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Music of the Río Grande of Colorado and New Mexico

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A Journey in Time: Past – Present – Future

Traditional Río Grande Chicano/Hispanoⁱ music and dance in Colorado and New Mexico are influenced from many cultures of the world. Indigenous peoples, European settlers, and recent Mexican and Latino immigrants have all created a unique expression in music and dance among the Río Grande peoples. This article provides an insight into the many influences in the traditions, old and new, that we hear and see. More importantly, it presents common themes of culture transmission through many generations. The music and dance of Hispano populations of Colorado and New Mexico have developed over the last 600 plus years. The evolution begins and moves through various hallmark periods in time: the medieval period (1100 – 1400), the conquest of Mexico (1500 – 1600), the early explorations into New Mexico and Colorado (1700-1800), the early 1900's into the last half of the 1900's, to today.

Medieval Period – Renaissance

Spain is a county of many influences: Celt-Iberians, Iberians, Greeks, Phoenicians, Carthaginians, Romans, Jews, Visigoths, Moors and Arabs.ⁱⁱ From 711 until 1492, Spain was under the tremendous influence of the Moors and Arabs.

Moorish and Arabic influences are very evident today in the architecture, music, dance and general culture of Spain as it has evolved into Hispano-America. Ceramic tiles, the flair for clicking the heels in a flamenco type rhythm, the syncopation of beats, and the sense of honor, pride, and the importance of the *caballo*ⁱⁱⁱ, all bring to life the influence of the Moors and Arabs.

For example, the Moors and Arabs were very proud and represented their feelings in their songs and dance. There is an anonymous poem written to Abenamar, the last Moorish king, as he left Spain in 1492, the beginning of the Renaissance. In the poem, a song about the great last king is sung: "*El día que tú naciste grandes señales había*" [The day you were born there were great signs]. He sung of the great castles built by the Moors, ("*Altos son y relucían*"). This sense of pride as represented in their songs and poetry remains today among the descendants of Spain who migrated to the United States in the 1500's and 1600's and is represented in the music and dance that is so statuesque.



This cultural value of pride develops even further in the legend and life story of “*El Cid*” (Rodrigo Díaz de Vivar, 1043-1099). *El Cid* was a knight whose fame has transcended centuries. Of particular importance today is a tradition that is described in the epic poem, *El Cantar de Mio Cid*, written in approximately 1140.^v

The tradition that is described is one that is re-enacted to this day in Colorado and New Mexico. It ties the sense of pride to the value of honor of the family. The tradition of *La Entriega*^{vi} is the ceremony where the parents and family of the bride and groom symbolically give them away to each other and to acknowledge that they are no longer children of the parents but are one with each other.

The poetic structure of *El Cantar de Mio Cid* is important to understand because this same structure is used today in contemporary music and songs. The poem was called a *cantar* (literally means “to sing”) because the poem was sung by *juglares* (troubadours). The poem of 3,730 verses of assonant rime (rime in the last accented vowel or any final

vowel that may follow in the line but not of consonants), of variable syllables and hemistich metric (shortened line of metric patterns), tells a tale of the wedding of the daughters of *El Cid*.^{vii} In this article, this poetic structure, as it evolved, will again be discussed as it developed in the song and poetry that was written for the *entriega* ceremony that was previously referred to and will be described herein.

In the second *cantar* of *Mío Cid*, we are told about a series of events that occurred at the wedding of the two daughters of *El Cid*. Two courtiers, the Princes of Carrión, wished to marry two daughters of *El Cid*, Doña Elvira and Doña Sol, who with their mother, Doña Ximena, were reunited with the hero [El Cid] in Valencia. The Princes asked the King to arrange the marriage and it was agreed to by *El Cid*.^{viii} The wedding party walked with elegant clothing to be greeted by El Cid and Doña Ximena. They sat down in a magnificent *escaño* (bench with a back).^{ix} Then, El Cid gave his two daughters to the young princes. As he gave them, he told the Princes to take them for their wives for the honor and good of the four of them.^x Then, they left the church and paraded on their horses to the place of the wedding reception.

These elements of the wedding ceremony are replicated today in *La Entriega de los Novios*. The ceremony of giving of the newlyweds to each other and followed by a procession or parade will be explained in its more modern version in the following description.

La Entriega de los Novios^{xi}

La Entriega de los Novios is the final part of the traditional wedding ceremony of the Hispano people of Southern Colorado and Northern New Mexico. This ceremony with the bonding of the bride and groom to each other and the parade or march of the

wedding party can be seen at traditional Hispano weddings today as in the past - since the 1100's.

The wedding ceremony is usually held in a church. A contemporary rite of the ceremony is for the father to give the daughter to her future husband. This is tradition in most church weddings when the father walks his daughter to the altar and then hands her over to the groom. *La Entriega* is similar but it offers much more to the newlyweds.

