Américo Paredes
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transcriber and editor

The *Corrido*: An Invited Lecture at the "Music in Culture" Public Lecture Series

This public lecture on the Mexican/Chicano corrido *delivered by Professor Américo Paredes at UCLA May 13, 1981, was recorded during the event by María Herrera-Sobek. She recently transcribed and edited the public lecture specifically for its publication in this volume. The lecture presents an overall view of the Mexican/Chicano corrido. It expounds and offers original insights regarding its formal structure, theories about its origins, development, and evolution, as well as the different influences from Spain, Mexico, and indigenous cultures. Paredes not only enlightened those present with his scholarly exposition but entertained them as well with his performance of corridos and Spanish ballads* (romances) *accompanied by his guitar, which served to illustrate the theoretical and structural points he was making.*

Introduction

THE PRESENT LECTURE, TRANSCRIBED from a public presentation I recorded May 13, 1981, at the University of California, Los Angeles (UCLA), dealt specifically with the *corrido*. The year-long Lecture Series on "Music in Culture," sponsored by various units at UCLA, featured outstanding ethnomusicology scholars as well as musicians, and presented the opportunity for those invited to elaborate on the issue of music and its relationship to culture. Dr. Américo Paredes was invited to speak by Raymund Paredes (no relation), at the time Associate Professor in the English Department at UCLA.

Américo Paredes entertained the public with a spirited historical discussion on the corrido. This he did by tracing the historical origins of the corrido and highlighting its characteristics both with respect to music as well as poetic structure. He demonstrated his prowess as a scholar but, most surprisingly to most of us in the audience, he startled us with his ability to sing corridos and accompany himself with his guitar. Paredes illuminated the scholarly points he was trying to make about the corrido by singing and playing various stanzas from the great number of *romances* and corridos in his personal repertoire. He discussed the early theories posited by Mexican ballad

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scholars such as Vicente T. Mendoza in the twentieth century, and others, while providing us with his own theories related to the origins and development of this musical genre. He spoke about the corrido and its relationship to the Spanish romance and sang early romances to the delight of those present in the audience.

We all thoroughly enjoyed don Américo's lecture due to his impressive erudition as exemplified by his discussion on the corrido, the singing that accompanied the lecture, and also, one must not forget, the humorous style in which it was delivered. Paredes had a wry sense of humor, and in spite of his tremendous accomplishments, he was a humble man and self-deprecating in a humorous manner. The audience's laughter can be heard throughout the recording, demonstrating how delighted and entertained the public was with his talk. Professor Paredes received a well-deserved prolonged standing ovation at the end of his lecture. It was indeed an unforgettable experience.

In this transcription of the Paredes lecture, I tried to capture verbatim his words as faithfully as I could, although I did remove occasional repetitions and hesitations to create a smooth and coherent flow in the written form. All editorial additions are placed in square brackets and italicized, such as, for example, when I am indicating a specific feature of the lecture: [*Paredes sings and strums guitar*]. There are also a few places where it is difficult to decipher what Paredes is saying and these are marked by [. . .].

Dr. Juan Gómez-Quiñónez Speaks[1]

It's fitting that in this year at UCLA when there seems to be a florescence, once again, of Mexican activities, of Mexican concern on this campus, we have, what to some of us is the most respected Chicano scholar in the United States. It is also fitting that he comes during a year when our center [the Chicano Studies Research Center], as a result of the work of many people across the country, is putting together what we hope will be a very important issue on Mexican folklore in the United States, in which we have the honor to dedicate to Dr. Américo Paredes.

There is no doubt that don Américo, through a quiet but very strong manner, has infused Chicano scholarship. That in fact much of the issues of debate, many of the sources of impetus for this scholarship, have their seeds in many of the questions that he has raised in his writings from the fifties to the present. It is also important to point out that Dr. Paredes is not only a person of his people and a scholar, but he is also an artist. And perhaps the important strength, as a result of the insight that he has of his own people, stems not from the methodology of techniques of scholarship but the inspiration as an artist. He is a model; but in one way he is not an easy model to follow because of the fact that he looms so large. He draws inspiration from his community in a very particular way, but in so doing he bridges his statement to make it fitting to the experience of the human community as a whole. So thus to use a word that has often been used to denigrate, I believe that he is a *nationalist* in the best sense of the word, but he is also a *universalist*. He always has reminded us that whatever we do and however we can contribute, it has to be measured against what is best for the

survival of our people. That we might be able to do this in some fashion in an academic setting is very much the legacy that Dr. Paredes has left the rest of us. He is an educator, a gentleman, and a scholar. He has pointed the way, and it is up to us to know how to follow. Thank you, Dr. Paredes!

Doctor Américo Paredes Begins His Lecture

Thank you, Dr. Gómez-Quiñónez. I am going to talk about the corrido, which is something I have been talking about for something like twenty-five years or so. I was consoled a bit about this matter reading a review of the *New Grove Dictionary of Music and Musicians*. The reviewer in mentioning, I think, the section on Haydn, said that the person that did it, well he just, all he does is say what he has been saying for years and years but that at least this time he said it in English; apparently he has been saying it in German. But I do not even have that excuse because what I have been saying for so many years has been mostly in English.

By the way, the guitar here is mostly for local color; I have been using it for a few examples. My main concern would be that the machine over there works [*the tape recorder Paredes brought with tapes*] where I do have some examples.

But in general talking about the corrido, it can be argued, you know, and quite successfully, that when one talks about *the corrido*, one talks about an *abstraction*. What exists out there in the real world is not *the corrido* but *corridos*—a great many of them, each with individual characteristics of its own. But why stop there? We can go a step further and assert that individual corridos are also abstractions. And what exists out there is only the individual performance of a corrido at a specific place and time. Now, I am in agreement with all of this. After all, I teach at the University of Texas, which is rife or rampant or, whatever some people might want to call it, with this particular bias toward folklore: the view of folklore as emergent in performance. Nevertheless, I share Dan Ben-Amos's view in his article in *Toward New Perspectives in Folklore* about the inherent duality, what he calls "the inherent duality of folklore." Folklore may emerge from a specific performance event, but folklore has a life of its own; in other words, corridos and the corrido do exist over space and time. This is another way of saying that they have historical and social-cultural dimensions that transcend particular performance events. There may be another difficulty with thinking about the corrido as existing over space and time: one easily falls into organic analyses. The corrido is born, it flourishes, it dies; at the very least, you are likely to talk about the corrido's rise and fall, as a number of folklorists on both sides of the border have used those terms.

