Hispanic Traditions
MUSIC OF NEW MEXICO
Hispanic Traditions

Produced by the Department of Public Programs, National Museum of American History, Smithsonian Institution, and the Smithsonian Office of Telecommunications, in conjunction with “American Encounters,” a Quincentenary exhibition about New Mexico.

1. Amar es entregarse 2:59
   Coro Santo Niño

2. Mañanitas tapatías 2:24
   Coro Cristo Rey

3. Pito melody .51
   Cleofes Vigil, pito (reed flute)

4. Madre de Dolores 2:52
   Hermanos de la Morada de Nuestra Señora de Dolores del Alto

5. Los Comanchitos 4:04
   Our Lady of Sorrows Senior Choir

6. Las Posadas 4:51
   Coro de San José

7. Matachines dance tunes 6:43
   Charles Aguilar, violin; Jerry Hopkins-Velarde, guitar; Eddie Gutierrez, guaje

8. Versos de Año Nuevo 3:12
   Pete Chávez, singer; Chris Chávez, violin; Manuel Chavez, guitar

9. Entrega de novios 3:26
   Charles Aguilar, singer, guitar
   Jerry Hopkins-Velarde, guitar

10. Pecos Polka 1:34
    Gregorio Ruiz, violin; Henry Ortiz, guitar; electric bass

11. Valse 1:41
    Gregorio Ruiz, violin; Henry Ortiz, guitar; electric bass

12. Chotiz Chávez 1:49
    Tonie Apodaca, button accordion
    Phil Esquivel, guitar

13. Polka revolcada 1:26
    Phil Esquivel, guitar
    Tonie Apodaca, guitar

14. Mazurka 1:18
    Isidro Gonzales, violin
    Phil Esquivel, guitar

15. Chotiz “El Paseadito” 2:18
    Los Reyes de Albuquerque

16. Delgadina 2:11
    Mercedes Lopez, singer

17. Don Gato 1:48
    Mercedes Lopez, singer

18. El gato le dice al ratón 1:43
    Edwin Berry, singer, drum

19. El Cañutero 1:59
    Abade Martinez, singer, guitar

20. La finada Pablita 2:29
    Julia Jaramillo, singer

21. Himno del pueblo 5:26
    de las montañas de la
    Sangre de Cristo
    Cleofes Vigil, singer, mandolin

22. Elena y el francés 3:38
    Al Hurricane, singer, guitar
    Al Hurricane Jr., singer, trumpet

23. Corrido del Daniel Fernández 3:54
    Los Reyes de Albuquerque

24. La Julia 2:32
    Cipriano Vigil, singer, guitar

25. Mi carro paseado 1:44
    Roberto Mondragon, singer, guitar

26. ¡Viva Chihuahua! 4:24
    Johnny Florez, singer, guitar
    Raul Garcia, singer, guitar

Total time: 73:38

This recording explores the music of Hispanic New Mexico: its sacred hymns, songs and dances of religious rituals, serenades, narrative ballads and lyric folk songs. Until recently, this centuries-old tradition received little attention outside of the southwestern United States, where these songs continue to sustain the Hispanic community's ethnic identity. These spirited recordings are as diverse and captivating as the New Mexican landscape.

Extensive program notes enclosed.

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Music of New Mexico
Hispanic Traditions

Produced by the Department of Public Programs, National Museum of American History, and the Office of Telecommunications, Smithsonian Institution.

This recording presents a sampling of folk music that is as memorable and magnificent as the New Mexican landscape. It reflects the character of people who have maintained their musical traditions as a vital part of daily life and as an expression of their faith.

1. Amar es entregarse
   Coro Santo Niño/Corinne Gabaldon, director; Las Vegas
   2:59

2. Mañanitas tapatías
   Corre Cristo Rey, Priscilla Mirabal, director; Las Vegas
   2:24

3. Pito melodi
   Cleofea Vigil, pito (reed flute); San Cristobal
   5:1

4. Madre de Dolores
   Hernan de la Morada de Nuestra Señora de Dolores del Alto
   2:52

5. Los Comanchitos
   Abade Nunez, singer, guitar; San Luis, Colores
   4:04

6. Las Posadas
   Coro de San José, Ray Pérez, director; Albuquerque
   4:51

7. Matachines dance tunes
   Charles Aguilar, violin; Jerry Hopkins, Velarde, guitar; Eddie Gutierrez, guaje, vocals.
   6:43

8. Versos de Año Nuevo
   Pete Chavez, singer, Chris Chavez, vocals; Mexico
   3:12

9. Entrega de novios
   Charles Aguilar, singer, guitar; Jerry Hopkins-Velarde, guitar; Bernardillo
   3:34

10. Pecos Polka
    Gregorio Ruiz, violin; Royce
    Henry Ortiz, guitar, electric bass
    1:41

11. Valse
    Gregorio Ruiz, violin
    Henry Ortiz, guitar, electric bass
    1:08

12. Chotiz Chavez
    Tonia Apodaca, button accordion; Rociada
    Phil Esquivel, guitar; Las Vegas
    1:49

13. Polka revolcadita
    Phil Esquivel, guitar (lead)
    1:26

14. Mazurka
    Isidro Gonzales, violin; Las Vegas
    1:18

15. Chotiz “El Paseadito”
    Isidro Nino, Alto Reyez, Albuquerque
    2:18

16. Delgadina
    Mercedes Lopez, singer, Santa Rosa
    2:11

17. Don Gato
    Mercedes Lopez, singer
    4:8

18. El gato le dice al raton
    Edwin Berry, singer, drums; Tomé
    1:43

19. El Cafetero
    Abade Nunez, singer, guitar; San Luis, Colores
    1:59

20. La finada Pabita
    Julia Jaramillo, singer, taos
    2:29

21. Himno del pueblo de las montañas de la Sangre de Cristo
    Cleofea Vigil, singer, mandolin; San Cristobal
    5:26

22. Elena y el francés
    Al Hurricane, singer, guitar
    3:38

23. Constitution Day
    Al Hurricane Jr., singer, trumpet; Albuquerque
    3:34

24. Los Reyes de Albuquerque
    Cleofea Vigil, singer, guitar; Chama
    3:54

25. Mi carrito paseado
    Roberto Chavez, singer, guitar; Antonio Chico
    1:44

26. ¡Viva Chihuahua!
    Johnny Flores, singer, guitar
    4:24

Raul Garcia, singer, guitar; Las Cruces

Total time: 73:38

Tracks 5, 6, 8, 16-21, 24, and 26: Jack Loefler, engineer
Tracks 10 and 11: Courtesy of Henry Ortiz, Kiva Records
Track 22: Courtesy of Hurricane Records
Engineer for all other tracks: John Tyler

Hispanic Music of New Mexico
James K. Leger

The Hispanic folk music of northern New Mexico and southern Colorado is a singular cultural expression of a distinct group of people. Yet, like the group from which it derives, it is part of a larger traditional system, one that is adaptable and vital. The music is made up of divergent elements influenced by many historical forces. The basic core of this culture is a part of the “Greater Mexican” cultural complex, with its historical origins in Renaissance Spain. The greatest source of outside influence has been the Anglo-American United States. The merging of these two cultural influences has resulted in a powerful and effective medium for cultural expression, but one that has been misunderstood and misinterpreted in many ways.