When *El Cid* gave his daughters away to the new sons-in law, a procession followed. At that time and because the wedding party were from royalty, they left the church in a procession mounted on stallions. Today, the bridal party leaves the church in decorated cars or limousines in a procession to the reception. Not so much today as twenty years ago, young men would decorate their cars (equivalent to the stallions of the Cid party) and parade them through town honking their horns announcing the wedding and bridal party. This still occurs in smaller rural towns of Colorado and New Mexico.

When the bridal party arrives at the reception they are received by guests and family of the newlyweds. This activity is similar to what was presented in the *Poema* described above. The newlyweds enter the reception hall in a promenade. The *padrinos* [godparents and a special couple of honor]^{xii} lead the procession in weaving circles, bridges and lines through the reception hall. The guests typically join in the procession to start the special celebration of the marriage.

The procession was lead by a traditional ensemble of guitar and violins. In the 1100's, the procession was probably lead by the *juglares* [troubadours] playing the string instruments of that period, the viol, guitar-like and violin-like instruments.

Marcha De Los Novios

As played by Eva Nuñez and Lorenzo A. Trujillo
Transcription by Lorenzo F. Trujillo and Lorenzo A. Trujillo

Musical score for 'Marcha De Los Novios' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord markings G, D7, and G are placed above the first, second, and third measures respectively. The second staff has chord markings D7 and G above the second and third measures. The third staff has chord markings C, G, D7, and G above the first, second, third, and fourth measures. The fourth staff has chord markings C, G, D7, and G above the first, second, third, and fourth measures. The score ends with a double bar line and repeat dots.

xiii



xiv

As a result of contemporary immigration patterns and the proximity to México, this ceremonial march is often done to the tune of the “*Marcha de Zacatecas*.” The *Marcha de Zacateccas* is a contemporary piece of music that was composed in 1891 by Génaro Codina Fernández. This composition is more recognized by Mexican immigrants and their descendants as the marcha music. This is an interesting development because the *Marcha de Zacatecas* was composed as a march for soldiers to go off to war. It was the hymn of the *huestes revolucionarias, a partir de 1910, especialmente en la ponderosa División del Norte comandada por Francisco Villa* [revolutionary groups, since 1910, especially in the powerful Division of the North commanded by Francisco Villa].^{xv} Even with the different music, the procession remains the same throughout the Southwest United States.

Even though *La Entriega* is discussed as an historical celebration, the ceremony is very much a part of modern wedding celebrations. In contemporary celebrations, *La Entriega de los Novios* is presented at the end of the reception meal and before the dance. The act of bonding the newlyweds and giving them to each other represents the ending of the single life and a beginning of married life. It is a handing over that symbolized the agreement between the newlyweds that they will become one and promise to be faithful to each other. According to Lamadrid, in colonial times in Colorado and New Mexico, there were not enough priests in rural areas. If a couple wanted to get married, *La Entriega de los Novios* served as the marriage ceremony.^{xvi}

In the 1800’s and early 1900’s, *La Entriega* was done at the home of the bride’s parents. The newlyweds kneeled on a white sheet, surrounded by the godparents, parents, grandparents, and family. The singer sang the verses of advice and wisdom to

the newlyweds and their guests. If a verse impressed a listener, she would drop money on the sheet on the floor. In the past, the money was collected and paid to the *cantador*^{xvii} [singer]. However, the custom has changed and the bridal couple keeps the money and the parents, sometimes, pay the singer who has composed special verses for the event.

The song is presented in a traditional *romance* [romance] poetic verse structure. The form that was presented earlier, from the time of *El Cid*, was in a free verse form with assonant rime in the last accented vowel. In the *romance* form, the versification is more structured and represents a higher level of sophistication and difficulty. *Romance* structure is composed in four line stanzas with eight syllables in each line, with stress on the seventh syllable and assonance in alternate lines, and with rhyme occurring in the penultimate and final vowels in the second and fourth line.^{xviii} Often there are thirty or more stanzas of advice, blessings, and farewells. Traditional singers have always composed many of their own verses especially for the occasion. Legend has it that very good *cantantes* would improvise the verses simultaneously while singing. For example, here are two stanzas from *La Entregua de los Novios*, as sung by Eva Nuñez:

Esta mañana salieron	This morning they left
Cuatro rosas de la iglesia	four roses from the church
El padrino y la madrina	the best man and the matron of honor
Y el prínces con su princesa	the Prince with his Princess
Estos nuevos esposados	These newlyweds
Reciban las bendiciones	receive the blessings
De sus padres y sus madres	from their fathers and mothers
Y también sus abuelitos	and from their grandparents

The *romance* form is evident, as follows:

Es/ta/ ma/ña/na/ sa/lier/on
1 2 3 4 5 6 7 8

Eight Syllables

Rhyme occurs in the underlined syllables in the vowels in the second and fourth stanzas, as follows:

Cuatro rosas de la <u>iglesia</u>	e and a
Y el <u>princes</u> con su <u>princesa</u>	e and a

This traditional versification reappears in contemporary songs that songwriters are composing today. One of these songs is presented later in this chapter. The following provides the music that is used by Eva Nuñez when she sings *La Entregada de los Novios*. However, different *cantadores* will use different melodies, usually a waltz tempo.