Cogent criticisms may also be made in a formalist point of view. Formally there is a continuity between the Spanish ballads and romance and the Mexican corrido. Some late Spanish romances are even called corridos. Examples of ballad texts with many of the Mexican corridos' formal characteristics were found throughout the colonial period not only in Mexico but elsewhere in Spanish America. So how can we claim, as some of us do, there exists something we call *el corrido mexicano*, which has its beginnings around the middle of the nineteenth century, to use a rough date,

reaches its peak during the Revolution, and then declines in the 1930s? Now it is not the performance-oriented folklorists, but the scholar who views folksong in light of the Child ballad corpus who is most likely to raise that question, I think. I think this particular comparison is important here. You remember the Child ballad tradition of the United States is a product of a European past persisting through time and the memories of a relatively small number of performers. Before mid-nineteenth century, we feel, there probably was a similar *romance* tradition in the greater Mexican area. And by the Greater Mexican area, I mean what is now the Republic of Mexico and parts of the United States where *mexicano* culture predominated. The dominant form, however, was the *décima*. What happens after the 1850s is a different story. For some reason that we might look at as we go along, the elements of the latter-day romance about this time are rearranged and much more sharply focused. Certain features that are occasionally found in the romance—you can find them if you look for them—and some newly adopted ones, become fixed and almost mandatory, especially the *despedida* that, as is mentioned, is mandatory in the corrido; it's pretty hard to have a corrido that does not have a despedida. Then there is an outpouring of new compositions expressing native values, and I would like to emphasize that, *native values*, and reflecting contemporary social consciousness and an intensified sense of cultural and national identity. It is this way that the nineteenth century romance in Mexico becomes the Mexican corrido, a *living*, and I will emphasize that, a *living* rather than a surviving tradition, which by its very weight impresses itself on the consciousness of the people who cultivate it. And it owes its pervasiveness to the fact that at the same time, it shapes and reflects as well a social, cultural reality. In sum, the Mexican corrido is at one and the same time a literary text, a piece of music, a specific performance, and a historical and social-cultural phenomenon.

Perhaps at this time we should outline in a general way, at least, the formal characteristics of the corrido. I assume that most of you know them, and I emphasize, of course, this is a view from the outside, an added view, a scholarly view. But it would be a mistake to think that the people who cultivate the corrido are not aware of many of these elements of the form. To begin with, like many other ballads, it is a poem of narrative intent, relatively brief and simple. The narrative method, I emphasize *narrative intent*, because the narrative method may vary from straight narration to what really is a lyrical suggestion of the story. What Tristram Coffin has called the emotional core of the form of the ballad, it's really a lyric fragment that suggests the whole story that very often people already know. Most often, however, it uses a scenic method. There will be a couple of stanzas that gives you a scene in a story, and then it jumps to another couple of stanzas much farther on, what British scholars, Anglo American scholars, I should say, dealing with the British style—they would call leaping and lingering. That is probably, also in the corrido, the most common form. It is stanzaic, and typically it is an octosyllabic quatrain rhyming *abcb*, what is often known as a *cuarteta de romance*, and what we have here is two sixteen-syllable romance lines that usually have a *caesura* in the middle, which is then put together and made into a stanza. For example, and I am very shaky on the music of the seventeenth century, but "Corrido de Monteclaro de Montalbán" goes something like this:

[*Paredes sings stanza.*]

Media noche era por filo,	It was at the stroke of midnight,
los gallos querían cantar.	the roosters wanted to crow.
Conde Claros por amores,	Count Claros due to love,
no podía descansar.	could not find his rest.

What you have there, of course, is two sixteen-syllable lines, but if you break them up, as very often even in those days—by the seventeenth century—they were, when they were printed, you have something very close to what we see in "Gregorio Cortez":

[*Paredes sings the stanza and plays guitar.*]

Decía Gregorio Cortez	Gregorio Cortez would say
con su pistola en la mano:	with his pistol in his hand:
"No corran rinches cobardes	"Do not run cowardly rangers
con un solo mexicano."	with only one Mexican."

Mano [hand] and *mexicano* [Mexican] rhyme there.

Now there are a number of variations from the quatrain, and most of them are dictated by the music. What seems to happen is that the model—instead of the four-phrase tune, a six-phrase tune is taken, and you have a different kind of stanza. "La toma de la Ciudad Juárez" is a good example for that:

En mil novecientos quince que . . .

[*Paredes begins to sing but has the wrong song tune.*]

No! Pardon me . . . I was going to give you "Los sediciosos" instead. I guess I am thinking of the "Sediciosos."

[*Paredes sings stanza and plays guitar.*]

México está muy contento,	Mexico is very happy,
dando gracias a millares,	people by the thousands are giving thanks,
empezaré por Durango,	I will begin with Durango,
Torreón y Ciudad de Juárez,	then Torreón and Ciudad Juárez,
donde se ha visto correr	where blood has been seen to flow
sangre de los federales.	the blood of the federal soldiers.

That's a six-line quatrain there. Now, you can have an eight-line unit, which is simply two cuartetas de romance that are then welded together to fit a tune of eight musical phrases. "El hijo desobediente" is a good example of that:

[*Paredes sings stanza and plays guitar.*]

Un domingo estando herrando,	On a Sunday while blacksmithing,
se encontraron dos mancebos,	two young men confronted each other,
echando mano a los fierros	taking hold of the knives
como queriendo pelear.	as if they were going to fight.
Cuando se estaban peleando	When they were fighting each other
pues llegó su padre de uno:	so one of their fathers arrived:
"Hijo de mi corazón,	"Dearest son of mine,
Ya no pelees con ninguno."	Do not fight with anyone."

Sometimes—and this might be, I found this of interest when studying the Child ballad—you may have a corrido that is a mixture of four lines and five lines. And at first some of the sources I read back then about dealing with the Child ballad, there was something of a mystery why sometimes I have five lines instead of four. One explanation was a mistake by the person that—by the informant—and that may be true. In the corrido, though, this is another example of its flexibility. Very often you might have a mixture of four-line stanzas and five-line stanzas with a tune of six phrases. "Benjamín Argumedo" is a good example. It begins, and usually the first and third lines are repeated; of course, that gives you six lines.

[*Paredes plays and sings the first stanza of "Benjamín Argumedo."*]

Para empezar a cantar,	In order to begin to sing,
para empezar a cantar	in order to begin to sing,
pido permiso primero,	I ask your permission first,
señores, son las mañanas,	gentlemen, this is the ballad,
señores, son las mañanas	gentleman this is the ballad
de Benjamín Argumedo.	of Benjamín Argumedo.