The Hispanics of New Mexico are the bearers of the oldest European cultural tradition north of Mexico. For over 450 years this culture has been marked by two opposing forces: an isolation from the mainstream of the Ecumenical entity to which it was bound (Empire Spanish, Republic of Mexico, or the expansionist United States), and the constant microaggression of social, cultural, political, and ideological forces from groups with which it has been in close contact: Spaniards, Mexican Indians, southwestern Indians, and Anglo-Americans. These cultural dynamics have been influenced by all areas of New Mexican Hispanic life—in language, foodways, material culture, literature, beliefs, expressions, and traditions. They are especially clear in expressive culture, especially music and dance.

Hispanic New Mexico was never a completely isolated, forgotten culture as has often been suggested. Although its roots (and most archaic aspects) are in Renaissance Spain, Mexican American folklorist Amézco Faredes points out that so-called Hispanic traditions of the American Southwest are actually Mexican in origin. He notes that Hispanics of the region share a common political history and continuing cultural ties with the Republic of Mexico. This culture was carried to the present-day southwestern United States by officials, clerics, and settlers who, although politically subjects of the Spanish crown, and possibly Spanish in family origin, were culturally and historically Mexican, rather than Spanish.

This Greater Mexican culture was itself subject to these major influences: the preexisting, well-developed indigenous cultures, and the pressures from an expansionist United States. Spanish American settlers in New Mexico found that many problems of adaptation and survival in their new environment had already been solved by the settled, agricultural Pueblo Indians and the nomadic, hunting-and-gathering Plains tribes. Sharing a somewhat harsh environment, newcomers and indigenous peoples necessarily adopted much of each other's cultures, while retaining many of their own ways. The rapidly expanding United

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States exerted tremendous pressures on traditional southwestern culture, especially after the opening of the Santa Fe Trail in 1821. Annexation by the United States in 1848 formalized the relationship. The coming of the railroad in 1880 brought new pressures for social and economic change.

The colonial Hispanic culture in the American Southwest might have been overwhelmed by the powerful and pervasive Anglo culture but for one important dynamic: it has been constantly revitalized by contact with new settlers who move into the area. This process is facilitated by a shared history and a common language. The cultural traditions are further nourished by Spanish-language mass media. Such influences are especially evident in New Mexico's traditional music.

Some have suggested that the folklore and folk music of New Mexico ought to be considered fundamental Spanish clichés of Mexican culture, unchanged since its emergence in the colonial period. Mexican characteristics, it is argued, are only incidental, relatively insignificant, and rapidly disappearing. The present recording offers an alternative view by displaying the variety of influences that have resulted in traditional New Mexican Hispanic musical culture and by demonstrating its continuing vitality and relevance.

New Mexican Hispanic traditional music is a system made up of sacred and secular vocal and instrumental music. Some of its elements—the indio, the abalaco, and the trovo—closely identified with northern New Mexico and southern Colorado. Others come from related cultural areas, especially Spain and Mexico. Among these are the narrative ballads, the corrido and romance. Other forms seem to exhibit parallel development, probably deriving from common ancestors but developing separately in multiple locations. These include the canción, the corrido, and some of the social dances. Various types of serenades, dances, and hymns specific to New Mexican forms of folklore and folk drama developed in traditional New Mexican society as responses to the needs found within that society.

**Vocal Forms**

Singing was an essential part of Renaissance Spanish culture, a status it maintained in Spain's colonial outposts. The earliest Spanish settlers in New Mexico brought with them the songs popular in their former homes, but they also composed songs dealing with events and places. The result was a varied and eclectical body of folk song. Old songs continue to be sung, both in the manner in which they were originally performed and in contemporary ways. New songs are still composed in older styles, and entirely new songs and styles are created and passed along by word-of-mouth.

**Narrative Folk Songs**

The oldest type of folk song known in the Southwest is the romance (tracks 16-18), a form that dates from late medieval and Renaissance Spain. Several features are common to those found in the great Spanish romance compilations, the cancioneros (songbooks of the Spanish Renaissance court).

The corrido (tracks 22-23) is a narrative folk song of more recent vintage, dating from the past two centuries. Developed in Mexico and the American Southwest (especially in the Texas-Mexican border country), it became and remains a vehicle for social commentary, often an expression of class conflict. The corrido differs from the romance; its themes are more topical, local, and mundane than those of the romance. Corrido form consists of a series of coplas, rhymed four-line verses with eight syllables per line. Two main features distinguish the corrido: the beginning often states the date and year of the event commemorated, and the ending is often a despedida, a farewell phrase, which may be either formal or original.

The indio (tracks 19-21), another narrative folk song form, is very similar to the corrido. It is distinguished by noticeable influences from southwestern Indian music, including rhythm and the use of vocalics (syllables without specific meaning) in the refrains and by the fact that it usually describes events that took place in New Mexico.

The relationship is another narrative folk song, similar to the romance, but usually humorous. It is often includes extensive lists of things, people, or places.

**Lyric Folk Songs**

Canción (tracks 24-26) means song, a catch-all term to refer to any lyrical folk song, as opposed to a narrative one. It usually takes the form of coplas and often deals with love.

**Other Folk Songs**

The most elaborate, learned, and formal poetic form of New Mexican folk music is the décima, which features an intricate rhyme scheme in the text. The décima flourished in 15th-century Spain, and was implemented throughout the New World. It is characterized by ten-line verses, or stanzas. Most décimas were sung to the same basic tune, with minor variations to fit the words. The décima is a related form, in which each verse ends with the word cuando (when).

The trovo is a song duel in which two or more persons sing alternate verses. Song contests of this sort have a long history, and they were known to have taken place in the courts of Spain and Portugal. They are also found today in Malta, Brazil, and other places. Composers-song makers were a very important part of traditional Hispanic New Mexican society. Every village had its own local poet or cantador, who performed whenever and wherever people congregated, for any occasion.

Trovos are no longer part of living tradition in New Mexico.

The bolados (track 4) are the hymns of the religious brotherhood known as Los Hermanos, or Penitentes. In these songs, the music tends to be metrically free and is often in arcaic modes similar to plainsong or Gregorian chant. The text is usually in union, and unaccompanied, except for the occasional use of the pito (reed flute, track 3) or the matraca (rattle).

Folk plays (tracks 5-6) were common throughout New Mexican colonial society, and are still performed today. The best-known are the Christmas plays, or pastorelas, including Los Pastores, Los Tres Reyes Magos, and El Niño Perdido. Others include Los Comanches and Adán y Eva. Although basically stage plays, all feature a large number of songs. The songs are performed in a style similar to that of the abalaco, stylistically very free and text-oriented.

The entiegra (tracks 8-9), a song that has an important ritual function in weddings and other community celebrations, is sung in triple meter; the text is a series of improvised coplas.

**Instrumental Music**

The Spanish brought stringed instruments to the New World, including Renaissance versions of the violin, harp, and guitar. These became the predominate instruments of New Mexican folk music. Other instruments include the zither, the accordion, pianos, and wind instruments were introduced later from Mexico and the United States. All were combined with preexisting percussion instruments of Native American heritage. In New Mexico, the violin and guitar became the preferred instruments for dance music.