La Entrega De Los Novios

As sung and played by Eva Nuñez and Lorenzo A. Trujillo

Transcription by Lorenzo F. Trujillo and Lorenzo A. Trujillo

Interlude Between Verses

Verse

Verses like those sung in *El Cid*, are still present in *La Entrega*. For example, in the *Poema* cited earlier the advice given is, “take them for your wives for the honor and good of the four of you.”^{xix} Often in the *La Entrega* verses sung today these same words appear in the stanzas. It is notable that the same sage advice has been repeated throughout the centuries and still has meaning today.

To further the understanding of how history remains alive in contemporary culture, the Spanish that is used in *El Cid* is used today in *La Entrega* and often in the

parlance of the old timer Río Grande people and young who learned their Spanish from their grandparents. The conjugation and use of *entriega* represents a linguistic archaism. This archaism is characteristic of the traditional Spanish used in Colorado and New Mexico. In ancient Spanish, there are examples of this conjugation that are found in the published works of the middle ages. For example, *El Conde Lucanor*, 1330, the text provides: *Et despues, fallamos homnes en el camino que nos dixieron que non era bien* [And after we encountered men on the road who told us that it was not good].^{xx} *Dixieron* [they told us] is an archaic verb conjugation and orthography of Spanish and a form that is not used in modern-day Spanish. Modern Spanish form is *dijieron*. This is like the use of the word, *entriega*. Modern Spanish form is *entrega*. Also, note that the Spanish language of the 1300's, which was *Latin Vulgar* [common Latin] provided the basis for the grammar of Spanish that was first codified by Antonio de Nebrija under commission from the new King and Queen of Spain – Fernando and Isabella. He published his *Gramática castellana* [Castilian Grammar] in 1492 and in 1517 he published the *Reglas de ortografía española* [Rules of Spanish Orthography].^{xxi} Although not the subject of this study, there have been numerous studies comparing the archaic Spanish of the middle ages with the Spanish that is spoken by the Hispano Río Grande people of Colorado and New Mexico.^{xxii}

The *Poema del Cid* and *La Entriega de los Novios* provide an insight through poetry and ceremony into the fundamental values of the Hispano culture that have survived for many centuries. These values translate into three categorical concepts that are represented by family honor, the woman, and a man's horse.

The traditional role of the *caballero* [Knight] was to protect and defend the honor of his lady, especially from unscrupulous suitors like legendary Don Juan types, who would bring shame and scandal to the man, his honor, his family, and his lady. The *caballero* would defend his lady's honor mounted on his trusty stallion – his *caballo* [horse]. The family honor, his horse and his lady were the most important aspects of a *caballero*'s life.

In the epic poem, *Don Quixote de la Mancha*^{xxiii}, the reader learns about Don Quijote, a knight in shining armor, who must defend the honor of his lady, Dulcinea. Herein is the key to understanding why traditionally raised Hispano men who have the shiniest and fastest car, must fight others to fend off any suitor that may pretend to gain the interest or eye of his lady. There are movies that have been released in recent years that follow this same theme and that display the heroic adventures of men who fight for their honor and that of their lady. (*The Mask of Zorro*, released in 1998.)

Reading *Don Quixote*, there is a passage that tells of a custom of knights and their women that involves the treasured scarf of a lady. When a lady had a fancy for a young knight she would give him her scarf, scented with her body perfume. In the epic of Don Quijote, the reader learns that Dulcinea gave him her scarf. He kept it close to his chest and would take it out to remember the role of the knight and to defend the honor of his lady when he set about to fight dragons (well, windmills).

The scarf was given to a knight during or after a special dance of the scarves. That dance is done today at traditional weddings and other festive occasions. It is called the *Valse de los Paños* [Waltz of the Scarves].^{xxiv} This dance was and is still done after the wedding march. It provides an opportunity for young people to meet each other and

for a man to gain a lady's attention. This was originally danced when ladies were tied up in corsets and wearing head gear with multiple scarves – as portrayed in the medieval movies with knights and ladies in waiting. Once a lady gave a man her scarf, it was his responsibility to defend her honor from shame and other suitors. When anyone would make an inappropriate advance to a lady or would spread malicious rumors about a lady, it was understood as a challenge to the man's honor. Only through the shedding of blood could the honor be regained.

This music was originally played on a viol type of instrument and danced in the courts of Spain. However, this dance and similar music came to the Río Grande area of the Southwest United States with early settlers of Colorado and Northern New Mexico and is played on the violin, accompanied by guitar.

Indigenous Influences

Native Americans have a history of dance and music for celebrations and ceremony. They present their music with flutes, rattles, drums, and other native instruments. These instruments accompany native dancers as they dance in communion with their gods, to celebrate seasons, imitate animals, and for other religious, courting and ceremonial purposes.