I hold that in writing there's no need to repeat that line, you just put a four-line stanza; but there might be another stanza. The next one says:

[*Paredes sings and plays guitar.*]

Cuando Rodríguez salía,	When Rodríguez was leaving,
Cuando Rodríguez salía	when Rodríguez was leaving
y a Sombrerete llegó,	and he arrived in Sombrerete,
ese general ingrato	that ingrate general
dijo que se iba a la sierra	said he was going to the mountains
y a Benjamín traicionó.	and he betrayed Benjamín.

So you have a five-line stanza there. The thing is that it gives the corrido maker, the corrido singer, a lot more latitude in dealing with this kind of stanza. Sometimes, however, the text seems to impose itself upon the music—a corrido made up of quatrains to a tune of four musical phrases may add a couple, may lengthen the tune to fit a quatrain of six lines to emphasize something. "El corrido de Arnulfo González," for example. Arnulfo González was from Allende, Coahuila, and once he looked too directly at the rural policeman, a lieutenant of the rural police. The policeman shot him, and he shot the policeman, too, and both died. The corrido, of course, emphasizes that Arnulfo died, but he took along in his belt the *teniente's* [lieutenant's] scalp. In Spanish it says: "Se llevó la cabecita" [*laughter by the audience*]. And you can see it by comparing what is usually the pattern of most of it.

[*Paredes sings and plays guitar.*]

De Allende se despidió	He said farewell to Allende
con veintiún años cabales,	at exactly twenty-one years of age,
gratos recuerdos dejó	he left pleasant memories
al pueblo y a los rurales.	with the people and the rural police.

That's the usual but towards the end they decided that:

[*Paredes sings and plays guitar.*]

Vuela, vuela palomita	Fly, fly little dove
párate en esos trigales,	go light on those wheat fields,
anda cuéntale a Lupita	go take the news to Lupita
que murió Arnulfo González,	that Arnulfo González is dead,
se llevó una cabecita,	he took a scalp along with him,
del teniente de los rurales.	that of the lieutenant of the *rurales*.

There, obviously the singer, the maker, has extended the stanza for effect, for emphasis, so there is a good deal of variation that can provide the opportunity for creation or re-creation on this basis.

Again, something pretty well-known, of course, is that the corrido is rigidly framed by a formal opening and a formal close—it's as rigidly framed as a football field where a football game is going to take place. There are boundaries. The formal close is so well known and so essential that the people who sing it themselves call it the despedida. The scholars have not named the despedida; the people themselves call it that—the farewell, the leave-taking. This is so well established that the first and the third line of the classical despedida at least are standard:

Ya con ésta me despido,	Now with this I say farewell,
Aquí se acaba el corrido.	This is the end of the ballad.

The fourth line has to tell you the title of the corrido or the *asunto*, the theme of it. Only the second line is open and, of course, that has to rhyme with the fourth one. So again, it depends on the corrido singer's—the maker's—imagination. An example:

[*Paredes recites the stanza.*]

Ya con ésta me despido	Now with this I say farewell
a la sombra de un ciprés,	in the shade of a cypress,
aquí se acaba el corrido	this is the end of the ballad
de don Gregorio Cortez.	of don Gregorio Cortez.

Sometimes the corrido maker has to strain. For example, with Pizaña, one of the heroes of "Los sediciosos," which I think was composed by don José "El Cieguito," don José Suárez, who was one of our most important corrido singers and corrido makers from the turn of the century up until the 1930s, the only rhyme he could find was *champaña*, champagne. So it ends up saying:

[*Paredes recites lines.*]

Ya con ésta me despido	Now with this I say farewell
tomando una champaña.	drinking a glass of champagne.

[This *elicits a roar of laughter from the audience, and Paredes chuckles.*]

I don't think he ever had a glass of champagne. He would have spit it out! A good tequila was more like it for him, but that was the only rhyme that he could find. There are a number of variants, though. For example, "El corrido de Jacinto Treviño" has an imaginative twist in which the singer assumes the role of Treviño; he is talking about Treviño—but at the end he says:

[*Paredes recites stanza both in Spanish and English.*]

Ya con ésta me despido
aquí en presencia de todos,
yo soy Jacinto Treviño
vecino de Matamoros.

Now with this I say farewell
here in everybody's presence,
I am Jacinto Treviño
a citizen of Matamoros.

There the singer assumes the role of its hero.

Then there is a comic twist in which the singer says, "I won't give you a despedida. I forgot it; I don't have it with me" [*laughter from the audience*].

[*Paredes recites stanza in Spanish and English.*]

Despedida no les doy
porque no la traigo aquí,
se la llevó Luis de las Rosas
para San Luis Potosí.

[*loud laughter from the audience*]

I won't give you a farewell
because I don't have it with me,
Luis de las Rosas took it
to San Luis Potosí.

[*Paredes says as an aside: "A modo de 'Los sediciosos' corridos" (In the manner of the "Los sediciosos" corridos).*]

The formal opening still is very important. Of course, that usually gives the time and the place of the action or it calls like many minstrel songs, or like some literary compositions of earlier times: "Listen lords and ladies gay," or "Please give me your attention," and so on. But very often they give historical information. One of them is the corrido about the taking of the city of Matamoros, which is across from Brownsville, by the forces of Lucio Blanco. The corrido goes this way:

[*Paredes recites stanza in Spanish and English.*]

Día martes tres de junio
de mil novecientos trece,
a las diez de la mañana
Lucio Blanco se aparece.

On Tuesday the third of June
of nineteen-hundred and thirteen,
at ten o'clock in the morning
Lucio Blanco appears.

And if you check historical sources, you find that it was exactly that day, that date, and the battle began at 10:00 a.m. So you have very reliable historical information

there. But that can really deceive you because most of the corridos do not do exactly that. The worst thing a corrido scholar might do is to try to date the corrido by the formal opening. Because the important thing has become to have a convention, to have the date. For example, "Rosita Alvírez," a corrido about a girl named Rosita who dies at the hands of a jealous husband, a jealous lover, I mean; she wouldn't dance with him, so he shot her three times. And according to a jokester, she was lucky only one of the shots was fatal [*laughter from the audience*]. Still she died anyway. Some of the verses begin: "Año de mil novecientos," which is probably around the time it happened. But some others say "Año de mil ochocientos"; others say "Año de mil novecientos veinte." So the important thing is to have this information; it does not have to be correct.

Now this is something that you can find in a lot of the romances. For example, the romance about the loss by the Muslims of the city of Granada in 1492 begins something like this:

[*recites*]

El año de mil cuatrocientos	The year of fourteen hundred
que noventa y dos corría,	that had run to ninety-two,
El Rey Chico de Granada	El Rey Chico of Granada
perdió el reino que tenía.	lost the kingdom he had.