The most distinctive New Mexican instrumental form are the ritual dance complexes (tracks 5 and 7), including the Matabele and Los Comanches.
The Matachines tradition has sources in Europe dating from at least the fifteenth century. While a great deal of myth and controversy surrounds its origins and meaning, it is clear that the Virgin was adopted and altered by the Pueblo Indians. Certainly, the Matachines is a shared tradition, one that can also be found in native and Hispanic communities in Central and South America. In the Pueblos the accompanying music is often performed by instrumentalists from the neighboring Spanish villages. The Matachines dance today exists in three distinct forms: versions danced and played by Hispanic villagers (Bernalillo and several others); Indian versions that use rattles and drums as accompanying instruments (Jemez and Santa Clara Pueblos); and composite versions using Indian dancers and Hispanic music (San Juan and Sandia Pueblos among others).

Social Dance Music

Social dances (tracks 10-15) are perhaps the most clearly recognized Hispanic New Mexican music tradition. The guitar and violin duet typically provided accompaniment at bailes, the village community dances. These dances remain an integral part of social and ritual events, primarily weddings, but also of other semireligious and secular social events. América Paredes states that social dancing lacked major significance in traditional Texas-Mexican border culture, but this was assuredly not the case in the related, but considerably older, northern New Mexican Hispanic culture. In the social dance had a very important role, as is noted in the descriptions of explorers, churchmen, trappers, and traders who visited the area.

New Mexican social dance evolved from the Mexican salon tradition, which in turn derives primarily from the European court dances brought to Mexico during the brief reign of the Emperor Maximilian (1864-1867), the quinque-valve (valse) and the polka and their variants. The arrival of Anglo-Americans provided new impetus and dictated a change in style. The coming of the railroads made the violin and guitar easily obtainable and Anglo culture became something to be imitated. The chotiza, a version of the Anglo-American schottische, and the cuadrilla, a version of the New England quadrille, are examples of this northern and eastern influence. The dance tradition is constantly being revitalized; items from Mexican, South American, and Anglo-American folk and popular music traditions are being added, while others are being created.

Other dance forms are especially identified with Hispanic New Mexico. These include older dances, such as the cuna (cradle), whose name refers to a figure, in the form of a baby's cradle, that the dancers create by interweaving their arms; the alleluia (sometimes spelled Italian in origin); and the valquiria. Dancing games of New Mexican origin include El Baile de la Escoba ("The Broom Dance") and the Valse Chiquitado, both rarely played today. New dances, however, have been created in this style, serving the same social functions, including El Mosquito (a polka) and La Valse de la Grama.

Comparison with the Robb Compilation

In 1952 Folkways Records released Spanish & Mexican Folk Music of New Mexico (Ethnic Folkways Library Series File Number 202, Smithsonian/Folkways Catalogue Series 04426). This album consisted of sixteen selections recorded in New Mexico by John D. Robb between 1940 and 1951. Robb's compilation included several of the types and genres included in this recording, including a hymn used in the Catholic Mass, Matachines dances, social dances, an entrelazo de novios, corondos (including a version of the "Corrido de Elena"); and a number of cazettes including a children's song, a song using "Spanglish," and two rancheras from Mexican popular tradition. It also included two types not included here, a trovo and a Mexican songdance form, a huapango.

It is interesting to see how much our understanding of northern New Mexican Hispanic music has changed over the past forty years. Robb's notes make much of archaic features, identified as survivals of "medieval practices," and of the ephemeral nature of folk music and the need to collect and preserve it before it dies out. He also emphasizes folk music's "preservative" function, and its limitation to "old men." On the other hand, some of Robb's comments are still valid. He points out the wide variety of sources of New Mexican folk music, and the resulting unique mix. He also points out that a characteristic of folk music is that it is constantly in flux. Robb mentions the difficulty in drawing a hard and fast line between "folk" and "popular" music, and draws attention to the "continuing cultural influence of the Hispanic-Mexican tradition in the Southwest."

One main way in which this compilation differs from Robb's is in the source of the recordings themselves. Robb's compilation was drawn from hundreds of his own field recordings, made over the course of ten years. The final selection was dictated, to a great extent, by the availability of acceptable quality recordings. This compilation, in contrast, contains almost all new recordings, recorded specifically for the project as well as recent field recordings by Jack Loeffler. Robb saw his collection as a historical document, a chronicling of a disappearing tradition. This new recording presents a living tradition, still significant to the cultural group that creates and preserves it, loves it, and imbibes it with meaning.

Notes on the Selections

1. Ritual Music

Liturgical: Hymns from the Catholic Mass

1. Amar es entregarse. Coro Santo Niño, Our Lady of Sorrows Catholic Church, Conrane Catholic, director, Robert. This traditional hymn is popular in Catholic churches throughout the Southwest. It is sung in the context of the Mass and at weddings, funerals, and other occasions. The text frequently appears in Spanish-language hymnals, including the popular Flor y Canto. Recorded in Las Vegas, October 24, 1991.

2. Mananitas tapatias. Coro Cristo Rey, Immaculate Conception Catholic Church, Piscilla Mirabal, director, Las Vegas. This hymn, like "Amar," is usually sung in Catholic services. Basically identical to the "Mexican Happy Birthday Song," the words have been altered slightly to make it more appropriate to Virgin Mary, who, as Our Lady of Guadalupe, holds a special place in the hearts of Latin American and Hispanic Catholics. This text is also found in Flor y Canto. Recorded in Las Vegas, October 24, 1991.

Religious, nonliturgical

3. Pito melody. Cleofis Vigil, San Cristóbal. Played on the homemade reed flute, this melody is a part of the traditional reenactment performed by Los Hermanos, a la hermandad religious brothhood also known as the Penitentes that was persecuted until the early 20th century. Recorded in San Cristóbal, October 4, 1988.

Los Angeles

4. Madre de Dolores, Hermanos de la Morada de Nuestra Señora de Dolores del Alto, Floyd Trujillo, Hermano Mayor. Singers: Charlie Carrillo, Dexter Trujillo, Floyd Trujillo, Jacob Trujillo, Jimmy Trujillo, Abiquiu. This alabado, part of a body of hymns developed by the Hermanos, is also a part of their Holy Week observances. The members of the Abiquiu morada (chapel of the Hermanos) willingly
6

Dance drama
7. Matachines dance tunes. Charles Aguilarr violin; Jerry Hopkins-Velarde, guitar; Eide Gutierrez, guaje (rattle), Bernallilo. These dances are part of a ritual dance/drama complex, developing from the interaction between the Spanish and Mexican colonists and the Pueblo Indians. Bernallilo, a small town just north of Albuquerque, maintains one of the oldest Matachines traditions in the state, evidence of the tenacity of New Mexico's cultural traditions even when faced with pressures for commercialization and urbanization. Charles Aguilar, a teacher and community leader, has played for the Bernallilo dancers for thirty-three years. He learned this music from his grandfather, Luciano Nieto, who played it for sixty-five years. Eide Gutierrez is the Monarca of the Bernallilo dancers, one of the principal dance leaders. Guitarist Jerry Hopkins-Velarde is a special education teacher and potter who lives in Albuquerque. Recorded in Albuquerque, September 24, 1991.


