

MUSIC OF THE AMERICAN INDIAN

**PUEBLO: TAOS,
SAN ILDEFONSO, ZUNI, HOPI**

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



MUSIC OF THE MAYA AND AZTEC

PERFORMANCE

FROM THE RECORDING LABORATORY OF THE LIBRARY OF CONGRESS

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Dedicated to the memory of
Willard W. Beatty,
Director of Indian Education
for the Bureau of Indian Affairs,
Department of the Interior,
from 1937 to 1951.



FOREWORD TO THE 1954 EDITION

For a number of years the Bureau of Indian Affairs has sponsored the recording of typical Indian music throughout the United States. During this time approximately a thousand Indian songs have been recorded by Mr. Willard Rhodes, professor of music at Columbia University. The study originated in an effort to determine the extent to which new musical themes were continuing to develop. Studies have shown that in areas of Indian concentration, especially in the Southwest, the old ceremonial songs are still used in the traditional fashion. In the Indian areas where assimilation has been greater, Indian-type music is still exceedingly popular. There is considerable creative activity in the development of new secular songs which are used for social gatherings. These songs pass from reservation to reservation with slight change.

While the preservation of Indian music through recordings contributes only a small part to the total understanding of American Indians, it is nevertheless an important key to this understanding. It is with this thought that these records have been made available through cooperative arrangements with the Music Division of the Library of Congress.

Douglas McKay
Secretary of the Interior

FOREWORD TO THE SECOND EDITION

In 1938, the first broadly conceived recording program with modern equipment of American Indian music had its beginning in a unique meeting of personalities. Dr. Willard W. Beatty, director of Indian education for the Bureau of Indian Affairs, a man with unusual sensitivity to the unique value of Native American arts, was on one side of the equation. On the other side was Prof. Willard Rhodes of the music department at Columbia University and conductor of Columbia's Opera Workshop. Rhodes combined a wide background in musical performance, criticism, conducting, and scholarship with a deep interest in Native American culture.

American Indian music had been recorded before, notably in Frances Densmore's pioneer work between 1907 and 1940, during which time she recorded well over two thousand songs. In the late 1930s, electronic equipment for the making of phonograph discs in the field became available and a few samplings of Native American music began to appear on commercial discs. It seemed appropriate that a sustained effort should be launched to continue the work of Densmore (and others) in a form that could be made available to the public. In addition, Beatty and Rhodes had a research goal: to ascertain what kinds of new musics were beginning to appear in Native American communities and the extent to which traditional musics were still in use.

Rhodes undertook nine field surveys between 1940 and 1952. The recordings included 260 ten- and twelve-inch discs, obtained from 1940 to 1949, and 50 seven-inch tape reels, obtained from 1950 to 1952. The tremendous task of indexing, editing, and preparing selections of this material for publication on records took place in 1952-54. In September 1954, ten long-playing albums were made available to Indian schools and agencies across the United States and to the general public as well.

During this period, Rhodes was continuing his time-consuming duties in the music department and the Opera Workshop at Columbia and was also developing a second career in ethnomusicol-

ogy. He was active in the International Folk Music Council (now the International Council for Traditional Music), and in the spring of 1953, became one of the founders of the Society for Ethnomusicology. He was the Society's first president, 1956-58. His interest in music as a worldwide phenomenon led to a field trip to Africa in 1958-59 and to India in 1965-66. At the end of the decade, he was president of both the International Folk Music Council and the Society for Asian Music. One of Dr. Rhodes' abiding interests has been the new musical combinations and permutations that result from the contact of different cultures. Thus in his selections for the Library of Congress Indian records, he included hymns and other new musics as well as the traditional musics which had engaged the attention of scholars up until that time.