This could be the beginning of the corrido; even this "que noventa y dos corría"; "Rito García" has it, a corrido that begins:

[*Paredes recites stanza.*]

Año de mil novecientos	The year of nineteen hundred
ochenta y dos que corría	that had run to eighty-two

So it is very close to that. Another matter that distinguishes the corrido—of course, the important thing here is that this becomes a much stronger convention rather than just an occasional situation. Ballad structure, ballad pairs of lines within the quatrain, pairs of quatrains giving you a scene—this again I think has something to do with performance. Because very often, especially when there are two singers or even one, you sing two quatrains and you have a little musical interlude. And try it sometimes to sing a corrido of thirty stanzas without stopping. It's hard work. If you have an interlude in between, it gives you some rest. This again I think is a phase where you can't tie the musical performance to the way a corrido is structured. The traditional formulas, including even some of the opening formulas—a very well-known border corrido, "Los tequileros," begins:

[*Paredes recites stanza.*]

El día dos de febrero	On the second day of February
que día tan señalado!	What a remarkable day!
Mataron tres tequileros	They killed three tequila smugglers
los rinches del otro lado.	the rangers from across the river.

"El romance de Ximena Gómez," which may be from the sixteenth century begins:

Día era de los reyes	
Día—	[*there is a break here as the tape had to be turned over*]
como queriendo llorar	[as though he were going to cry]

And the "Vuela, vuela palomita," [fly, fly little dove] is used.

Very often you may have one hero or a series of them coming up and making a speech, and the color of his horse is given:

"Decía fulano en su caballo melado" [So and so said on his honey-colored horse];
"Decía fulano en su caballo trigueño" [So and so said on his dark-colored horse];
"Decía fulano en su yeguita alazana" [So and so said on his palomino-colored mare];

And so on.

The use of the imperfect instead of the preterit in narration is something very marked in the corrido. Instead of saying *dijo* [he said], you get *decía*, which you might translate as "he was saying."

Those are some of the characteristics of the corrido. I don't want to read you a book about it. I think [we can keep] going on to something else.

The music, unlike the text, seems to me at least, to be relatively modern in time. I think you can make a good case for the relationship of the corrido text to the romance, but the typical tune is usually 6/8, and the performers almost always begin on the upbeat. Let's say you are in the key of C; you begin with G
[*plays guitar "one, two, three; one, two, three"*]
rather than beginning on the downbeat of the tonic; and the tunes most often begin that way. Usually four measures; four musical phrases; a very short melodic range but sung preferably high, pitch high, and sung with a tense voice. Rarely does the Mexican corrido have a refrain, though it is found in the corridos in central Mexico. In my part of the corrido world, I have found only one that has a refrain, and it is a lament: "El corrido de Pablo González":

[*recited*]

"¿Qué dices Pablo?"	"What do you say, Pablo?"
"Que quieres que diga yo?	"What do you expect me to say?
Mi vida ya ha terminado,	My days are now finished,
mi vida ya se acabó."	my life has come to an end."

As it's repeated, the narrative goes on. All the other corridos that I am familiar with, that I've heard, though, do not use the refrains. In formal performances usually there are two singers harmonizing in thirds and sixths with the *segunda*, as we call it, the top voice predominating because it's the highest, the tensest one.

Up until recently, it was the *bajo sexto* rather than the six-string guitar; a bass guitar—not the twelve-string guitar. (But it is a twelve-string guitar; why it's called a bajo sexto when it has twelve strings?) But it is a different tuning. That is what the ballad singers—and when he was a boy, including José Suarez, who was known as "El Cieguito," and others—used. By the way, it was the instrument that was used to accompany the accordion, also, in the early *conjuntos*. And it has come back recently. Sometimes, especially in more modern corridos than the revolutionary corridos, you

find the 2/4 time—it's a very fast 2/4 time—instead. So fast, well, of course, I haven't measured it with a stopwatch, but my feeling is that the lines—but that's another thing. Many of these corridos of 2/4 do not have the eight-syllable line. They have about a twelve-syllable line, what you might call the *verso de arte mayor* [the line of art poetry], which is not really what one is expecting in folk music, folk poetry. I think the "Persecusión de villa" is an example of that:

[*Paredes sings and plays guitar.*]

Nuestro México, febrero veinte y tres	Our Mexico, the twenty-third of February
dejó Carranza pasar Americanos,	Carranza let Americans cross the border,
diez mil soldados,	ten thousand soldiers,
tres cientos aeroplanos,	three hundred airplanes,
buscando a Villa,	looking for Villa,
queriéndolo matar.	wanting to kill him.

It wasn't 10,000 soldiers in the airplanes, but again, when you are telling a story, you are allowed to exaggerate [*laughter*].

Finally, on the matter of singing style, really this tape is a matter of style. But sometimes longstanding performers perform corridos *a cappella*, and then there is a tendency to stretch the line and give it a different form. Let me see if I can give you an example of that from "Mariano Reséndez," which I used to hear very often sung by old men without accompaniment. I guess I am the proper age to sing without accompaniment. It goes like this:

[*Paredes sings a cappella.*]

Año de mil novecientos	The year nineteen hundred
dejó recuerdos muy grandes,	left us very vivid memories,
murió Mariano Reséndez,	Mariano Reséndez died,
la pérdida había de ser grande.	the loss must have been great.
Salía Nieves Hernández	Nieves Hernández went forth
divisando por el llano,	looking out across the plain,
y le pregunta al ranchero:	and he asked of a ranchero:
"¿No me ha visto a don Mariano?"	"Have you seen don Mariano?"

It's a somewhat different style of singing. It was used very often out in the open but without accompaniment. You have a different, a very marked different affair.

Perhaps the origins of the corrido is what we should end up with here before we listen to some of the stylistic examples I have over here. Especially because the controversy that has in the past, has arisen over this, has been so often tied to political and social conditions. For example, Vicente Mendoza, the great Mexican folklorist, the great corrido scholar, the authority on that, thought that both the words and melodies of the corrido came directly from Spain, probably seventeenth century or a little earlier. He tried to prove that. My understanding is that musicologists don't consider that he did so. It is pretty hard to establish the relationship between those two. Some young Chicanos that I have met recently are just as convinced that we have inherited the corrido, text and music, from the Aztecs [*laughter from the audience*]. I have some discussion with them on that [*laughter from*

audience continues] but I think that, especially the tune, is kind of a difficulty with that.