Native American and Hispano music and dance merged into a form known as the *indita*. The *indita* represents the mixture of the two cultures. Adrian Treviño, suggests that the *indita* form “may have originated with the *genízaros*, or Indians held captive by the Spanish.”^{xxv} Loeffler believes that the form originated because of a “convergent evolution, that is, it appeared wherever Spanish and Indian peoples maintained contact long enough for their music to begin to meld.”^{xxvi} There is substantial research on the

indita form and the songs that formed the style. Robb states that he thinks that “the origin of the *indita* is as natural as the mixture of Spanish and Indian blood by intermarriage.”^{xxvii} He further describes the *indita* “as unmistakably an Indian type of melody, but sung to a mixture of Indian syllables and Spanish words.”^{xxviii} Whatever the origin, the music and dance came together to join the two cultures in a unique form of the people of the Río Grande del Norte.

An example of an *indita* composition is presented below:

La Indita

Traditional as played and sung by Arsenio Cordova
Transcribed by Lorenzo F. Trujillo, Brenda Romero, and Lorenzo A. Trujillo

(Regular time feel)

(Double time feel)

xxix

The dance is a combination of a percussive walking step in a circle for Part A and a polkita for Part B.

European Influences of the 1800's

Many of the traditional dances and the music that survive today come from European courts. The music was and is still played on the violin and guitar. European influence is witnessed in the music and dance but also in the legends about the many Stratavarius or other fine violins that are played by the old time traditional violinists of the Río Grande area.^{xxx}

Most of the pieces that are popular dance tunes of the Río Grande music traditions come from the period of 1864-1867. This was the time when the French emperor Archduke Maximilian and his wife Carlota were sent by the King of France to rule over México.^{xxxix} These pieces came to be known as the Spanish colonial period dances of the Río Grande. “Much of the music came to the New World from the salons of Paris, where cues of fashion were generated by the Empress Eugenie, wife of Napoleon III. The music worked its way northward from Mexico, where it melded with the traditions of *la gente* [the people], who claim it as their own and who play it to this day. This music came to be performed in the *salas*, or drawing rooms, of the well-to-do of northern New Mexico and Southern Colorado.”^{xxxix}

My grandmother would often tell me about the wonderful dances in the *salas*. She said that her mother and grandmother would move all of the furniture out of the *sala* and then sweep the floor clean. In the corner of the room, they would set a small table with their best chokecherry wine, that my great-grandfather made, and some of their *biscochitos* [cookies] and *empanaditas de calabaza* [pumpkin filled turnovers] as refreshments for the guests. The *músicos* [musicians] including a violin and guitar would begin to play the old tunes and everyone would dance and visit discussing politics, religion, and social matters. In my childhood, I remember the family clearing out the comedor [dining area] or the living room and my aunt and her musicians would begin to play the music that they learned from their elder *músicos*. Damián Archuleta of Taos, New Mexico [violinist is last scene of the movie: *Milagro Beanfield War*], Victor Cárdenas of Ranchos de Taos, New Mexico and Eva Nuñez of Denver were all great culture-bearers who performed and passed on the music that is played today by younger

violinists. This is how the music and dances were taught from one generation to another without music but by ear and rote memorization.

These fiestas were called *fandangos* and were common throughout the Río Grande. Today, many families still have these parties but do not necessarily know their roots, origin, or that they were called *fandangos*. A public *fandango* that occurs every year in Colorado is held at The Fort at the annual Tesoro Foundation Spanish Market in Morrison, Colorado. Similar events are held for the fiesta days in San Luís, Colorado, Taos, New Mexico and at the Las Golondrinas Ranch in Northern New Mexico, among other villages throughout southern Colorado and northern New Mexico. This past is very much alive today.

One of the popular dances at the *fandango* was *La Cuna* [The Cradle]. *La Cuna* is a dance where four dancers (two couples), make a baby cradle formation and rock it during the dance. The dance and music are in two parts. One part is a polkita jumping step danced with a partner. For the second part the two couples join hands and dance in a waltz-like $\frac{3}{4}$ step, while the four dancers make a window with their arms, dance under it, and then resolve by making a basket cradle form with their arms which they sway back and forth in a cradle rocking manner. Dancers of Austrian traditional folk dances often join hands and weave in and out making window box formations with their arms in the same manner as in *La Cuna*. This dance may very well have its origins in the traditional dances of Austria and then evolved during the period of Maximilian and Carlota.

Another popular dance that comes from European tradition is the *chotis* [schottische]. The Río Grande *gente* [people] would often name dances or music pieces after a person, event, or animal. *El Vaquero* [The Cowboy] or alternatively known as *El*

Vaquerito [The Little Cowboy] is a schottische. The *chotis* or *chote* is a form of contra dance that is known in German as *schottische*. Some believe the dance to be of French origin, conveying the French notion of what a Scottish two-step might be. There are many reports that the schottische was a dance popular in Mexico at the time of Maximilian and that it worked its way northward in that period.^{xxxiii}

Of course, waltzes and polkas were played and danced with great delight. The tunes and melodies followed similar two or three part patterns. Commonly known pieces include: *Valse Apasionado* [Passionate Waltz], *Polka Luz* [Polka of Light], *Chotis El Vaquero* [The Cowboy Schottische], and more. It is interesting that the music played from one village to another used basically the same melodies with small variations that evolved depending on the talent of the *músico* [musician] that played the tune. Different musicians would claim original composition rights to their melody and yet, as time has shown, these melodies were taught from one generation to another with minor variations resulting in very similar standardized musical forms for the waltzes, polkas, chotises, and inditas. It was during the 1840's to 1900, that the foundations were established for the music and dance that became cowboy ballads and *mariachi* music of the 1900's through 2008.