9. El Chotiz. Tony Apodaca, accordion, Rociada, Phil Esquivel, guitar, Las Vegas. The standard instruments for social dance accompaniment are the violin and guitar. On occasion the accordion melody is taken by the accordionist, and less frequently, by the piano, the harmonica, the mandolin, and even the banjo. Here Tony Apodaca plays the accordion, which is prevalent in Mexican and Texas-Mexican folk music. The accordion, however, is much more common in northern New Mexico, although by no means as popular as the violin or guitar. Recorded in Las Vegas, September 26, 1991.

10. Polka Revolucida. Phil Esquivel and Tonie Apodaca, guitar. This popular polka features Phil Esquivel playing lead, accompanied by Tonie Apodaca. Both of these musicians have been playing music most of their lives, for dances, parties, and other social celebrations in a variety of ensembles, including La Orquesta Tipica de Las Vegas. Recorded in Las Vegas, September 26, 1991.

11. Mazurka. Isidro Gonzales, violin; Las Vegas. Phil Esquivel, guitar. The mazurka, now something of a rarity, became popular in Mexico at the time of the French intervention in the 1860s. It entered New Mexican folk tradition, along with other popular European salon dances of that time. Isidro Gonzales (formerly of Los Valles de San Agustin) is one of a very few performers who maintain such archaic forms as the mazurka and the tango in his repertoire. Recorded in Las Vegas, October 24, 1991.

14. El Pasadeito. Los Reyes de Albuquerque: Lorenzo Martinez, violin; Angela Perez, violin; Roberto Martinez, guitar; Miguel Archibeque, guitar; Ray Flores, trumpet; Isidro Chavez, guitarron. This final social dance demonstrates the current development of New Mexican instrumental tradition, a relatively smooth, somewhat modernized and popularized version, reflecting the classical training and extensive performance experience of violinist Lorenzo Martinez. Los Reyes de Albuquerque is one of the foremost groups responsible for the preservation and perpetuation of traditional New Mexican Hispanic music. Martinez, whose father Roberto was a founder of Los Reyes, has been a seminal figure in this revitalization process. Recorded in Albuquerque, September 24, 1991.
III. NARRATIVE FOLK SONGS

Romances
16. Delgadina. Mercedes López, Santa Rosa. This is one of the classic romances, a part of the early ballad tradition of Spain that was spread throughout the Spanish Empire. The song, about the inescutuous desire of a king for his daughter, has its origins in medieval or Renaissance Spain. The text of this version is updated and localized, with a reference to the cathedral of Durango, Mexico. Mercedes López, who now lives in Albuquerque, learned this song, "Don Gato," and many others during her childhood in Santa Rosa. Recorded in Albuquerque, January 30, 1992.

17. Don Gato. Mercedes López. This ballad, also of great antiquity, details the love affair of an amorous cat and is one of the best known of all the Spanish romances. It is often taught to adults by children, and has become quite popular in bilingual classroom settings. Recorded in Albuquerque, January 30, 1992.

18. El gato le dice al ratón. Edwin Berry, singer, drum, Tomé. This is a much more recent romance from the time of the French intervention in 19th-century Mexico. A longer version sung by Edwin Berry for John D. Robb in 1957 includes a final verse that refers to three generals executed by the order of Benito Juárez. Mr. Berry maintains a vast repertoire of traditional songs and alabados. Recorded in Tomé, March 14, 1987 (Loffler Archives).

Inditas
19. El Cañutero. Abadé Martinez, singer, guitar; San Luis, Colorado. This song discusses the traditional game of carlute (the pipes), which was extremely popular throughout New Mexican society during colonial times. Abadé Martinez of Colorado has a large repertoire of folk songs, many of a humorous nature. Despite the political boundary, his style demonstrates that northern New Mexico and southern Colorado form one cultural and geographical unit. Recorded in San Luis, March 3, 1983 (Loffler Archives).

20. La Finada Pablista. Julia Jaramillo, singer, Taos. This is one of the best known of all inditas. It chronicles the story of Paula Angel, the first (and only) woman legally executed in New Mexico, hanged in Las Vegas for the murder of her lover. Julia Jaramillo is also an accomplished mandolin player and performs with Los Alegres de Taos. Recorded in Taos, August 27, 1986 (Loffler Archives).

21. Himno del pueblo de las montañas de la Sangre de Cristo. Cleofes Vigil, singer, mandolin; San Cristóbal. This is an original composition by Mr. Vigil, a 1984 National Heritage Fellowship awardee. In the form and style of an indita, it is a history of the settlement of the Sangre de Cristo mountain range of northern New Mexico and southern Colorado. This is the heartland of New Mexican Hispanic traditional culture. The song text refers to genizarios, or Mexicanized Indians, who were Native Americans captured or otherwise obtained by Hispanics and integrated completely into New Mexican Hispanic colonial society. Recorded in San Cristóbal, October 4, 1988 (Loffler Archives).

Corridos
22. Elena y el francés. Albert ("Al Hurricane") Sanchez, singer, guitar; Albert ("Al Hurricane, Jr.") Sanchez, singer, trumpet, Gabriel ("Baby Gaby") Sanchez, saxophone; Ronnie Vallesios, trumpet; Ernie Duran, drums; produced by Morris ("Tiny Morrie") Sanchez; Albuquerque. This example is a derivative of an earlier romance, having ancestors in the colonial tradition. It is a part of the widespread Spanish ballad complex, "La Esposa Infidel" (the Unfaithful Wife). Al Hurricane is noted for his distinctive pop style of highly amplified big-band electric guitar playing and rock 'n' roll-influenced singing. Here the band demonstrates a thorough grounding in tradition and its ability to blend newer styles and techniques with older culturally expressive forms. Recorded in Albuquerque, 1973.

23. El Corrido de Daniel Fernández. Los Reyes de Albuquerque. This song, about the first Hispanic New Mexican killed in the Vietnam War, demonstrates the continuing vitality and viability of the modern corrido tradition. Played in manche style by one of the most influential of all contemporary New Mexican groups, it is an original composition by Roberto Martinez, one of the Southwest's most active corridistas (corrido composers). The popularity of this song brought fame to Los Reyes, leading to an active schedule of concerts, recordings, and national recognition. Recorded in Albuquerque, September 24, 1991.

IV. LYRIC FOLK SONGS

24. La Julia. Cipriano Vigil, singer, guitar; Chamisal. Romantic love is a favorite subject for the canción, as it is for most lyric folk songs. This traditional canción is a light-hearted commentary on the relationship between a Cipriano Vigil, one of New Mexico's leading traditional singers, is also a teacher, composer, multi-instrumentalist, and the founder of Los Folkloristas de Nuevomexico. He learned this song from Cleofes Ortiz, a well-known violinist from Serrafina, New Mexico. Recorded in Españaola, January 28, 1992.