A more objective view, I think, is that—and remember that text and music are not everything in the corrido; it is also the performance, the values it expresses. So by making a case for text and music for non-Indian sources, one is not saying that the indigenous contribution is any less than that. But the corrido texts do show a very close relationship to the Spanish romances. Corrido tunes do seem to be indebted to popular music of nineteenth-century Mexico and of early origin. In fact, apparently that music had been used for romances, before we assumed that the corrido arose, because there are several romances—one will be the first you will listen to—that never become corridos. And one of the reasons was that they were given a musical form that was quite different from the corrido: the musical form, what Mexicans call the *danza mexicana*, which is really the *habanera*. The habanera played perhaps a little more slowly than, say, "La paloma."

[*Paredes illustrates this by playing a few notes of "La Paloma."*]

So, "La paloma," but played a little slower. But for example, "La bella dama y el pastor," which you will hear in a moment, is in that particular rhythm, the danza rhythm. So the whole thing, of course, had been very closely tied with the social, cultural matters, and perhaps it is important here, because of the relation to the Revolution, to mention early corrido scholarship. Scholars in Mexico first became really aware of the corrido during the Revolution, in the 1920s, I'd say. At the time when we assumed that the corrido wasn't typed so well. And it was quite natural for them, looking at the corrido and knowing the history of the romance, living in what was a warlike epic age to them, the civil war of the teens, that they not only would make a connection between corridos and romances that textually were there, but to believe that the corrido had existed in the same form all along. In other words, Cortez had arrived, and after every battle with the Aztecs, Cortez's soldiers composed corridos. When Hidalgo was fighting the Spaniards, they composed corridos around the campfires. The same during the War of Reform and so on. And, of course, they had the model in that those things were going on. Some scholars actually were witness to the composition of corridos after a battle. So the next thing, of course, was for them to try to find some of those old corridos. In the 1920s there were old people who might have been born in mid-century and who had learned songs from their parents who went back to beyond the century. They found out, however, that they couldn't trace the corrido back much further than the 1870s—1880s. So there were two ways of dealing with this: one, the way Ruben Campos and many people related to him did, and that is to call anything that was a folksong and was narrative, call it a corrido. No matter what the form or the music—it would be a corrido. Another one was Pérez Martínez and others; they came up with the hiatus theory. And I think it's important because it reflects attitudes of the period. The theory was that the reason you could not go beyond, let's say the 1870s or 1860s at the most, for corridos was that there had been a continuous unbroken romance-corrido tradition up to 1846, and then had come the break. And the break had come because of the shock of the war with United States and the loss of Mexico of half her territory. So if you remember how strongly anti-American, with some very good reason I must

say, the revolutionaries were, you can see why this particular theory would be attractive to them. Vicente Mendoza at first accepted this theory, but when he began to do investigations into printed sources, he found that there was a strong ballad tradition through all that period. In fact, we know that very often, a people suffering defeat makes them poets, [so we expect] a great many corridos; instead, The Scots, under a disadvantage against the English, composed some of their best border ballads. The Mexicans of the Border composed corridos during the time that they were fighting at a disadvantage with the Anglos. It was the décima, the ten-line stanza, that has Golden Age origins. It was the important form, and the fact that it was also well-known throughout the Spanish American world makes us feel that was the form that really was important. In central Mexico, to sum up, the first folksongs clearly recognizable as corridos date from around the 1880s or a little earlier. We have some examples on the Border, especially "El corrido de Juan Nepomuceno Cortina," which may go back to 1860. But the Mexican corridos, especially "Heraclio Bernal" and a number of others—their heroes were outlaws who were fighting against the rural police of Porfirio Díaz. And as the Díaz regime grew more oppressive, the outlaw corridos grew progressively more popular. On the border of United States, the corrido appears a couple of decades earlier; at least that is my theory. And its heroes are border Mexicans fighting Anglo-American repression and economic exploitation. By 1890, the greatest economic and political power being exerted on Mexico from abroad did not come from France or Spain but from the United States. It is very interesting. I think it was about that time that there was a project to remodel the cathedral of Mexico. And the people were inflamed by a rumor running around that the cathedral had been sold to the Americans and they were going to make a big department store out of it [*laughter from audience*]. This relationship—because people were beginning to see the Díaz regime as a tool of foreign interests. And I think in this way both social protest and a rising sense of nationalism were united in the same folk expression, the corrido, which reaches its highest point in the Revolution. The corrido was an assertion of national identity as well as a part of social protest at the time. But it is during the Revolution that it also expresses a sense of power and optimism as the Mexican people realized their own strength and a sense of their own destiny.

Now, at the end of the decade of the thirties is the beginning of World War II, which brings changes in the world, changes to Mexico—not all of them for the best, by any means. And it should not be surprising that the corrido fades about this time from Mexican consciousness in the forties and fifties. My impression of the corrido about that time is hearing it on the Mexican radio sung by Pedro Infante while a group of young teenagers squealed and screamed and fainted in imitation of the Elvis Presley fashion. So the whole system of values around the corrido had changed. About that time, I would say in the fifties, as far as I could see, the corrido was dead. Of course it existed as a preserved tradition but not as a living thing. Now in the late sixties and seventies, it has experienced a renaissance as you know, with a somewhat different function in El Movimiento Chicano, in which a number of corridos have been revived. Interesting enough, one of them, "Valentín de la Sierra," though very few people know who Valentín de la Sierra was, became, during the sixties and early seventies, one of

the corridos that people liked the most. Again the reason is, I would feel, its social and cultural significance. What the corrido's subsequent history will be is yet to tell.

I have a tape here; what I want to do here really is to play for the most part just snippets—that's why I asked to have this sampler prepared. By the way, you may notice there are parts in the back [of the handout] taken from the *Texas-Mexican Cancionero*,[2] that do give you the music. I hope I don't have too much trouble trying to find the places [in the tape deck he had with his music sampler].

The first one is "Delgadina," and it is sung by Ismael Gómez, the blind singer at the time, now dead, and it is *a cappella*. "Delgadina" is a romance I will play for you:

[*Paredes plays a taped recording that he made featuring the elderly folk singer Ismael Gómez.*]

Delgadina

Delgadina se paseaba	Delgadina walked about
de la sala a la cocina,	from the hall to the kitchen
con su vestido de seda	in her silken dress
que en su pecho le ilumina.	that illuminates her breast.
Delgadina se paseaba	Delgadina walked about
en una sala cuadrada,	in a grand squared hall,
con su manto de hilo de oro	in her cloth-of-gold mantle
que en su pecho le brillaba.	that shone against her breast.
"Levántese Delgadina	"Arise, Delgadina
ponte el vestido de seda,	put on a silken dress,
porque nos vamos a misa	for we are going to mass
a la ciudad de Morelía."	in the city of Morelía."