Corridos y Rancheras

Corridos [ballads] developed in the *romance* form from medieval times and were sung by the *juglares* [troubadours] as explained earlier in this chapter. *Corridos* would provide a story about famous people or an event in history. *Rancheras*, now known as Mexico's country music, are known for telling the stories of personal loss, sadness and

pain. These genres of music became the basis for American cowboy songs that tell about losing a wife, a dog, and a truck, etc.

A popular *corrido* that was written by a contemporary songwriter, Roberto Martínez, of Albuquerque, New Mexico, tells of the 1967 raid on the courthouse in Tierra Amarilla, New Mexico, by the *Alianza* [Alliance] and led by the Texas-born former preacher, Reyes López Tijerina. This was one of the most significant events of the late twentieth century Hispano in New Mexico. The raid focused national attention on the on-going controversy of Hispano land rights and the massive loss of common lands that were promised to be respected in the Treaty of Guadalupe Hidalgo of 1848.

Año de/se/sen/ta y/sie/te	In the year sixty-seven
Cinco de junio fue el día	the fifth of June was the day
Hubo una revolución	there was a revolution
Allá por tierra Amarilla.	Up there in Tierra Amarilla.

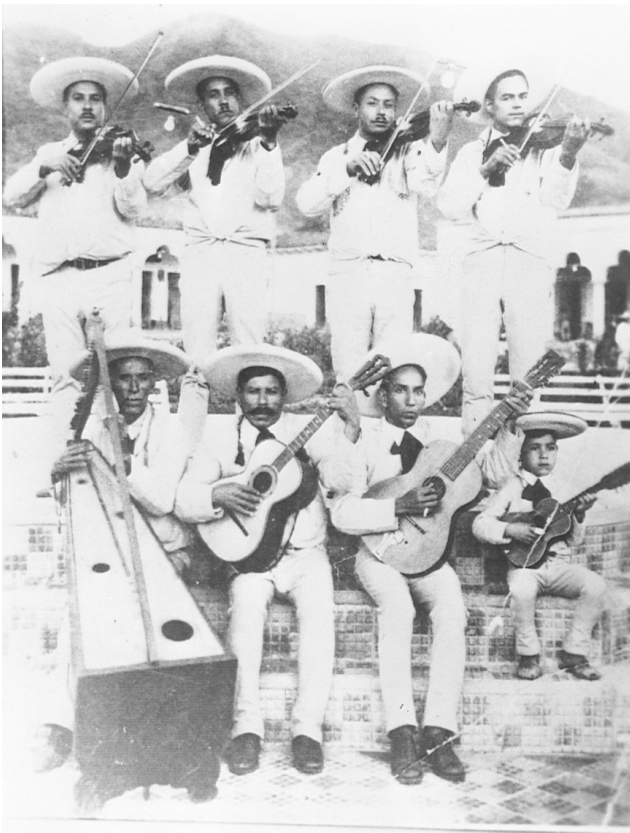
In this *romance* verse/song, there are eight syllables with rhyme occurring in the second and fourth stanza in the vowels “i” and “a”. Also, much like the epic poems that were discussed earlier, an epic story is told about Reyes López Tijerina in this modern day composition and song. This musical form and tradition had their origins in the middle ages and continue today.

Mariachi Music and Folklórico Dance

Ethnomusicologists have given considerable thought to the origin of *mariachi*. Studies draw conclusions that the word has an indigenous origin and others claim a French etymology of the word. The origin of the term *mariachi* is not as important as the genre of music that is uniquely Mexican. Mariachi music, in its purest form, is comprised of the *son* [melody] and *jarabe* [*jarabe* is a series of *sones*]. For example, the *Jarabe Tapatio*^{xxxiv} was originally a composition of nine *sones*.^{xxxv} The earliest references

to the *son* are in the records of the Inquisition. In 1739, the Inquisition prohibited the playing of certain *sones*, “because their being insolent and containing seditious expressions which are profane and disparaging and very injurious to the respect and honor of a certain ecclesiastical leader.”^{xxxvi} The Inquisition tribunal was the first to use the term *son* in 1766 in an attempt to prohibit the dance and the accompanying music. The music and dance that evolved was denounced as “licentious dance”.^{xxxvii}

The first *mariachi* groups were comprised of harps, violins, guitars, vihuelas and a guitarrón (which supplanted the harp because it was too big, heavy and cumbersome to carry). About 1940, the trumpet was added to the ensemble.