Professor Rhodes was keenly aware that the value of any ethnic recording depends greatly on the accuracy and the detail of the notes that accompany it. But recent developments in the recording industry have militated against the ideal of full documentation. For the sake of economy, the information available is now usually no more than can be printed on the record jacket itself. Informative booklets or pamphlets have become a rarity. The trend is getting even worse as cassette recordings take the place of twelve-inch discs. Instead of the approximately one hundred square inches available on the LP record jacket, the cassette container limits the publisher to a surface for printed information of eight square inches, or less.

It is a pleasure, then, to welcome the publication of the documentation that Professor Rhodes has prepared for the Music of the American Indian Series of the Library of Congress. The music, in all its richness and vitality, deserves the distinguished commentary it receives here.

David P. McAllester
Wesleyan University
Middletown, Connecticut
1983

PREFACE TO THE SECOND EDITION

In writing the booklets to accompany the ten albums of North American Indian Music that the Library of Congress has issued from my collection and made available to the public, it has been my intention and wish that they may introduce the Indians and their culture to the public through their music. Here they have revealed themselves, their traditions, and their beliefs, in songs and poetry. The collection admits to a limitation in the coverage of Indian tribes, but it does represent the variety of musical styles and cultures that characterize the North American Indians.

The booklets have been addressed to music lovers and persons interested in learning about the first Americans and their culture. Brief historical sketches of the tribes serve as introductions and settings for the music that follows. I have not given musical notations of the songs, nor have I indulged in ethnomusicological analysis. Qualified specialists will prefer to make their own notations and studies from the sound records, and anthropologists will supplement their knowledge by consulting the bibliographies and historical sources.

The secret of enjoying Indian music is in repeated listening to the songs. They soon engrave themselves in the memory of the listener, leaving an indelible musical pattern.

The material presented in the ten albums of

North American Indian Music was recorded in Indian communities west of the Mississippi River between 1937 and 1952. This work was done for the Education Branch of the Bureau of Indian Affairs, Department of the Interior, Washington, D.C., at the instigation of Willard Beatty, director of Indian education, 1937-51. Mr. Beatty was highly sensitive to, and appreciative and respectful of, Indians and their culture, and he instituted a new direction in Indian education. Instead of downgrading Indian music, arts, crafts, and customs, he saw great beauty in their culture and encouraged its continuation and development.

Though the first two albums, AFS L34 *The Northwest* and AFS L35 *The Kiowa*, were issued with booklets, the remaining albums have been without booklets. A grant from the National Endowment for the Arts has made possible a visit to the Indian communities where this material was recorded to check translations to texts and to note changes since 1952. I express here my thanks and appreciation to the National Endowment for the Arts for its support in making possible the writing of the booklets that now complete the series.

Willard Rhodes
Pound Ridge, New York
March 31, 1979

ACKNOWLEDGMENTS

To name all the many friends who contributed to this series of ten albums, *Music of the American Indian*, is an impossibility. However, recognition and sincere thanks are offered, not only to the Indians whose names appear here, but also to all those who shared so generously with me their knowledge and information. In memory of Willard Walcott Beatty, director of Indian education, Bureau of Indian Affairs, Department of the Interior, 1937-51, who sponsored the collecting of this music and was instrumental in making it available to the public through the Library of Congress, special thanks are offered. Bess Lomax Hawes, director of the Folk Arts Program at the National Endowment for the Arts, recognized the need for booklets of ethnographic information to accompany the series, *Music of the American Indian*, and brought this need to the attention of the Endowment, which supported the project. To her I also offer my thanks and deep appreciation.

Erna Gunther, Melville Jacobs, and William Elmendorf of the Department of Anthropology of the University of Washington were more than generous in introducing me to singers and sharing with me their highly specialized knowledge of Indian cultures in western Washington. Alice Mariott was most kind in introducing me to Kiowa informants. Gertrude Kurath was most helpful in supplying information on her fieldwork in the Tewa Pueblos. Edith Crowell Trager provided valuable assistance with Kiowa linguistics. William C. Sturtevant, general editor of the Smithsonian Institution's *Handbook of North American Indians*, transcribed the words of the "Creek Counting Song" (B7) on AFS L37 *Delaware, Choctaw, Creek* and offered the interesting accompanying note on stray number systems. Musical transcription of this piece was by Dorothy Sara Lee, director of the Federal Cylinder Project at the Library of Congress.