That will give you some idea about "Delgadina." By the way, "Delgadina" is probably the most widespread romance in Spanish America. I think if Professor Robe may corroborate,[3] it is the one most likely to be found in other countries. If there is a romance that has been consistently collected, it is "Delgadina." It is, of course, the romance with a universal theme: incest. The father has fallen in love with his daughter. I suppose that is why it has remained.

I'd like to give you an example of a song that is less widespread than that but is known quite well known among people of Mexican culture; Aurelio Espinosa collected it in New Mexico.[4] I collected this version in Matamoros; I collected versions on the American side of the border. A later romance which has many analogs with the Sephardic Jewish *romancero*, though usually, in the Sephardic tradition, the romance is serious. It is a holy man who is tempted by demons in the form of a woman. In this Mexican one it's, well, my best example back fifteen, twenty years ago was Al Capp's *Li'l Abner*. Of course, that does not mean very much to you, but it is about a stupid lout; a beautiful woman falls in love with him and he doesn't know what is going on. She says, "Look what pretty hands I have." He says, "Well I have some pretty good hands too, to work," and so on. Finally, when he does realize it, she is offended, and she won't have anything to do with him.

Now let's see how the roulette worked out here: whether I have it or not.

[*Recorded singing; the group's and singer's names are not stated.*]

La bella dama y el pastor	**The Beautiful Lady and the Shepherd**
"No quiero cuatro mil pesos	"I don't want four thousand pesos
ni de pesos cuatro mil,	nor of pesos thousand four,
mi ganado está en la sierra	my sheep are on the mountain
y con él voy a dormir."	and I must go sleep with them."
"Mire qué manitas tengo	"Just look at my little hands
buenas para perfilar;	so good at making lace;
te las doy porque te quedes	you can have them if you'll stay
esta noche a platicar."	and talk to me tonight."
"Yo también tengo manitas	"I also have little hands
buenas para trabajar,	so good at doing hard work;
mi ganado esta en la sierra	my sheep are on the mountain
con él me voy a quedar."	and I must go stay with them."

We started in the middle of "La Dama." I am sorry—but I think you can see from the form and the tune that that is not a corrido.

The oldest corrido that I know is the "Corrido de Kiansis." "Corrido de Kiansis," Kansas, I guess when they took the cattle all the way down to the Kansas railway. The word Kansas must have seemed like Kiansis; they said Kiansis, and Kansas is quite easy, no problem for Spanish speakers to say.

The informant who played and sang the "Corrido de Kiansis" was an old man who was ninety-six at the time. I was back four years later with a group from the educational TV—we were going to make a TV movie out of it. He was still living at 100, and we used him fine in that particular project. So his voice is, of course, not very strong, but he does sing *a cappella*. Let's see if—he is still there.

[*Paredes finds the right corrido and has the tape machine play it.*]

Corrido de Kiansis

Cuando salimos pa' Kiansis	When we left for Kiansis
con una grande partida,	with a great herd of cattle,
¡ah qué camino tan largo!	ah, what a long trail it was!
No contaba con mi vida.	I was not sure I would survive.
Nos decía el caporal	The *caporal* would tell us
como queriendo llorar:	as if he was going to cry:
"Allá va la novillada,	"Watch out for that bunch of steers,
no me la dejen pasar."	don't let them get past you."
En el charco de Palomas	By the pond at Palomas
se cortó un novillo bragado,	a vicious steer left the herd,
y el caporal lo lazó	and the caporal lassoed it
en su caballo melado.	on his honey-colored horse.
¡Ah qué caballo tan bueno!	Ah, what a good horse I had!
Todo se le iba en correr.	He did nothing but gallop.
¡Y, ay que fuerte aguacerazo!	And ah, what a violent cloudburst!
No contaba yo en volver.	I was not sure I would come back.

Y le dimos vista a Kiansis	And then Kiansis comes in sight
y nos dice el caporal:	and the caporal tells us:
"Ora sí somos de vida,	"We have finally made it,
ya vamos a hacer corral."	we will soon have them in the corral."
Unos pedían cigarro	Some of us asked for cigarettes,
otros pedían que comer,	others wanted something to eat,
y el caporal nos decía:	and the caporal would tell us:
"Sea por Dios, qué hemos de hacer."	"So be it, it cannot be helped."
Llegamos al Río Salado	We got to the Salado River
y nos tiramos a nado,	and we swam our horses across,
y decía un americano:	an American was saying:
"Esos hombres ya se ahogaron."	"Those men are as good as drowned."
Pos que pensaría ese hombre,	I wonder what the man thought,
que venimos a esp'rimentar,	that we came to learn, perhaps,
si somos del Río Grande	why, we're from the Rio Grande
de los buenos pa' nadar.	where the good swimmers are from.

[*laughter from audience*]

Llegamos a San Antonio,	We arrived in San Antonio,
compramos buenos sombreros,	we all bought ourselves good hats,
y aquí se acaba cantando	and this is the end of the singing
el corrido de los aventureros.	of the corrido of the trail drivers.

You notice he warms up as he goes along [*laughter*]. By the way, this—many of you do know the Kansas Trail ballads of cowboys, well this is a Mexican one. Most of the early trail herds came out of the tip of Texas, around the Brownsville [area]—the lower Rio Grande Valley; and there is a point there in that American cowboys were notoriously bad swimmers [*audience laughter*]. A lot of them were getting drowned in crossing the rivers. Now, of course, the border Mexican was a good *vaquero*, but he also swam that river. Sometimes to *hacer un poquito contrabando*—smuggling a little bit [*audience laughter*]. But he was a good swimmer. And he also, of course, in the early days he was—it wasn't only a boast—*he was* a better cowboy than the Anglo—who was learning the trade from him. Because there is another version, which says 500 steers and fifteen American cowboys couldn't handle it.

[The next song] that I want you to hear is the "Combates de Celaya" for more than one reason. And you know these machines are both a blessing and a curse. Of course, it is a great blessing that you can record things, but there is nothing more intrusive than any kind of situation when you are dealing with folk informants than the microphone and the machine. I think, many—not only I, but a number of others—can recount a sense of horror at finding an informant [and] you know he knows because you have already heard him. And you go and push a microphone in his face, and you can't get a word. Again, very often a competent singer gets nervous in front of a microphone; he makes mistakes—the guitar gets out of tune, and he doesn't realize it and so on. Of course, the better, the more polished the performance is, the more substantive it is. It probably was rehearsed in the studio and so on. This next song is

interesting because of that. If I were asked what I thought was *the* style of singing corridos and playing it—it would be the style used [here]. This is from a Folkways records recording; Folkways calls it "Corre, corre Maquinita," but it is an example of "Los combates de Celaya." It's an interesting recording because of the amalgamation of two corridos; one corrido you find in Mendoza, which is a pro-Villa corrido, and the other one is a pro-Carranza. Here you get a very odd situation; it begins with Villa shown in a heroic manner, and at the end, the Villistas being called "los traidores villistas" [Villa's traitors]. And so, how did that happen? It is impossible to know because you don't know anything about the people who made the corrido. It is easy to label it contamination and so on, but, after all, corridos, like other ballads, are sung by people who have reasons of their own. But if I was to be asked, let us say, what would be a good example of corrido style often in performance context—the wine, the tequila is first rate [*audience laughter*], which leads to the singer being cooperative.