ORIGINAL MARIACHI VARGAS

xxxviii

The songs of the *mariachi* evolved from the ballads that preceded their evolution to what we know today as the *mariachi* form. The *son* and *jarabe* are unique music styles but the songs of lost love and tales of valor have their origins in the earliest songs of the *juglares*.

1960's to the 21st Century

All of these foundations are listened to in the contemporary Mariachi, Chicano, Tex-Mex, Hispano music that is popular today. As a result of the Chicano movement, there was a renaissance of interest in the traditional music and dance that was evolving in Colorado and New Mexico. Organizations to study and promote traditional music and dance were created. Three of these organizations that have flourished and continue to develop are (1) The Asociación Nacional de Grupos Folklóricos, (2) Mariachi Conferences, and (3) Hilos Culturales.

In 1972, the Asociación Nacional de Grupos Folklóricos [National Association of Folkloric Groups – a.k.a. ANGF] was created by five university teachers of ethnic dance and music who foresaw a new awakening of interest in the old and evolving traditions of the people of the Río Grande, Mexico and Spain. Susan Cashion of Stanford University, Ismael Valenzuela of the University of New Mexico, Herman and Patsy Martinez of Adams State College in Alamosa, Colorado, Benjamín Hernández of the University of California at Los Angeles, and Lorenzo Trujillo of the University of Colorado, joined forces to create ANGF. The first conference was held in Albuquerque, New Mexico and hosted by Ismael Valenzuela in 1974. At the conference, interested youth studied the music and dances of Mexico and Spain. Subsequent conferences incorporated the music

and dances of the Río Grande traditions. These conferences provided education and training that attracted enthusiasts from throughout the United States. ANGF has evolved to host annual workshops and concerts throughout the United States and Mexico over the past thirty years.

Eventually, the *mariachi* movement developed and split from the ANGF conferences, establishing themselves as focused mariachi workshops and concerts. *Mariachi* conferences are now held in Tucson, Arizona, Albuquerque, New Mexico, San Jose, California, Fresno, California, Las Cruces, New Mexico, San Diego, California, Wenatche, Washington, Denver, Colorado, and many groups continue to initiate their own regional workshops and conferences. At these conferences, students study standardized versions of the *mariachi* repertoire and listen to the masters of *mariachi* in lecture-demonstrations and concerts.

In 1999, a group of practitioners, including many of those who initiated ANGF, met in Commerce City, Colorado to create *Hilos Culturales* [Cultural Threads], an organization that focuses its efforts to support the teaching, preservation and learning of traditional Río Grande music, dance and related art forms. The organization has presented annual workshops and conferences teaching the early music and dance of the Upper Río Grande.

As these organizations work to preserve the past, the past is made present in the music that is passed on to our youth. For example, the *bracero* program was very much a part of American immigration history and law. Its relevance is upon us today as America struggles with issues of immigration and possibly looking at the *bracero* program as a model to bring back to address American immigration issues. However, in the song

described below, a *bracero* worker explains his troubles with coming to America to work as a *bracero*.

A popular song that has meaning in the American politic of this decade is: *El Bracero* [Bracero means a strong armed man]. The Bracero Program was started on August 4, 1942, as a response to the high demand for manual labor in the United States. *El Bracero*^{xxxix} is a song about a Mexican laborer who knows some English, but not much. He comes to the United States to earn some money and finds himself in a language dilemma that many contemporary migrants experience.

Here is the translated story that is told in the song: Little brothers, if you are going to work in the United States, I would advise you to be very careful so that what happened to me will not happen to you because of my poor English. I went to the United States as a *Bracero* to earn some money. I got off at the bus stop. I took out a cigarette and I didn't have a match. So, I saw an American and asked him to give me a match. He said, "What you say?" And, I responded, "Juan José. That is my name." Then, he asks me why do I bother him for? And I tell him, "No, señor, I do not like For(d), and although I do not have a car, I like Chevrolet." So, then I asked him again for a match. He says, "I don't know." I tell him, "I want a *mecha* to light this cigarette." Then, he says to me, "listen here you big bad bozo." And, I tell him, "I am not a slobering fool" (baboso). Then, he says he is going to call the police and he begins to scream, "I'll sue you." And I hollered back, "La suya" meaning "your mama." I had to take off running because police were chasing me. When they caught me, they took me before the judge, who asked me "Ten days or ten dollars?" Well, I figured what good luck I finally had, and so I told him to give me the ten dollars. I don't understand what happened but they

grabbed me by the arms and threw me in jail. After 90 days, I returned home and I don't ever want to speak English again.

In the Spanish verse of this song, a *romance* type of versification of eight syllables is used.