For translations of native texts, I want to thank William Horn Cloud for the Sioux, Lee Motah

for the Comanche, and Ronnie Lupe and Ryan Barnette for the Apache. I am indebted to Professor David P. McAllister, who offered valuable suggestions and translations that have been incorporated in the Navajo booklet; to Professor Charlotte Johnson Frisbie for information on the Navajo Girl's Puberty Ceremony; to Professor Edward Kennard, who made translations of Hopi texts and gave permission for their use; to Professor Keith A. Basso, who allowed me to quote from his monograph, *The Cibecue Apache*; and Richard Keeling of the Folk Arts Program, National Endowment for the Arts, for editorial assistance and for his annotation of several selections of Apache music on AFS L42.

In the Library of Congress, help was gratefully received from Harold Spivacke, former chief of the Music Division, Duncan Emrich, former chief of the Folklore Section, Rae Korson, former head of the Archive of Folk Song, Joseph C. Hickerson, head of the Archive of Folk Culture, and Alan Jabbour, director of the American Folklife Center. For assistance in checking and formatting bibliographies, Marsha Maguire and Anderson J. Orr deserve thanks, as does Claudia Widgery for typing and retyping drafts of the bibliographies. Gerald E. Parsons, Jr., of the Archive of Folk Culture and James B. Hardin of the Publishing Office divided the duty of editing the ten brochures, and Dorothy Zeiset of the Motion Picture, Broadcasting, and Recorded Sound Division saw them to the press.

For any errors that may have found their way into these booklets I assume full responsibility. I thank Anne Marie Schiller for her patience and skill in typing this manuscript. And to my wife, without whose constant help in the recording of this music and the preparation of the booklets this material might not have found its way into print, I offer my thanks and appreciation.

Willard Rhodes, 1981

INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes
Professor of Music
Columbia University, 1954

The music lover who is listening to Indian music for the first time is apt to be perplexed by his novel experience. He may protest that "It all sounds alike," that "They only have one tune," and in all seriousness finally ask, "But is it music?" Such honest reactions are not uncommon among the uninitiated. They are normal human responses to the unfamiliar and are not peculiarly related to Indian music. Similar questions have been raised about the art work of our best contemporary composers, artists, writers, and architects by those who are unable to view the new art in its social setting and to see it in its historic relationship with the past. Persons who would know more about the "first Americans," with whom our past three and a half centuries of history is so intimately connected, will find in Indian musical traditions a full, expressive revelation of the inner life of these interesting people.

For the Indian, music is a medium of communication and contact with the supernatural, and since all the varied activities of life find their respective places in the Indian's cosmos, there are songs for every occasion. The hard and fast distinction between sacred and secular which we are accustomed to make loses its definiteness in the Indian's world. There are songs for the making of rain, Guardian Spirit songs for success in hunting, fishing, and gambling, songs for the protection of the home, the curing of the sick, lullabies, love songs, corn-grinding songs, social dance songs, and songs connected with legends. From this brief, functional listing, it will be noted that music was closely associated with the daily and seasonal activities of living. Though the Indian is not lacking in aesthetic enjoyment of his native music, he rarely regards it as something to listen to apart from its social and ceremonial function.

For the open-minded, open-eared listener, Indian music is neither inaccessible nor difficult to enjoy. Patient and repeated hearings of these songs will gradually reveal the subtle, haunting beauty that is enfolded in their carefully modelled forms. Here one will find the same artistic features—color, symmetry and balance of form, bold, striking designs, logical unity and coherence of thought—that distinguish Indian painting, pot-

tery, weaving, and silversmithing, so widely admired and enjoyed. Like the music of the Greeks, and like folk music in its purest, primeval form, Indian music is basically monophonic, single-lined. There are occasional excursions into heterophony whereby one voice or group of voices temporarily deviates from the melodic line of the song while others adhere to the established pattern. Such examples of part singing, however, are relatively rare. The simplicity of this monophonic music may fall strangely on ears that have been conditioned by the thick harmonic and contrapuntal texture, rich orchestration, and massive volume of our Western European music. Just as it becomes necessary to adjust one's aural perspective in turning from symphonic music to the more modest and economical medium of chamber music, so must one adjust one's listening for Indian music.

