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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 idiosyncracies. 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 repertoires. 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 *entriega*, 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.

Genre	Quantity
ALABADOS	39
ALABANZAS	14
ANGLO-AMERICAN SONGS	8
BAILES	39
CANCIÓNES	279
CAÑUTES, EL JUEGO DE	2
CHILDREN'S SONGS	39
CHIQUEADO	19
CORRIDOS	69
CUANDOS	3
DÉCIMAS	9
ENTRIEGA DE BAUTISMO	7
ENTRIEGA DE NOVIOS	22
INDIAN SONGS (PUEBLO)	2
INDITAS	34
LAS MAÑANITAS	3
LAS POSADAS	5
LOS DÍAS	3
LOS PASTORES	19
LULLABIES	4
MATACHINAS	1
PREGONES	1
RELIGIOUS SONGS, MISCELLANEOUS	21
ROMANCES	24

Figure 1. Inventory of Musical Selections in the Cobos Collection.

Genre	Quantity
BAILES	10
CANCIÓNES	25
CORRIDO	1
ENTRIEGA DE NOVIOS	1
LOS DÍAS	1
ROCK 'N' ROLL	1

Figure 2. Inventory of Musical Selections in the Colville Collection.

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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
 AFLIGIDO Y ANGUSTIADO
 ALABADO, UNTITLED (21)
 AYUDAD, ALMAS QUERIDAS (Robb: 641)
 CUANDO EL TIEMPO SE ME LLEGUE
 EN LA CENA IZQUE LES DIJO
 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)

ALEGRÍAS
 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)
 SILBIDO
 SOBRE LAS OLAS (2)
 'TALIÁN, EL (also called "El talean")
 TONADA ALEGRE
 TONADITA
 TRISTE LEÓN, EL (3) (Robb; also called
 "El venadito" or "Un triste león")
 VALSE DE CADENA (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
 ABRÓCHATE EL ZAPATO
 ADIÓS A GUAYMAS, EL (Robb: 280)
 ADIÓS, ANGEL MÍO
 ADIÓS, MUJER
 ADIÓS, PLAZA DE EL MANZANO
 ADOLORIDO
 AMOR DE LAS BONITAS, EL
 AMOR, EL POBRE, Y EL RICO, EL
 ANDALE, CHICHIGUA
 ANDÁNDOME 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 MARÍA, LA
 BORRACHITO, EL
 BORREGUERO, 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")
 CABAÑA, LA
 CAMA DE PIEDRA, LA
 CAMPERO, EL (Robb: 496)
 CANCIÓN HUMORÍSTICA (2)
 CANCIÓN MIXTECA
 CANCIÓN, UNTITLED (12)
 CANTADA DE UN VIEJO Y UNA
 MUCHACHA
 CANTADITA
 CAPOTÍN, EL
 CASÓSE DON VALERIANO
 CHAMACOS, LOS (Robb: 273)
 CHICHIGUA, 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 QUERÍA LLOVER
 CONDUÉLETE, MUJER
 CONTARÉ 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 HABRÁ TIERRA COMO LA DE
 SANTIAGO?
 CUANDO ME VAYA DE AQUÍ
 CUANDO SALÍ DE MI TIERRA
 CUARTA CASADA, LA
 CUARTA CONTRATADA, LA
 CUATRO CASADAS, LAS
 CUATRO MILPAS, 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 MÍA
 DESDE QUE LLEGUÉ A ESTE PUNTO
 DESPIERTA, 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
 HUERA, LA [i.e., GÜERA] (also called "Me
 casé con una huera")