25. Mi carrito paseado. Roberto Mondragón, singer, guitar; Antón Chico. Another playful song, this one achieves much of its humor from code-switching, or the use of Spanish, a combination of Spanish and English that characterizes the speech patterns of many New Mexicans who are caught between the Spanish language of their inherited culture and the English language of the dominant society that surrounds them. Mondragon, a former lieutenant governor of New Mexico and well-known radio personality, learned this version from his father, musician Severo Mondragon. Recorded in Santa Fe, September 26, 1991.
LANGUAGE THROUGH MUSIC: THE SPANISH OF NEW MEXICO

Enrique R. Lamadrid

The poetic use of language in music is always a fascinating index of individual expression, cultural history, and social attitudes. The cultural landscape of Hispanic New Mexico is so complex and varied that music provides one of the best insights for understanding and appreciating it. Since the survival of Spanish in New Mexico has occurred largely through informal channels—that is, more by oral transmission than by formal schooling—the role of folklore and folk music cannot be overemphasized. Much Hispanic folk culture is centuries old, but new forms continually emerge to meet the challenges of the present. Music continues to be a major force in the maintenance of both the Spanish language and ethnic identity in New Mexico.

The New Mexican Spanish heard in this collection of songs is a colorful frontier dialect spoken by Hispanic people who inhabit the borders between several languages, cultures, and states (including southern Colorado). It has attracted the attention of scholars because of its unique blend of features: an array of archaic elements preserved by geographical isolation; an accent distinctive to the region; a surprising uniformity across social classes; and an intimate contact with English.

A window into the past, New Mexican Spanish is laced with vocabulary, pronunciations, and expressions that date to the 17th century and beyond. The ancient and ever-popular Spanish romance ballads like "Delgadina" ("Slender Lady") and "Don Gato" ("Sir Cat") are full of old expressions. To the modern ear, the singer of "El Cañutero" ("The Reed Game Player") is a voice right out of the past. He sings, "jalale, jalale" (find it, find it), with a raspy initial "h" sound instead of the more modern silent "h" pronunciation that would be heard in Spain or Mexico today. Religious music like "Madre de Dolores" ("Mother of Sorrows") and "Las Posadas" ("The Inn") intentionally uses obscure verb forms ("vosotros") not heard in everyday speech, so as to lend a more biblical tone. Old World influences also include a long list of Arabic words—everyday terms like adobe (mud and straw bricks) and acequia (irrigation ditch), archaisms like algaucil (sherrif), and such exotic as jazmin (jasmine) and marfil (ivory).

New World influences are strongest from the Aztecs, who contributed names for many plants and animals unknown in Spain, such as chile and coyote. Borrowings from local New Mexican Indian languages such as Tewa, Keres, and Navajo are few, limited to place names and a few plants. New Mexican "indita" (little Indian) songs often parody or emulate Indian languages and music. In its choruses, "Los Comanchitos" ("The Little Comanchers") actually incorporates vocables—the syllable singing ("yo heyana," for example) typical of Indian music. A similar chorus, "heya, heyaha, heyaha, ha," can be heard in "Himno de la puebla de las montañas de la Sangre de Cristo," Cleofes Vigil's evocative song about the mingling of the Spanish and Native American people in northern New Mexico.

After 1846, Spanish came into increasingly intimate contact with American English, and New Mexico today is a natural laboratory for observing how languages change and influence one another. The list of loan words from Spanish to English is well known, and includes terminology from mining and ranching technologies pioneered by Spanish-speaking people—placer mining, ranch, rodeo, and lariat, for example. Loans into Spanish come largely from technologies that were developed by English speakers. The bilingual humor that these overlaps create is an endless source of amusement for everyone familiar with both the languages.

Since the automobile was introduced to the Southwest by Anglo-Americans, English terminology (rather than official translations) has been imported directly into New Mexican Spanish. "Mi carro paseado" ("My jalopy") is a hilarious song that uses code switching—the direct unadapted use of English words (fenders, tires, radiator, generator, starter, high, low)—as well as English loans ("Spanisht") that have been adapted to the Spanish sound system (cruence-cranke, esparce-spark). This song also incorporates the word bata (cigarette butt), a slang term from the Pachucos (Mexican Dandy or Zoot Suits) counterculture of the 1940s and 1950s. Laughter is one of the best remedies for culture shock and conflict.

Music offers a direct avenue into the very soul and collective memory of Hispanic culture. Rhythms, melodies, and harmonies from both European and Native American roots powerfully and mysteriously convey underlying emotive tones and moods. And the outpouring of lyric expression that music stimulates provides linguistic clues for understanding a culture, its dilemmas, and its solutions. To understand and appreciate Hispanic New Mexican culture on its own terms and in its own language is a difficult but rewarding task. The following transcriptions and translations from the Spanish will be of assistance.
1. Amar es entregarse
Amar es entregarse,
Olvidándote de sí,
Buscando lo que al otro
Puede hacer feliz. (2x)
¿Qué lindo es vivir, para amar,
Qué grande es tener, para amar,
Dar alegría, felicidad,
Darse uno mismo, eso es amar! (2x)
Amar como a sí mismo,
Entregarse a los demás,
Así no habrá egoísmo
Que no pueda superar. (2x)
¿Qué lindo es vivir, para amar...

2. Mañanitas tapatías
¿Qué linda está la mañana
En que vengo a saludarte,
Venimos todos con gusto,
Y placer a felicitar.
El día que tú naciste
Nacieron todas las flores,
Y en la pila del bautismo
Cantaron los rusíferos.
Ya viene amaneceando,
Ya la luz del día nos da,
Levantaste de mañana,
Mira que amanece.
Quiseras ser un San Juan,
Quiseras ser un San Pedro,
Y venírate a saludar
Con la música del cielo.

1. To Love
To love is to give of one's self,
Forgetting yourself,
Seeking only that which
Can make another happy.
How lovely to live, for love,
To have is great, for love,
To give joy, happiness,
To give of one's self, that is love. (2x)
To love as you love yourself,
Giving yourself to others,
That way there will be no defect
That cannot be overcome.
How lovely to live, for love...

2. Morning Serenade from Jalisco
How beautiful are the mornings
When I come to greet you!
We all arrive with delight
And pleasure to congratulate you.
On the day you were born,
All the flowers were born,
And at the baptismal font
All the nighttime sages.
Here comes the dawn,
The light of day has broken,
Arise in the morning
And see what has dawned.
I would like to be a Saint John,
I would like to be a Saint Peter,
To come and greet you
With the music of heaven.

3. Los Comanchitos
Aquí estoy, Santo Niño
Para cumplir mi promesa,
Este grupo de comanchitos
Me vienen a acompañar.

4. Madre de Dolores
Madre de Dolores,
Madre de tormentos,
Ay, Dulce Madre,
¡Qué sentimiento!

5. The Little Comaches
Here I am, Holy Child,
To fulfill my promise,
This group of little Comaches
 Comes to accompany me.
6. Las Posadas

Afueras: En nombre del cielo os pido posada.

¿No puede andar mi esposa amada.

Adentro: Aquí no es mesón,

Y yo no debo abrir ni sea algún tunante.

Afueras: Venimos rendidos desde Nazaret.

Yo soy carpintero de nombre José.

Adentro: No me importa el nombre,

Pues que ya les digo que no

Afueras: Posada te pido amado casero,

Por sólo una noche la Reina del Cielo.

Adentro: Pues si es una reina

¿Cómo es que de noche andan solitarias?

Afueras: Mi esposa es María es Reina del Cielo.