Indian music is predominantly vocal music. Drums, rattles, bells, notched sticks, and other percussion instruments are frequently employed to supply a rhythmic accompaniment to the songs. Pitch-producing instruments are limited to the musical bow in its various forms, the single- or two-stringed violin, found among the Apache and the Yakutat (a Tlingit tribe on the Northwest Coast, bordering on the Eskimo), whistles, vertical open flutes, and flageolets. The Apache violin and the Indian flutes seem to have been used exclusively for the playing of love songs. Many of these instruments have become obsolete and are rarely found outside museums today.

The regularly recurring beat of the drum or other percussion instruments, which serves as a metric framework to so many Indian songs, has often obscured the subtle and complex rhythms of the vocal melodies they accompany. The listener's preoccupation with the most obvious element of Indian music has given rise to the popular belief that the music is principally rhythmic (referring, of course, to the drum rhythm, not that of the song) and monotonous. A concentration of attention on the melodic line of the songs will convince the listener that the rhythmic element is no more important than the tonal element, and that the songs, though repetitive, are not monotonous.

The question is often asked, "What scale do

Indians use?" Benjamin Ives Gilman, a pioneer student of Indian music, went so far as to deny the Indian even a "sense of scale." He wrote, "What we have in these melodies is the musical growths out of which scales are elaborated, and not compositions undertaken in conformity to norms of interval order already fixed in the consciousness of the singers. In this archaic stage of art, scales are not formed but forming." Later George Herzog gave further elucidation on this subject in the following statement: "The tones themselves are subject to more variation than ours, depending upon the musical, textual, and emotional context; especially since instruments with fixed pitches, which would standardize musical pitch and intonation, do not play an important role. Consequently, in musical transcriptions of such melodies a note does not stand for an objective unit, an ideally constant tone, but for a functional unit, a mere average value around which the variations cluster. There is no single scale, such as our major or minor scale, to which Indian music can be related. A scale is nothing more than an orderly arrangement of the tonal material from which a melody is made. Different melodies employ different sets or arrangements of tones. An analysis of a few Indian songs will apprise the student of the great variety of scales which underlie Indian music. Some simple melodies achieve a satisfying form and completeness with no more than two or three tones, in which cases we would say that they are based on two- or three-tone scales. Pentatonic scales in their various forms are fairly common in Indian music, but they cannot be regarded as typically Indian since their distribution is worldwide. The Indian singer and maker of songs, like folk artists in other mediums and in other cultures, is not entirely unconscious of what he does, but he apparently feels and expresses himself "with instinctive more than with analytical mental processes."

Among Indians music making is generally the prerogative of the men. There are, however, many instances in which the women join in the singing with the men, as in the Guardian Spirit

songs and Bone Game songs of the Northwest, the Honoring songs of the Sioux, and the Sun Dance songs of the Plains. Corn-grinding songs, lullabies, and songs of a personal nature have furnished women with a repertoire for their musical expression. In the Christian-influenced Indian Shaker religion of the Northwest and the Christian religion as practiced by various Protestant sects in the Southern Plains, women share with the men in the singing and "receiving" of songs. Some of the most beautiful hymns have been "dreamed" by women.