Her/man/i/tos/ de/ mi /ra/za
1 2 3 4 5 6 7 8

Si/ se/ van/ a /tra/ba/jar/ (*e paragójica*)^{xl}
1 2 3 4 5 6 7 8

En/ los/ es/ta/dos/ u/ni/dos
1 2 3 4 5 6 7 8

Yo/ les/ quie/ro/ a/con/se/jar
1 2 3 4 5 6 7 8

As new songs and music are created, the characteristics of archaic Spanish forms are still used as the foundation for new compositions. The new generation of composers of popular music will compose based on traditional styles but will reach out to create new forms using the same historical bases. For example, contemporary international singer and musician - Lila Downs transcends borders, time-periods, and cultures to create a new sound representing the world of music and reality while being grounded in the traditions discussed herein.

Music and dance are representations of culture. Culture is a dynamic expression of the values of society at the levels of language, social structure, and world view.^{xli} Language, social structure and world view are represented through the symbols of music and dance. As a result, the music and dance of our ancestors will continue to thrive, although in various and different creative developing forms but hopefully with the same underlying foundations.

In closing, I often ask if our youth will remember and know their roots and their cultural history. Roots and cultural history establish an identity and healthy self-concept. Young people who know their past, know who they are and who their parents and grandparents were based on a common set of values and beliefs. *La Entriaga de los Novios* is a powerful event to transfer cultural values. Use of the Spanish language serves to pass on the values of tradition like respect and honor. Television, I-Pods, and other similar devices do not transmit this history. In this chapter, I have provided you with many examples of the historical elements of cultural tradition repeating and reappearing throughout many centuries. However, maybe in the next generation our Río Grande culture and traditions will only survive as folklore with no relationship to the descendants of Río Grande peoples unless we can somehow reclaim and own this past, and respect it in the context of the ever-changing America in which we live.

ⁱ Chicano, Hispano, Latino, Mexican-American, Spanish-American are all terms that are used by the descendants of the Spanish settlers of the Río Grande of Colorado and New Mexico. The term of preference often is a reflection of the age of the person and their socio-political values and beliefs. The bottom line is that we are all Americans, born and raised in this area with a similar set of cultural values and understandings about life and as reflected in our music and dance. We were citizens of Spain for 223 years. We were then citizens of Mexico for 25 years. But when we became citizens of the U.S., we were all lumped into a category as Mexican. In the 60's, with the awakened understanding and acceptance of our Indigenous heritage, mix and political views, many adopted the term Chicano to recognize the Indian and Spanish heritage we carry. Although many Chicano activists do not like the term Hispano because they believe it places undue emphasis on the Spanish influence and not enough on our indigenous roots. What a person calls themselves is a personal choice. I like the adage: "we are a people who have remained in the same area but the border has crossed us many times." For the purpose of this article, I will use the term Hispano as all inclusive.

ⁱⁱ Ugarte, Francisco. 1965. *Historia de España, España y su civilización*. New York: The Odyssey Press: 15-25.

ⁱⁱⁱ *Caballo* = horse. In contemporary culture, what was the *caballo* is now a young man's car.

^{iv} Photo of Karen Trujillo-Guzman, Permission granted from Trujillo-Guzman.

^v Anonymous. 1140. *Poema del Cid*. 1938. Buenos Aires: Editorial Losada, S.A.: 7-8.

^{vi} *La Entriega* = this is the ceremony of the giving away of the bride and groom to each other by the parents.

^{vii} Del Río, Angel. 1963. *Historia de la Literatura Española, Edición Revisada, Tomo 1*. New York: Rinehart and Winston: 50.

^{viii} Díaz-Plaja, Gullermo. 1971. *A History of Spanish Literature*. New York. New York University Press: 6.

^{ix} Anonymous, *Poema del Cid*, 159. “Escaño” was the term to describe the bench. It refers to a bench with a back. This type of seating was reserved for distinguished guests versus a “banco” which was a bench without a back.

^x For a detailed study of the concept of honor, see: Ramón A. Gutiérrez, *When Jesus Came, the Corn Mothers Went Away: Marriage, Sexuality, and Power in New Mexico, 1500-1846*, Stanford University Press, Stanford, California, 1991.

^{xi} For a detailed explanation of the *La Entriega de los Novios* ceremony see: Trujillo, Lorenzo A. and Marie Oralia Trujillo. “La Entriega de los Novios.” *Ayer y Hoy en Taos: Yesterday and Today in Taos County and Northern New Mexico*. Taos County Historical Society, Spring 1995: 3-11.

^{xii} *Padrinos* are friends or family who become spiritually joined with the newlyweds through the ceremony in a family-type relationship. They assume a similar status as godparents from a baptism. Also, as the *padrinos*, they traditionally assume familial spiritual responsibility for the future well-being of the couple, as would a parent.

^{xiii} Recording of this piece is available: Southwest Musicians: Musical Traditions of Colorado and New Mexico, 4660 West 101 Place, Westminster, Co 80031.

^{xiv} The photos of the *Marcha de los Novios* were taken at the August 2, 1972, wedding of Suzanne Rael and Derrick Martinez in Arroyo Seco, New Mexico, Permission granted.

^{xv} “Genaro Codina Fernandez autor de ‘La Marcha de Zacatecas’”.