- HUITLACOCHÉ, EL
 INFELICIDAD DE UN AMANTE, LA
 JOAQUINITA, LA
 JOVEN QUE ADORO, LA
 JOVEN QUERIDA
 LIMÓN Y LA NARANJA, EL
 LINDA ROSA, LA
 LOLA, LA (Robb: 534; also called "La Lola
 y el buque Maine")
 LUISITA, LA
 LUNA HERMOSA
 LUZ CELÉSTICA
 MALAGUEÑA, LA (2)
 MAMÁ, MAMÁ
 MAÑANA SE VA TU PRIETA
 MANCORNADORA, LA (Robb: 243)
 MARCHA DE ZACATECAS, LA (Robb:
 810)
 MARCHITA EL ALMA
 MARINO, EL
 ME CANSÉ DE ROGARLE
 ME GUSTAN TODAS
 ME SUBÍ 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
 MUJER, LA
 MUJER QUE QUIERE A UN HOMBRE,
 LA
 MUNDO ENGAÑOSO, EL
 MUÑEQUITA, LA
 NADIE ME QUIERE (2)
 NICANOR
 ¡NO ESTÉS CONMIGO ENOJADA!
 ¡NO HAGAS POLVO, MUJER!
 ¡NO LLORES!
 ¡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, LA (2)
 PALOMA BLANCA, LA
 PALOMITA BLANCA, LA
 PALOMITAS DE POTOSÍ, LAS
 PARRANDA, LA
 PARTIDA MILITAR, LA (2) (Robb: 515)
 PATRIA, LA (Robb: 549)
 PAULINA, LA
 POBRE PALOMA QUE EN EL MANSO
 VIENTO
 POBRE MUJER TAN FIEL
 POBRECITA DE LA PALMA
 ¡POBRECITA DE MI MADRE!
 POLLOS DE LA CAPITAL, LOS (Robb:
 583)
 POR FIN TE VOLVÍ A VER
 PRESO POR UNA PASIÓN
 PRIMAVERA, LA
 PROFUNDO TORMENTO, EL (Robb:
 233)
 PUERTO DE MAZATLÁN, EL
 ¡QUÉ HORROR!
 ¡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 MEJICANO (2)
 TAL VEZ ME AMASTE
 TAMPICO 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
 TORO Y LA LUNA, EL
 TRAICIÓN
 TRIGUEÑA HERMOSA
 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
VIEJITO, EL
VIRGENCITA, LA (3) (Robb: 814)
VIUDO, 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 VENIR 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)
AHÍ, VIENEN LOS CAÑUTEROS
CANCIÓN DEL CAÑUTE
7. *Children's Songs*
BRINCA LA TABLITA
BURRITA, LA (2)
- CHANGUITO Y SU COLITA, EL
CHILDREN'S GAMES & SONGS, UN-
TITLED (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
PIÑATA, 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)
VIENTO, VIENTO
8. *Chiquiado* (children's dance game)
CHIQUEADO, EL (19 (Robb; also called
"Valse chiquiado" or "Chiquiao")
9. *Corridos* (nineteenth- and twenti-
eth-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 SALIMOS A KANSAS (5)
(Robb: 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 BERNAL (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
CALLED "LAS POCHAS DE CALI-
FORNIA")
JOSÉ LÓPEZ, CORRIDO DE
JUAN CHARRASQUEADO (Robb: 162)
KENNEDY, CORRIDO DE (2)
LAVAPLATOS, EL
LUZ ARCOS, CORRIDO DE
MACLOVIA, LA (also called "Madamas
Taoseñas")
MANUEL GARZA LEÓN, CORRIDO DE
MANUEL GONZÁLES, CORRIDO DE
MONCAYO, CORRIDO DE
PASTORES DE OCATE, LOS
PETE DOMÍNGUEZ, CORRIDO DE
PRESO ME LLEVAN A LA CÁRCEL
(Robb: 179)
RAFAEL CASTILLO, CORRIDO DE
RECUERDO DE UN GRAN PRESIDENTE
REYES RUIZ, CORRIDO DE (2) (Robb:
131)
RICARDO CAMPOS, CORRIDO DE (2)
RIVERA, CORRIDO DE
ROSITA ALVIRE (Robb: 125)
TEODORO BARAJAS (Robb: 93)
TUMCUMCARI, 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
JOAQUIN
11. *Décima* (songs employing a spe-
cific, formal poetic design)
CREACIÓN DEL MUNDO, LA
DÉCIMA, UNTITLED
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. *Entriega de bautismo* (delivery of
baptism)
ENTRIEGA DE BAUTISMO (7)
(cf. Robb: 672)
13. *Entriega de novios* (delivery of
the newlyweds)
ENTRIEGA DE NOVIOS (22) (cf. Robb:
567-77)
14. *Indian songs* (performed by Span-
ish New Mexicans)
PICURÍS PUEBLO SONG
SANTO DOMINGO INDIAN CHANT
15. *Indita* (narrative songs with
American Indian musical influ-
ences)
INDITA, UNTITLED (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 serenades)
 MAÑANITAS DEL REY DAVID, LAS
 (see Robb: 271)
 MAÑANITAS, 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 serenades)
 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*
 ARRULLO (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)
- BENDITO, EL (Robb: 692)
 ¡BENDITO SEA DIOS! (Robb: 692)
 CANTO A LOS ANGELES DEL CIELO
 CANTO NAVIDEÑO
 ENTRIEGA DE SAN LORENZO
 ENTRIEGA DE SAN LUIS GONZAGA
 GLORIA A DIOS EN LAS ALTURAS
 GLORIA, LA
 HIMNO, UNTITLED (3)
 HIMNO A HIDALGO
 IGLESIA, LA (Robb: 725)
 ME QUIERO CONFESAR
 RECIBIMIENTO DE SAN LORENZO
 RELIGIOUS SONG, UNTITLED
 SAN ANTONIO
 SAN LUIS GONZAGA
 TU REINARÁS, VIRGEN DEL CIELO
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 "Meilbrú")
 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 el piojo" and "El piojo y la liendre")
 ROMANCE DE DOS HERMANOS
 TIERRA DE JAUJA, LA
 ZAGALA Y EL PASTOR, LA (3) (Robb: 44)
 YO SOY LA RECIÉN CASADA (Robb: 58; also called "La recién casada")

Songs in the Colville Collection

1. *Bailes*
 BAILE, UNTITLED (2)
 CUNA, LA (2) (Robb)
 MARCHA, 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*
 ENTREGA DE NOVIO (Robb)
5. *Los días*
 LOS DÍAS (piano solo)
6. *Rock 'n' roll*
 LET'S GO TO THE HOP