The music lover and student will be amazed at the variety of expression which the native singer has achieved within the limited framework of a monophonic music. Songs of similar social and ceremonial function tend to assume a type pattern, but there is considerable range of variation within the type pattern. Even more impressive are the differences of style that exist between the music of various tribes and culture groups. American Indians have been falsely represented and synthesized by movies, fiction, and folklore, into *the* American Indian, a composite type of human being that never lived. The average person is unaware of the fact that there are some fifty Indian language stocks which are subdivided into many dialect groups. Nor is he apt to be informed of the cultural differences that give color and character not only to culture areas, but to individual groups within an area. It is hoped that the music of this series of records will help the listener to a better understanding of the North American Indians as people and make him more appreciative of the wide range of cultural variation which is so beautifully reflected in their music.

Indian music is a living expression of a vital people, not a relic of the past of a dying race. The impact of the mechanized civilization of the white man has effected culture changes which are mirrored in Indian music. When old beliefs and ceremonies cease to function in the life of a society, the songs associated with them tend to pass into oblivion. But they are replaced by new songs which give truer representation to current beliefs and practices. The Shaker songs of the Northwest, the Peyote songs, so widely diffused

throughout the Plains, and the contemporary love songs used for social dances are examples of the new music. These changes are lamented by purists, predisposed to regard Indian culture in static terms and to believe the old songs more beautiful than the new ones. Acculturation, that process of change resulting from the contact of one culture with another, is age old. It was operative among Indian groups in pre-Columbian times, and the old music, like the culture of which it was a part, gives evidence of such contacts. Today the process had been greatly accelerated by modern transportation and communication. Rodeos, fairs, expositions, government boarding schools, and two world wars have brought into close contact for varying periods of time Indians of diverse cultural backgrounds, geographically remote from one another. In an attempt to give as true and complete an account of Indian music as time and space will allow, examples of both the old and the new music have been included in this series of records.

PUEBLO: TAOS, SAN ILDEFONSO, ZUNI, HOPI

The Pueblos comprise a number of groups of Indians who live in New Mexico and Arizona. Despite their differences of language and tradition, they share many traits, for they are the descendents of an earlier culture, the Anasazi (Navajo for "the Ancient Ones"), that flourished between 900 and 1300 in the area where the states of Arizona, New Mexico, Colorado, and Utah meet, commonly known as the Four Corners. The Anasazi have become known as the Basket Makers, since the baskets found in the archaeological sites antedate later stages of their culture in which pottery was introduced. It was during this period that the remarkable houses of skilled architecture were built in cliffs and canyons, remains of which can be visited today in Mesa Verde National Park and other sites. The abandonment of these dwellings has been attributed to a prolonged drought cycle, and it is possible that internal dissention and attacks from nomads also contributed to the move to present sites.

The Pueblo people are agriculturalists and plant corn, beans, squash, cotton, and tobacco. In the arid desert country of the Southwest, rain was and is a matter of primary concern to the people, for it is essential to the germination and growth of the plants. The bringing of rain and the maintenance of a happy relationship with the supernatural beings who control the forces of nature have been central motives in their religion. Common to all the Pueblos, with the exception of Taos, is the kachina cult which has been described by Dr. Ruth Bunzel as "a religious form of worship through the impersonation of a group of supernaturals associated with clouds and rain."

The kachinas are the supernatural friends of the people, and on invitation come to dance for the entertainment of their host. The men of the kachina society impersonate the supernaturals by assuming their masked headgear and colorful costumes. According to Zuni ideology, the dance is compulsive magic.

The ceremonial life of the two western Pueblos, Hopi and Zuni, has been least influenced by contact with non-Indians. It is there that one can witness kachina dances that constitute a living

celebration of their traditional religion. There are about thirty primary kachinas, but there are countless others of lesser status.

The ceremonial life of the people is vested in the priesthood of the several societies, each of which has its well-defined responsibility in maintaining the schedule of calendric dances so essential to the health and well-being of the Pueblo. Each society has its own kiva, an underground chamber that serves as a ceremonial home for the society. It is there that ceremonial songs and dances are rehearsed in preparation for their public presentation in the plaza of the Pueblo. The kiva also serves as a storeroom for the costumes and paraphernalia of the dances.