[*Paredes cues and has the recorder play "Los combates de Celaya."*]

Los combates de Celaya	**The Battles in Celaya**
En el primero de abril jueves Santo en la mañana, salió Villa del Parral a dirigir una campaña.	On the first day of April Holy Thursday in the morning, Villa took off from Parral to direct a military campaign.
Ya se va Francisco Villa sitiando todos los trenes, hasta llegar a Celaya, aquí formaron cuarteles.	Francisco Villa is leaving now laying seige to all the trains, until he makes it to Celaya, here they constructed the forts.
Corre, corre maquinita y quítale un vagón, hasta llegar a Celaya a combatir a Obregón.	Run, run little machine and take off a railroad car, until you get to Celaya to fight against Obregón.
Entre las tres y las cuatro se comenzó el tiroteo, allá viene la noche y con Villa combatieron.	Between three and four o'clock the firing of bullets began, nighttime is approaching and with Villa they did fight.
Gritaba Francisco Villa: "Cuídense que yo me vaya, el combate lo he perdido en ese Plan de Celaya."	Francisco Villa was yelling: "Take care, for I am leaving, I have lost the battle on the plains of Celaya."
Gritaba Francisco Villa: "Ay qué mala está la cosa, ya están saliendo soldados del Batallón Zaragoza."	Francisco Villa was yelling: "Oh, what a bad situation, soldiers are already coming out from the Zaragoza battalion."
Por ese lado del sur brillaban los horizontes, venían con tanto valor la Brigada Bracamontes.	Over by that south side how the railroad tracks did shine, they came with so much valor the Bracamontes Brigade.

El dieciseis de septiembre
formaron un simulacro,
pasaron de [. . .]
del estado de Guanajuato.

Al rugir de la metralla
Al rugido de un cañón,
pero más recio corría
[. . . .]

Ese cañón que se oía
era de los Carrancistas,
que combatían con valor
a los traidores Villistas.

El día primero de abril
jueves santo en la mañana,
salió Villa de Parral
a dirigir una campaña.

On the sixteenth of September
they did a military exercise,
They passed by [. . .]
in the state of Guanajuato.

At the roar of the machine gun
at the roaring of the cannon,
but the one that ran the fastest
[. . . .]

That cannon that was heard
was from the Carrancistas,
who were fighting with valor
against Villa's traitors.

On the first day of April
Holy Thursday in the morning,
Villa took off from Parral
to direct a military campaign.

I would like to go to the other side [of the tape]. I just will give you two examples of Mexican narrative ballads that are not corridos. Here is another thing you might notice, that this song for some reason does not have a despedida. They still frame it by using the formal opening and the closing. Here is a despedida:

[*recited*]

Ya con esta me despido
antes de que yo me vaya,
ya les canté a mis amigos
los combates de Celaya.

With this I say farewell
before I take my leave,
I have sung to my friends
The battle of Celaya.

Which has been used—but for some reason, again, this particular group did not use it. I would like to call to your attention one particular element in this: from what I read in the reprint of Obregón's report of this battle, he does mention this, about the wing of the Carrancista army falling back and his rushing there and getting a bugler, not a drummer, and blowing the "Diana," and that made the Villistas stop. The interesting thing is that if it is true, then you have a good example of life imitates folklore because this is a very well-known motif. I have heard it about the Civil War, in which a Southern general sees his two flanks cave in, and he looks around for a bugler or a drummer, I think it is a drummer in that case, to beat a retreat. And he finally finds a young kid, and he tells the kid to do so. And he says, "Well, I never learned that. All I ever played is 'Charge!'" [*laughter from the audience*]. "Play charge!" So he plays "Charge," and they charge and they win the battle. So what you have here is very much of a floating legend. Professor Hand, are you familiar with that legend?[5]

I am familiar with that. I have read that, again, as being told as true but—well those things can happen, I suppose. It may be true that somebody takes a prisoner and cuts off his ears and sends them back to the enemy with an ultimatum or something of that sort. So those things may have happened. At least that's what Obregón told Carranza.

The two songs that I would like to end with, which are on this side [of the tape], songs with a historical basis but, as I say, not corridos. The first one has to do with the "Gray Automobile," the gray automobile gang. The word *gris*, *de color*, is in the back [of the handout]. The other one—again I would like to give you an example of a woman, very rare, who sang these narratives: Jovita Cantú of El Tule, Tamaulipas. She sings "María Pilar Moreno." Again it's a danza type—the habanera type. The first one is a very free form. This gray automobile gang was made up of young officers in Carranza's army in occupied Mexico City. They were under the command of Pablo González. And it turned out, apparently, that most of these young officers who became involved in this gang, they made their getaway in a gray automobile. This may be one of the first uses of the automobile as a getaway instrument. But they had taken to General González a paper that was a kind of an order allowing them to go into these houses. And González, according to them, decided without looking at it.

But they, most of them, apparently, were from Matamoros, which was a strong Carrancista area. They were what was known at that time as *niños bien*. They were young men of good family; many of them had been educated in Europe or had been in places like that. They were put in jail; they were threatened with execution, and finally González, General González, intervened. And this corrido is sung, of course, on the Border—in the vicinity of Matamoros. It's a rollicking corrido in which it told how they used to come to Matamoros to spend the day and do some shady business and so on. It is sung by a man in Matamoros known as El Machupitos—Cornelio Barela. The reason he was known as Machupitos was that he was from Guadalajara and the people of the border had certain regional prejudices about the people from the south. So this should be Cornelio Varela, I hope.

[*As a helper cues this song on the tape player, Paredes says some words about the final song he will play.*]

I might mention the next one while this thing is rewinding. María Pilar—there are some notes on that [on the handout]. This is again a celebrated case at the time. It is, it has something of the same theme as the Spanish romance "La doncella guerrera." In that one, in the romance, of course, the old man is alive but is cursing his wife for not having given him a son. He didn't have a son to go out and fight and, of course, his daughter dresses herself as a knight and goes out and fights. Here the father has been killed. Apparently María Pilar Moreno's father was a *diputado*, a deputy of the Congress, but the *fuego* traditions that have come with the Revolution, of course, all the deputies wore weapons and very often used them. By the way, I don't know if any of you are aware of it, that in Texas a member of the State Legislature [. . .] has just introduced a bill to allow Congressmen to wear guns. Apparently, the others are not going to allow it to pass. Apparently he is trying to get back to the Mexican Revolutionary period. And in the case of Mallorca, he does kill María Moreno's father. She doesn't have a brother or a son that can avenge him, so she goes and avenges him. The style, you may notice is curvilinear; it isn't a very straight type.