Y Madre va a ser del Divino Verbo.

Adentro: ¿Eres tú, José, tu esposa es María?

Entren peregrinos no los conocía.

Todos: Entren santos peregrinos, peregrinos,

Reciban este ninón.

Que aunque pobre la morada, la morada,

G de yo do de corazón.

Cantemos con alegría, alegría,

Todos al considerar, que Jesús, José y María,

Nos vieron hoy a honrar.

6. The Inns

Outside: In the name of heaven I ask you for lodging.

Well my beloved wife cannot walk.

Inside: This is not an inn, keep going.

I shouldn’t open for it might be some rascal.

Outside: We come very tired from Nazareth.

I am the carpenter named Joseph.

Inside: I don’t care what your name is, let me sleep.

I have told you that we will not open.

Outside: We ask for shelter, beloved sir,

Just one night for the Queen of Heaven.

Inside: Well, if a queen is asking Why is she so alone?

Outside: My wife is Mary Queen of Heaven

And she is to be Mother of the Divine Word...

Inside: Is it you, Joseph, is your wife Mary?

Come in, pilgrims, I didn’t recognize you.

9. Entrigía de novios

Si yo pudiera pulsar

La lira de cuerdas de oro,

Con placer voy a entregarles

Los novios con gran decoro.

Esta mañana salieron

Cuatro flores pa’ la iglesia:

El padrino y la madrina,

El esposo y la princesa.

9. Delivery of the Newweds

If I could only play

The lyre with strings of gold,

With pleasure I will deliver to you

These newweds with great decorum.

This morning there departed

Four flowers for the church:

The godfather and the godmother,

The groom and his princess.
"Levántate, Delgadina, vestite de puro blanco, Para ir los dos a misa a la ciudad de Durango.
Se levantó Delgadina vestida de puro blanco, Y se fueron a misa a la ciudad de Durango.
Delgadina estaba ahiñada rezando sus oraciones, Sin saber que ya su papa Traba malas intenciones.

When they left mass, Her father told her, "Delgadina, my daughter, I want you as a woman.
"My God will not permit it, Nor the Sovereign Queen, Offenres for my God, Disgrace for my mother.
"Come my eleven maids, Shut Delgadina up, Fasten well the locks So no Christian voice be heard."

The gate le dice al ratón le gate le dice al ratón sin caridad, (2x) "Acusa bien tus pecados Porque tienes que morir, En mis dientes afilados! ¡Y oyeme, linda de amor!" (2x)
El ratón le dice al gato sin caridad, (2x) "¿Que mueran todos tus amos Y tus padres y tus madres, Miramón y sus hermanos! Oyeme, linda de amor, ¡Y oyeme, linda de amor!" (2x)

El gato le dice al ratón sin caridad, (2x) "¿Qué culpa tienen mis amos Y mis padres y mis madres, Miramón y sus hermanos? ¡Y oyeme, linda de amor!" (2x)
And that's when he chewed him up and swallowed him. The cat ate the mouse. It threw me off a little.

19. El Cañutero
Allven el cañutero Los que vienen por el mico, Pero de aquí llevarán Rasguídos en el fondillo.

Hállalo, hállalo, Cañutero si, En el patio andando. Parece que viene gente Hay rastros en la calzada. Parece que se lo llevan Pero no se llevan nada.

Hállalo, hállalo Padre mio, San Antonio, Devoto de los novecientos, Es verdad que alzamos trigo, Pero todo lo debemos.

Hállalo, hállalo... Padre mio, San Antonio, Revered by the dark-skinned, It is true we raise wheat, But we owe everything.

Find it, find it... San Antonio, my father, There are signs up in the canyon, Looks like they have it with them, But they don't have anything. Find it, find it...

In this song there is a curious little part, maybe it's a little out of line, but the old folks always sang it and I'm also going to sing it now. The cat says to the mouse without charity. (2x) "What blame have my lords, My fathers and mothers, Miramón and his brothers? Hear me, my beautiful beloved!" (2x)
20. La finada Pablista
En el río de Sapello
Comenzó la suerte mía. (2x)
El Maldito me insistió
A hacer tan grande avería. (2x)
A Las Vegas me llevaron,
Díce el alcaudón mayor. (2x)
El cura me aconsejó,
Por el ejemplo miraron. (2x)
A muerte me sentencieron
Porque maté a Miguelito. (2x)
Madre mía, ¿pa' qué tuviste,
Una hija tan desgraciada? (2x)
Y de la prisión salí,
Con grillos encadenada. (2x)
En el campo fui a morir,
Como los perros ahorrados. (2x)
Adiós, mis dos hermanitos,
Echenme la bendición. (2x)
Ruego al Dios infinito,
Que mi alma tenga perdón. (2x)

In the year of the big snow,
I fell in love with
A big-breasted woman;
I lay down on one breast,
And covered myself with the other;
I slept so well
I even left the bed.

Find it, find it ...

20. The Late Pablista
On the river of Sapello
Began my fate. (2x)
The Evil One insisted
That I do such great damage. (2x)
They took me to Las Vegas,
The sheriff says. (2x)
The priest counseled me,
My example they would see. (2x)
They sentenced me to death
Because I killed Miguelito. (2x)
Mother of mine, why did you have
Such an unfortunate daughter? (2x)
And from prison I came out,
Chained with shackles. (2x)
In the countryside I went to die,
Hanged like a dog. (2x)
Goodbye, my two little brothers;
Give me your blessing. (2x)
Beseech of infinite God,
That my soul be pardoned. (2x)

Santo Niño de Atocha,
Refugio de pecadores. (2x)
Por tu amada Madrectica,
Sácame de estos clamores. (2x)
Madre mía de los Dolores,
Eres pura e infinita
A quien oye mis clamores
Como padrino y bendita. (2x)

21. Himno del pueblo de las mon- tañas de la Sangre de Cristo
Vinieron los españoles
De la España a esta tierra,
Donde hallaron
sus querencias,
Hermosas indias morenas,
Jeya, jeya, jeya, ja.

Aquellas indias hermosas
Virgenes y llenas de gracia,
Chocaron para esposas
Donde nació linda raza,
Jeya, jeya, jeya, ja.
Raza buena y amorosa,
Color bronce de mestizo,
Mestiza del indio del pueblo
Donde salió un genio,
Jeya, jeya, jeya, ja.

Con sus cantos penetrantes
Y sus cuerdas espirituales,
Alaban la Santa Tierra
Que para todos es la Madre,
Jeya, jeya, jeya, ja.

Ya se oía en los campos
Aquella canto aquella danza,
Retumbaba en la montaña
Que Sangre de Cristo llamaban,
Jeya, jeya, jeya, ja.

Holy Child of Atocha,
Refuge of sinners. (2x)
Through your beloved Mother,
Release me from these troubles. (2x)
My Mother of Sorrows,
You are pure and infinite,
You who hear my troubles,
Merciful and blessed.

21. Anthem of the People of the Blood of Christ Mountains
The Spaniards came
From Spain to this land,
Where they found their hearts' desire,
Beautiful dark Indian women,
Heya, hey, hey, ha.

Those beautiful Indian women,
Virgins and full of grace,
Were chosen as wives
And bore a new handsome race,
Heya, hey, hey, ha.