The traditional religion of the Pueblos is firmly rooted, and its continuation is assured by the initiation of boys. Dr. Underhill writes, "At Hopi and Zuni when they are eight years old the boys, and now and then a girl, meet the masked rain spirits and are soundly whipped as a form of exorcism. Later, for the boys, comes the initiation into one group or another which involves the duties of dance, song, and prayer for the benefit of the village."

During the Spanish colonial period, the padres of the Catholic Church worked with missionary zeal to convert the Indians to Christianity. The churches that stand in the plazas of the Pueblos still function for those who have accepted membership, and there appears to be no conflict with the native beliefs and practices of the Indians. Name days of the patron saints of the Pueblos are celebrated with dances.

The most publicized ceremony of the Hopis is the Snake Rite, which is performed jointly with the Antelope Society in alternate years with the joint ceremony of the Blue Flute and Gray Flute societies. Members of the Snake Society go out in the four directions and bring back their clan brothers, the snakes. On a day named by the priest, they "dance" these relatives, one priest holding a snake in his mouth, while another diverts the snake by brushing his head with a feather to keep it from biting. It is said that the dance has never failed to bring the rain. I can only speak for the one snake dance I have witnessed, and on that occasion a flash flood

followed the ceremony, delaying my return to Sante Fe by sixteen hours.

The Hopis live in autonomous villages on three mesas where they settled subsequent to the Pueblo Revolt of 1680. Since the turn of the century, several villages have been established in the valley near the fields and where water is more available, for the mesas are mostly exposed bedrock of Mesa Verde sandstone.

Unlike the Zuni, where the social, political, and religious life is concentrated in the Pueblo of Zuni, the Hopi have tended to become divisive, with overt friction between conservative traditionalists and progressive activists. This dichotomy was made acute when, prompted by the Bureau of Indian Affairs to act on the Indian Reorganization Act, the Hopi adopted a constitution and bylaws in 1936. This "democracy by fiat" was completely contrary to the traditions of the Hopi, who regarded each village as autonomous and never thought of themselves as a tribe.

The Hopi are skilled craftsmen and artists. Women make beautiful wicker baskets and plaques in which colors—reds, greens, yellows, black, brown, tan, and others—are important in defining the design, from static bands to dynamic whirls. Hopi pottery jars and bowls are beautifully decorated with curved motifs. The weaving of textiles, still carried on today, is the traditional work of men.

The contemporary silver work of the Hopi men has been stimulated by the designs of Fred Kabotie, the Hopi artist. A Hopi Tribal Arts and Crafts Guild, with a large sales shop located next to the new Tribal Museum and Cultural Center on Second Mesa, is effective in maintaining the highest quality of workmanship and providing a sales outlet for the craftsmen.

Since 1879 the making of pottery in Zuni has declined until today it is almost extinct. The Zuni silversmith's interest centers on turquoise and has developed a late technique named "channel." The refinement of technique in the setting of tiny turquoise stones distinguishes much of the work of the Zuni.

The large Zuni Pueblo was combined from six or seven ancient ones following the Pueblo Rebellion of 1680. It is a tightly knit society with religious and civil responsibilities distributed among priesthoods. Dr. Ruth Benedict in her study *Patterns of Culture* described the ethos of the Zuni society as Apollonian in contrast to societies she designated as Dionysian.

One of the most enjoyable of the Zuni rites is the Shalako, which is celebrated at the time of the winter solstice. It is a house blessing ceremony in which the giant gods visit the houses that have been built or enlarged during the past year.

Other groups known as the River (Rio Grande) Pueblos came under Spanish influence when Don Juan de Onate arrived in 1598 with a cortege of goats, horses, and 129 colonists, many with families. He established his capital in Sante Fe about 1610, and today it is the Indians of the River Pueblos that the visitor sees displaying their arts and crafts for sale on the arcade of the governor's palace. These Pueblos may be grouped by language with Acoma, the ancient "sky city," and Laguna, intermediate between the western Pueblos and the River Pueblos. The latter number sixteen, divided among the following languages: Keresan, Towa, Tewa, and Tiwa.

