (4) (Robb: 83; also called “El señor don gato”)  
   EN UNA ARENOSA PLAYA (2) (Robb: 82; also called “La arenosa playa”)  
   EN UNA HILITA DE ORO (Robb: 63; also called “Hilito de oro”)  
   ESPOSA INFIEL, LA (3) (Robb: 49; also called “La Martina,” “Dona Elena,” and “Elena, la traicionera”)  
   MAMBRÚ (2) (Robb: 25; also called “Mambru”)  
   MILAGROS DE GLORIOSO SAN ANTONIO, LOS (2) (Robb: 664; also called “Los milagros de San Antonio”)  
   PIOJO Y LA PULGA, EL (3) (also called “La pulga y elpiojo” and “El piojo y la liendre”)  
   ROMANCE DE DOS HERMANOS  
   TIERRA DE JAÚJA, LA  
   ZAGALÁ Y EL PASTOR, LA (3) (Robb: 44)  
   YO SOY LA RECIEÑ CASADA (Robb: 58; also called “La recién casada”)  

**Songs in the Colville Collection**

1. **Bailes**  
   BAILE, UNTITLED (2)  
   CUNA, LA (2) (Robb)  
   MARÇA, LA (Robb)  
   VALSE (4) (Robb)  
   VARSUVIANA, LA (Robb; also called “La varceliana”)  

2. **Canciones**  
   ALTAS TORRES, LAS  
   BECERRO DE ORO (2)  
   BORRACHITO, EL  
   CANCIÓN, UNTITLED (2)  
   CUARENTAS CARTAS, LAS  
   CUATRO MILPAS (2)
DOS SOMBREROS, LOS
LLORONA, LA (3) (Robb)
LUPITA
PAJARITO AMARILLITO (2)
QUE TE VAYA
SEÑOR ATOLE, EL (2) (also called “El señor Atole y don Café”)
SOMBRERO CUMBRIADA, EL
TE QUISE
TRES VIVDAS, LAS
TRISTE LEÓN, EL
VENADO Y LA VENADA, EL (2)

3. Corrido
   CORRIDO, UNTITLED

4. Entrega de novios
   ENTRIEGA DE NOVIOS (Robb)

5. Los días
   LOS DÍAS (piano solo)

6. Rock 'n' roll
   LET'S GO TO THE HOP