A good and loving race,
The bronze color of the mestizo,
Mixtura of the Pueblo Indian
From where came the Janissary,
Heya, hey, hey, ha.

With their penetrating songs
And spiritual pictures,
They praise the Holy Earth,
A Mother to us all,
Heya, hey, hey, ha.

In the countryside was heard
That song, that dance,
Echoing in the mountains
They called the Blood of Christ,
Heya, hey, hey, ha.

Españoles y cumanches
Todos en armonía,
Se juntaban a cantar
Y a bailar con alegría,
Jeya, jeya, jeya, ja.

Comiendo elotes tostados
Que la tierra producía,
Machacando carne seca
De cebro que había,
Jeya, jeya, jeya, ja.

22. Elena y el francés
Fue Don Fernando el francés
Un soldado muy valiente,
Que combatía a los chincos de su corazón.
En México independiente.

Una mirada de Elena,
Y de ella se enamoró,
Sabiendo que su marido
Por un crimen se ausentó.

Pues Don Fernando y Elena
Pasaron una temporada,
Con asuntos del gobierno,
A Francia se regresaba.

Cuando de Francia volvió
A ver a Elena fue,
Se encontró con su marido,
Pregunta: "¿Quién es usted?"

"Soy el marido de Elena
Y soy hombre muy valiente."
Sacándole una pistola,
Tres tiros le dio en la frente.

Dejando a Fernando herido,
A su casa fue llegando,
El coraje que sentía
Muy dentro lo iba aguantando.

22. The Ballad of Elena and the Frenchman
Don Ferdinand the Frenchman
Was a very brave soldier,
Who battled the chincos Of independent Mexico.

One look from Elena and
He fell in love with her,
Knowing that her husband
Was absent because of a crime.

Well, Don Ferdinand and Elena
They spend some time,
With government business,
To France he was returning.

When he came back from France,
He went to see Elena,
He found her husband
And says, "Who are you?"

"I am Elena's husband
And I am a very brave man."
Taking out his pistol
He shot him three times in the forehead.

Leaving Ferdinand injured,
He was arriving at his house;
The anger he was feeling,
He was bearing it deep inside.
"Abre el poema, Elena, No me tengas desconfianza, Soy Don Fernando el francés, Y ahorita llegué de Francia."
Elena le abrió el poema, Y se acusaban a dormir, Ella le dice: "¿Qué tienes Que no te acuestas a mí?"

"Tienes amores en Francia, Tienes a otra más que a mí Tienes miedo a mi marido Que está muy lejos de aquí."

"No tengo amores en Francia, Ni quiero a otra más que a ti, Elena, soy tu marido, Y aquí estoy junto a ti."

"Perdóname, esposo mío, Perdona mi desventura, No lo hagas tanto por mí, Hazlo por mis dos criaturas."

Al abrir la media puerta, Se les apagó el candil, El la agarró de la mano Y la sacó pat'r jardín.

Ahincadita de rodillas, Otra vez perdonó tierno, Con rifle del dieciséis Allí unos tiros le dio.

Repique, tristes campanas, Porque ya Elena murió, Por andar de tracionero Su marido la mató.

23. Corrido de Daniel Fernández
Amigos, vengo a cantarles El corrido de un paisano, Se llamó Daniel Fernández,

"Open the door, Elena, Do not mistrust me, I am Ferdinand, the Frenchman, And I just arrived from France."
Elena opened the door for him, And they lay down to sleep. She asks him, "What's the matter, Why don't you get close to me?"

You have loves in France, You have another dearer than you, You are afraid of my husband, Who is far away from here.

"I have no loves in France, I love no one but you; Elena, I am your husband, And here I am next to you."

"Forgive me, my husband, Forgive my bad judgement. Do not do it for me, Do it for my two babies."

When the door half opened, The candle blew out; He grabbed her by the hand And took her out to the garden.

Humbled, on her knees, Again she asked forgiveness; With a rifle of sixteen gauge There several shots she gave her.

Ring, sad bells, For Elena has died; For being a traitress Her husband killed her.

23. Ballad of Daniel Fernández
Friends, I come to sing you The ballad of a countryman; His name was Daniel Fernández,

Hijo nuevo mexicano. Este soldado valiente, Valiente de nuestro estado, Por el amor a su patria La vida ha sacrificado.

Su vida fue terminada, Murió en batalla mortal, Ahora se encuentra con Dios En su reino celestial.

En el pueblo de Los Lunas Fue el lugar donde nació, Y en el sur de Viet Nam Fue el lugar donde murió.

Era grande de estatura Y grande de corazón, Y a nuestra patria querida Le sirvió con devoción.

Nuevo México querido, No des tu brazo a torcer, Tienes soldados valientes Que cumplen con su deber.

[...y arriba mi Nuevo México...!] [...y..., señor...!] Decía este gran soldado Cuando se vio malherido, "Vergéncita milagrosa No más un favor te pido."

Dame un momento de vida Para rezarte un rosario, Después, Madrecita mía, Contento me voy contigo.

Ya con esta me despido, Paseándome en estos valles, Aquí me acaba el corrido Del gran soldado Fernández.

A New Mexican son.
He was a valiant soldier, Valiant from our state; For the love of his country He has sacrificed his life.

His life was ended, He died on mortal battlefield; Now he is with God In his celestial kingdom.

The town of Los Lunas Was the place where he was born; And in the south of Viet Nam Was the place where he died.

He was tall in height And great of heart; And our beloved country He served with great devotion.

Beloved New Mexico, Don't give your arm to be twisted, You have brave soldiers That fulfill their duty.

[...and up with my New Mexico...!] [...] [Yes, sir...!]

This great soldier said When he was mortally wounded, "Miraculous Virgin, Only one favor would I ask; Give me a moment of life To pray you a rosary: Afterwards, little Mother of mine, I will go with you contented."

With this I take my leave, Traveling among these valleys; Here the ballad is finished Of the great soldier Fernández.

24. La Julia
Su mamá le dice a Julia, (2x)
"¿Qué te dije ese señor?"
Ay, ay, ay, ay, ay, ay.

["Mama, no me dijó nada, (2x)
No más me trato de amores!"
Ay, ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Se llamaba María Clara,
Ay, ay, ay, ay, ay, ay.

Y si no se hubiera muerto, (2x)
Todavía se llamara,
Ay, ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Me mató mi gallo blanco,
Ay, ay, ay, ay, ay, ay.

Porque yo estaba escarbando, (2x)
Las semillas del cíntaro,
Ay, ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Me mató mi teclote,
Ay, ay, ay, ay, ay, ay.

Porque yo estaba escarbando, (2x)
Las semillas del eje,
Ay, ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Tenía un gato barato,
Ay, ay, ay, ay, ay.

Y le dice a su marido, (2x)
"Mirá, viejo, tu retrato!"
Ay, ay, ay, ay, ay, ay.

Una vieja y un viejito, (2x)
Se cayeron en un pozo,
Ay, ay, ay, ay, ay.

Y le dice la viejita, (2x)
"Esto sí que está sabrosito!"
Ay, ay, ay, ay, ay, ay.