This should be the "El automóvil gris."

[*Paredes plays the recording of "El automóvil gris."*]

El automóvil gris

En Matamoros me verán
borracho, fumando buenos puros,
tomando coñac y cerveza
al son de la alegría,
y estos pendientes que tengo,
los tengo en San Antonio, Laredo,
Tejas, y allá en Belén.

Yo soy la mano que aprieta
que asalta y mata y roba,
que por dondequiera que ando
a todos les doy la coba.

Yo pertenezco a la banda
de ese automóvil gris,
y me llamo Higinio de Anda
y me he paseado en París.

En Matamoros me verán
borracho, fumando buenos puros,
tomando coñac y cerveza
al son de la alegría,
y estos pendientes que tengo,
los tengo en San Antonio, Laredo,
Tejas, y allá en Belén.

Y allá en la penitenciaría
donde doce años duré,
y en compañía de otros hombres
y del Chato Bernabé.

Y en esta celda del once
donde murió el negro Frank,
donde mataron a Audilio
lo mataron a traición.

Y ese don Pablo González
que la vida nos salvó,
que estando formado el cuadro,
su pistola disparó.

Yo pertenezco a la banda
De ese automóvil gris,
y me llamo Higinio de Anda
y me he paseado en París.

En Matamoros me verán
borracho, fumando buenos puros,
tomando coñac y cerveza
al son de la alegría
y estos pendientes que tengo,
los tengo en San Antonio, Laredo,
Tejas, y allá en Belén.

The Gray Automobile

In Matamoros you will see me
drunk and smoking fine cigars,
drinking brandy and beer
to the beat of happiness,
and these matters I have pending
I have them in San Antonio, Laredo,
Texas, and there in Belén.

I am the hand that squeezes
that holds up, kills, and steals,
and everywhere that I go
I flatter everybody.

I belong to the gang
of the gray automobile,
and my name is Higinio de Anda
and I have traveled to Paris.

In Matamoros you will see me
drunk and smoking fine cigars,
drinking brandy and beer
to the beat of happiness,
and these matters I have pending
I have them in San Antonio, Laredo,
Texas, and there in Belén.

And there in the penitentiary
where I spent twelve years,
and in the company of other men
including Chato Bernabé.

And in cell number eleven
where the black man Frank died,
where they killed Audilio
they killed him by treachery.

And that don Pablo González
the one who saved our lives,
they were forming the firing squad,
he fired off his pistol.

I belong to the gang
of the gray automobile,
and my name is Higinio de Anda
and I have traveled to Paris.

In Matamoros you will see me
drunk, smoking fine cigars,
drinking brandy and beer
to the beat of happiness
and those matters I have pending
I have them in San Antonio, Laredo,
Texas, and there in Belén.

For some reason he starts to say *Berlin* in the last one, though it's Belén that he's talking about. That is a notorious jail that was in Mexico City at that time. The style in this, of course, is not a corrido but it is very, very much the style of the popular song. This last one I would like to try your patience for you to listen a little bit so that you get some idea of the few woman singers there were. But Jovita González was a remarkable person[6]; she may still be living—I haven't been in touch with her for some time. But she was one of the few women that sang corridos.

[*Paredes plays the recording*]

María Pilar Moreno

Allá en Mallorca paseaba ufano pues tiene cuerpo de matar, y la justica no ha de alcanzarle porque se fueron ya de entregar.	There in Mallorca how proudly he walked since he has the body of a killer, and the law will not catch up with him because they already closed the case.
Mató al Moreno su compañero y allí complica su conyugal, mientras la viuda llora su pena porque justicia no ha de alcanzar.	Moreno's companion killed him and that complicates the marriage, while the widow weeps in grief because justice will not be done.
La hija del muerto que era María, está más sola y triste también: "Pero te juro padre de mi alma que yo algún día te vengaré."	The dead man's daughter María is also so alone and sad: "But I swear to you, my dearest father that one day I will avenge you."
Su blanca mano que todos saben le ofrecen flores ante el altar, empuña ciega mortal pistola y al asesino se va a buscar.	Her white hands so well-known to all offer flowers in front of the altar, she blindly takes hold of a fatal gun and goes out looking for the murderer.

I suppose that's not particularly too long. That will give you some idea of it. You may notice some of the language is rather flowery. That is not the kind of language you would expect in a corrido. And it is in romance form that we heard in the beginning, in some of the romances, the old romances. The style of singing, though, is very much the style used in the corridos. Jovita was a corrido singer at a time when most women just did not sing corridos, just as they did not smoke cigars. Simply, it was something that women did not do. She was one who actually did it.

Well, thank you very much. I am sorry. Really the machine is too sophisticated for me. *Hasta luego!*

Acknowledgments

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Notes

1. Juan Gómez-Quiñones, whose introduction for Paredes at the lecture is transcribed in this section, was born in the Mexican state of Chihuahua but was raised in East Los Angeles. He has been teaching at

UCLA for forty years and completed his doctorate in History there in 1971. He was a founding Co-editor of *Aztlán* and has served as Director of UCLA's Chicano Studies Research Center.

2. In 1976, Paredes published *A Texas-Mexican Cancionero: Folksongs of the Lower Border* (University of Illinois Press), a compilation of sixty-six songs, with introductions, texts, scores, and annotations.

3. Stanley Robe, born in 1915, was Professor Emeritus at UCLA's Department of Spanish and Portuguese and published extensively on the folklore of Latin America, with particular emphasis on Mexican traditions.

4. Aurelio Espinosa (1880–1958) is the pioneer folklorist of southern Colorado and northern New Mexico. His path-breaking collections of Spanish traditional story and poetry in this region, spanning the years 1902–32, are invaluable resources today.

5. Wayland Hand, (1907–86) was a leading folklorist of his generation. Born in New Zealand, he studied at the University of Utah and then took his doctorate at the University of Chicago. An authority on belief and superstition, Hand directed UCLA's Center for the Study of Comparative Folklore and Mythology from 1961 to his retirement in 1974.

6. Paredes meant to say Jovita Cantú, the singer he was talking about. He confused her with Jovita González (1904–83), one of the first Mexican American women folklorists, from Roma, Texas.