<http://www.mazapil.8m.com/marcha.htm> (accessed December 19, 2006). Given the nature of contemporary marriages, maybe there is a subliminal message that is imbedded in this development.

^{xvi} Lamadrid, Enrique R., July, 1988. “Music Straight from the Heart,” *New Mexico Magazine*: 62.

^{xvii} *Cantador* is the term used by the old time singers and verse writers to describe themselves. Modern Spanish uses the term *cantante*.

^{xviii} See Sanchez, José. 1949. “Spanish Versification.” *Nineteenth-Century Spanish Verse*, New York: XXV.

^{xix} See *x infra*.

^{xx} Manuel, D. Juan. 1965. *El Conde Lucanor*. Editorial Ebro, Novena Edición. Madrid, Spain: 32.

^{xxi} “Antonio de Nebrija,” http://es.wikipedia.org/wiki/Antonio_de_Nebrija (accessed December 19, 2006).

^{xxii} See Trujillo, Lorenzo A., 1974. *A Linguistic Study of a Living Dialect: The Spanish of the Southwest United States*, Accepted as a Scholarly Work at the VIII World Congress of Sociology, University of Toronto, Canada, ERIC Document ED 215 574 , 38 pages; See Lozano, Anthony G.. 1976. “The Spanish Language of the San Luis Valley”, *The Hispanic Contribution to the State of Colorado*. Edited by José de Onís, Boulder, Colorado. Westview Press: 191-207.

- ^{xxiii} De Cervantes Saavedra, Miguel. 1959. *El Ingenioso Hidalgo Don Quijote de la Mancha*. Madrid, Spain. Colección Austral, Espasa-Calpe, S.A. Vigésima Edición.
- ^{xxiv} The standard Spanish term for waltz is *vals*. However, in archaic Spanish an “e” vowel is added to the end of the word in a linguistic device known as the “e paragójica”.
- ^{xxv} Loeffler, Jack. 1999. *La Música de los Viejitos: Hispano Folk Music of the Río Grande del Norte*. University of New Mexico Press. Albuquerque, N.M.: 25.
- ^{xxvi} Ibid.
- ^{xxvii} Robb, John Donald. 1980. *Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People: Indita*. University of Oklahoma Press. Norman, Oklahoma:419.
- ^{xxviii} Ibid.
- ^{xxix} This *Indita* was learned from Arsenio Córdova of El Prado, New Mexico. This melody is commonly used for the singing of *Los Días* which is a celebration on January 1st of every year to celebrate the day of people named Manuel or Manuela because January 1st is the celebration of the day of *El Rey Emmanuel* [The King Emanuel]. For a detailed explanation of this celebration, see Vigil, Angel. *Una Linda Raza: Cultural and Artistic Traditions of the Hispanic Southwest*, 53.
- ^{xxx} Throughout the 19th and 20th centuries copies of fine violins in the styles of famous violin makers of Cremona, Italy – like Stratavarius – were made by machine and then sold with a famous maker label. The old time musicians often claimed and their families believed that they had one of the highly valuable instruments. However, most often these instruments are mere copies and of limited value. But, because of the European values and famous names, the old timers assumed special value in their instrument with a famous maker label.
- ^{xxxi} Alba, Victor. 1973. *The Horizon Concise History of Mexico*. New York. American Heritage Publishing Co., Inc.: 219.
- ^{xxxii} Loeffler, *La Música de los Viejitos: Hispano Folk Music of the Río Grande del Norte*, 134.
- ^{xxxiii} Loeffler, *La Música de los Viejitos: Hispano Folk Music of the Río Grande del Norte*, 159.
- ^{xxxiv} *Jarabe Tapatio* means a series of *sones* of the people of the Mexican state of Jalisco.
- ^{xxxv} Trujillo, Lorenzo A. 1974. *The Spanish Influence on the Mestizo Folk Dance of Yucatán, Veracruz, and Jalisco, México*. Boulder, Colorado. University of Colorado. Master of Arts Thesis: 43.
- ^{xxxvi} Fogelquist, Mark Stephen. 1975. *Rhythm and Form in the Contemporary Son Jalisciense*. University of California, Los Angeles, California. Master of Arts Thesis: 7-8.
- ^{xxxvii} Ibid.
- ^{xxxviii} Photo of Mariachi Vargas – Permission granted - 1-3-07.
- ^{xxxix} Recording of this piece is available: Southwest Musicians: Musical Traditions of Colorado and New Mexico, 4660 West 101 Place, Westminster, Co 80031. The original was written by Wello Rivas and recorded on the Unichappell Music Inc., Dunbar Music Label.
- ^{xl} In archaic Spanish an “e” vowel is added to the end of the word in a linguistic device known as the “e paragójica”. In this situation, it establishes the eight syllables in the verse.

^{xli} Trujillo, Lorenzo. 1988. *Teaching Culture: The Myth and the Reality*. Kappan Connection, Phi Delta Kappa: Vol.3, No. 1: 3-9.