24. La Julia
Julia's mother tells her, (2x)
"What did that man tell you?"
Ay, ay, ay, ay, ay.

"Mother he told me nothing, (2x)
He only treated me like a lover!"
Ay, ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Was named Maria Clara,
Ay, ay, ay, ay, ay, ay.

And if she didn't die, (2x)
That would still be her name,
Ay, ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Killed my white rooster,
Ay, ay, ay, ay, ay, ay.

Because he was scratching up (2x)
The coninder seeds,
Ay, ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Killed my owl,
Ay, ay, ay, ay, ay, ay.

Because he was scratching up (2x)
The wormseed seeds,
Ay, ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Had a clean cat,
Ay, ay, ay, ay, ay.

And she taught her husband, (2x)
"Look, he's a picture of you!"
Ay, ay, ay, ay, ay, ay.

An old woman and an old man (2x)
Fell in a well,
Ay, ay, ay, ay, ay.

And the old woman tells him, (2x)
"This is really delicious,"
Ay, ay, ay, ay, ay.
25. Mi carrito paseado
Tengo un carro muy paseado
Que el que no lo ha experimentado,
No lo puede hacer rogar.
No más tomó yo el asiento
Y se levanta como el viento,
Casi lo hago hasta volar.

Tiene los fenders ladeados
Y los tñes bien gastados,
Tiene techo de cartón.
Tiene roto el radiador,
Descompuesto el generador.
Se quebró la transmisión.
No tiene ni batería,
Se la quité el otro día.
Porque estaba hasta el revés.
Y aunque el starter se atranca,
Le echo agua y le doy crancage
Y aquí voy volando en tres.

El otro día allá en la mesa,
Se me puso en la cabeza
De salir a andar por allí.
Le eché agua a mi cucuracha,
Prendí un fósforo a mi bacha
Y saltó volando en high.

Llegué derecho al Ataque,
Le bajé todo el esparque,
Y al llegar se me murió.
Le buscaba yo a aquel carro,
No le hallaba más que sarro
Entre las bandas de low.

Y a un hombre que allí pasaba,
Lo llamó pa' donde estaba
Y le di mi parecer.
Yo le di este espantajo
Pa' que lo tire al carajo
Donde no lo vuelva a ver.

25. ¡Viva Chihuahua!
I have a car that won't quit,
Whoever has never driven it
Will never get it rolling.
I just get in the seat
And it takes off like the wind
And I almost make it fly.

The fenders are crooked,
The tires are worn out,
The roof is of cardboard.
The radiator is leaking,
The generator is shot,
The transmission is broken.

It doesn't even have a battery,
I took it out the other day
Because it was in backwords.
Though the starter is stuck,
I put in water and crank it,
And go flying off in third.

The other day on the mesa,
I got it in my head
To go for a drive.
I put water in my cockroach,
Lit a match under
my cigarette butt
And went off flying in high.

I went straight to Ataque,
Lowered all the spark,
And it died when we arrived.
I looked for that car and
Found it was all crudded up
Between low and drive.

Then a man passed by,
I called him over
And told him what I thought.
'1l give you this wreck
So you can get rid of it
Where I'll never see it again.

26. ¡Viva Chihuahua!
Por mi tierra bendita que es Chihuahua,
Esa tierra tan llena de alegría,
Alla va la vida mia,
Alla va mi corazón.
Corazón que nació pa' ser rebele
Y que sabe perder cuando se pierde,
Y que gria coqueto cuando gana,
"¡Que viva mi Chihuahua,
(viva) es toda mi ilusión!"

¡Viva Chihuahua, (viva)! (2x)
¡Viva Chihuahua, (viva)!
Tierra que sabe a carín,
Tierra que huele a solot;
¡Viva Chihuahua, (viva)! (2x)
Tierra bendita bahada de luna
y de sol.

Nada importa si vengo de Delicias,
Nada importa si vengo de Camargo,
Si soy de Casas Grandes,
de Juárez o Parral.

Lo que importa es que todo sea Chihuahua,
Y mi sangre sea sangre tarahumara,
Y llevar las costumbres de mi raza,
Ay, vida sea del alma,
como algo sin igual.

¡Viva Chihuahua, (viva)! (2x)

26. Hurrah for Chihuahua!
For my blessed land that is Chihuahua,
That land so full of joy,
My life goes there,
my heart goes there.
A heart that was born to be a rebel,
And that knows how to lose when it loses,
And when it wins like a flirt it cries,
"Long live my Chihuahua, (hurrah) it's my illusion!"

Long live Chihuahua, (hurrah) (2x)
Land with a taste for loving,
Land perfumed with the yucca,
Long live Chihuahua, (hurrah) (2x)
Holy land bathed by the moon and the sun.

It matters nothing if I come from Delicias,
It matters nothing if I come from Camargo,
If I'm from Casa Grandes,
Juárez, or Parral.

What matters is that it's all Chihuahua
And that my blood is Tarahumara,
To carry the customs of my race,
Oh, love, or of my soul like something
without equal.

Long live Chihuahua, (hurrah) (2x)

It's beautiful to feel you are from Chihuahua
And pierce the air with a gunshot,
FURTHER READING

FURTHER LISTENING
The following recording companies and distributors provide recordings by New Mexican performers:
Aspectos Culturales, 1219 Lusia, #8, Santa Fe, N.M., 87501 (Recordings by Rosendo Madragnón).
Cantemos Records, Box 246, Taos, N.M.
Discos Catalina, Box 747, El Rito, N.M. 87530 (Recordings by Cipriano Vigil and his group, Los Folkloristas de Nuevo Mexico).
Hurricane Records, P.O. Box 3547, Albuquerque, N.M.
MORE Records, Box 1205, El Rito, N.M. 87530 (Recordings of Al Hurricane, members of his group, and many others).
MORE Records, 1205 Lester, N.E., Albuquerque, N.M. 87112 (Recordings of Los Reyes de Albuquerque and individual members of the group).

Taos Recordings and Publications, P.O. Box 246, San Cristóbal, N.M. 87544.
Jibk Sound, P.O. Box 4717, Albuquerque, N.M. 87196.
(Rcordings by violinista Cleofes Ortiz and many others.

Related recordings from the Smithsonian/Folkways cataloge
Fracundo Gonzales, New Mexico Violinista. Recorded by Kenneth M. Bilby (Cassette: 4062).
Spanish and Mexican Folk Music of New Mexico. Collected by John D. Robb (Cassette: 04426).
Spanish Folk Songs of New Mexico. Sung by Peter Hurd (Cassette: 02204).

This recording is a companion to Music of New Mexico: Native American Traditions, SF CD 40408.

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Recording engineers: John Tyler and Jack Loffler.
Mastering engineers: John Tyler, Smithsonian Office of Telecommunications; David Glasser, AIRSHOW, Inc.

Notes editor: Nancy G. Brooks.
Production coordinator: Matt Walters.
Cover photograph: Jack Parsons, Santa Fe.
Cover photograph inset of Matachine dancers: Annie Sahlin, Santa Fe.
Cover photograph inset of violinist Ricardo Castro of Gallisteo: Courtesy of the Museum of New Mexico, Santa Fe.

Howard Bass, who produced this recording, is a program coordinator in the Department of Public Programs, National Museum of American History, Smithsonian Institution.

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