The making of pottery is a revived art that has been inspired by the archeological finds of scraps of ancient pottery. Among the Pueblo potters, Maria Martinez and her husband, Julian, of San Ildefonso are known for the blackware and its designs. Their work is exhibited in museums throughout the world.

A1 — Taos Horse Stealing Song and A2 — Taos War Dance

Taos is the most eastern of the Pueblos, and its songs as well as other aspects of its culture reflect the influence of its contact with Plains tribes. The "Horse Stealing Song" (A1) and the Taos War Dance (A2) follow the pattern that characterizes much Plains music, starting on the highest tone of the song, descending through cascading phrases, and cadencing on the basic root tone of the song.

A3 — Forty-nine Song

Forty-nine songs are of a later vintage, intertribal, provenance unknown, sung with English words, and typical of a changing culture that has been described as Pan-Indian. Regarding the name of the song, John I. Gamble in his article "Changing Patterns in Kiowa Indian Dances" states: "The old name was said to have been changed around 1911 when a 'men only' sideshow, called in most versions of the story, 'The Girls of '49,' appeared at the Caddo County Fair in Anadarko. A group of young Indians were standing in front of the sideshow when one boy, drunk, cried out, 'Let's go have our own '49!' The group went to a dark spot and began to dance to the beat of an old tub."

The song opens with an introduction of vocables that is followed by the following English text:

She says she don't like me anymore
Because I drink my whiskey.

I don't care. I got another one.
She can do whatever she can do.
I can do what I want to.
I don't care. I got a pretty one.

A4—San Ildefonso Peace Dance

The San Ildefonso Peace Dance follows a descending pentatonic scale with clearly defined phrases and a steady pulsating drum beat. The highest tone, E flat, which is the tonic, is stated at the beginning with an anacrusis on C, a minor third below. One may note that on the repetition of C it is given a shake or turn, alternating it with B flat. The Peace Dance is performed each year on the twenty-third of January, which is known as San Ildefonso Day, the name day of the patron saint.

A5—San Ildefonso Buffalo Dance

The Bufflao Dance is based on a rhythmic figure, ♪♪♪, in the melodic line that is reinforced from time to time with the drum, giving the effect of a triplet, that varies the otherwise steady quarter note beats of the drum. The song is sung on the vocables, ya he yo he ne. The Buffalo Dance takes place on Easter Sunday.

A6—San Ildefonso Eagle Dance

The San Ildefonso Eagle Dance is one of the most beautiful and interesting of the animal dances. The two dancers, costumed as eagles, with a head mask and wings that cover their arms, simulate in the dance the movements of these big birds. One notes the introductory drum tremolo, the change of tempo as the music moves from one section to another, and the retard. This dance may be seen on New Year's Day as well as on special occasions.

A7—Zuni Comanche Dance

Indian singers and composers have a great interest in the music of other tribes. They exchange songs with other singers, and in the words of one Hopi singer, "Hopi can do any other tribe's dance. If they can't sing other tribe's songs, they make one like it." This aesthetic interest in music may explain the widespread diffusion of the ubiquitous Comanche Dance. The Zuni Comanche Dance is sung in a low register, a fast tempo, and with a voice timbre that identifies it with Zuni.

One of the singers explained, "Us don't sing high."

The introduction of Comanche songs and dances in Zuni in 1887 is credited to Hotinacheama, who learned them at Haskell Institute, a government Indian school in Lawrence, Kansas. Zunis say it took one and a half years to get started.

B1—Zuni Rain Dance

The Zuni Rain Dance is representative of the ceremonial songs with which the Zuni address the Rain God through their messenger, the Dragon Fly. New songs are composed every year for these ceremonies.

Though the original and textural ideas for a new song are the product of an individual, the song undergoes considerable critical editing by the members of the society before it reaches its final form for public performance in the plaza. Though the theory of communal creation of folksong lost favor with scholars long ago, the practice and procedures of the Zuni gives evidence that communal composition has produced and is producing beautiful music. It has been reported that wives have suggested themes and motives that have been carried to the kiva by their husbands for development by the society. The Zuni are music conscious, and their appreciation and enjoyment of new songs act as a stimulus to continuing composition. A loose translation follows:

Zuni Rain Dance

Dragonfly, Dragonfly,
Flying round the corn,
Carry this message
From the Rain Priest to the Rain God.
We are all together with the Rain Priest.
In our prayer for rain,
The rain comes from the sky
To bless us in our homes.
Let us go together with the Dragonfly.
The clouds hang over our door (homes).
We are looking for rain.
Here in Zuni
Let us go together with the Dragonfly.
Look, the lightning is coming.
Dragonfly, Dragonfly,
Bring the rain to us.
We are happy, all here together.
Listen, listen to the thunder.
Oh Joy, we are happy.
The rain is coming
To bless us all together.

B2—Zuni Lullaby

The “Zuni Lullaby” is an old song and needs no comment. One can enjoy not only this simple melody, but also the beautiful voice of War Bow, who during his life was an active leader in Zuni. The Zuni songs were recorded in July 1941.

B3—The Long-Haired Kachina Dance, *Angakachina*

This is only one of the many daylong kachina dances that fill the Hopi calendar in the early spring and summer. Dr. Edward Kennard in his book, *Hopi Kachinas*, states: “Primarily, like all ceremonies, the dance is religious. But it is much more. It combines music, dance, and ornamentation in one art form, providing the Hopi with their greatest aesthetic satisfaction. It is the occasion for the display of their hospitality to visitors. It is the end point of days of economic activity. It offers an opportunity to show their affection for their children by the gifts anonymously given by the Kachinas. It is the time when the clowns present their burlesques for the amusement of the assembled spectators. It is a holiday. But it is all one experience to the Hopi, and he succinctly includes all these activities in the single word, *tikive*—the dance day.”

The long line of kachinas is led to the plaza by the “father,” who makes a road of cornmeal for them to follow. The text of the song and its translation by Dr. Kennard follows:

ta'ai piwu halaikyakyangu (spoken by “father”
of the kachinas)

[All right again being happy]

he hei heya ei

uma pew tatai usipi

[you come to our corn children]

amumi yoyang pewtai

[to them rain come]

o'mawutui pewi amumi yoki yoki

[clouds come to them rain rain]

hena ilo naheni

i lo hilo henai weya hei

o heya wiya heya hei

o yona yonai ho yonai heya hei

he yona yonai ha heya hai

o heya hei hilo weya heya

o yona yonai heya hei' ei.

ahai ahai

piw amumyui piwyani

[again on them, do it again]

piw utumui amumi yoyang piwi.

[again let it come to them rain once more.]

pew'i utai o'mawutui pew amumi yoki

[come open clouds come to them rain]

— neheya

oho ilo wiya hiya

oho we e'hei wiya hena heyanai

o yona yonai eya hai.

At the beginning of each dance, the man who sprinkles cornmeal on the kachinas drops some near the leader in the center of the line and starts them with this line which is standard, “All right, once more, with happy hearts.”

You come to our corn children,

Come rain on them.

Clouds, come to them—Rain—Rain.

Come to them again, do it again,

Again, let it come to them, rain again.

Come, open up, clouds come to them and rain.

B4—Hopi Version of “Dixie”

The Hopi version of “Dixie” is an amusing example of fun with music. By adding vocables to the melody, the singer has adapted the song to Hopi style, but the melody betrays its origin. The song was recorded at the Museum of Northern Arizona, Flagstaff, where Jimmy Kewanwytewa was a member of the staff.

B5—Hopi Lullaby

The “Hopi Lullaby” is an old one and was probably first recorded by Natalie Curtis in *The Indians Book*, 1907. It tells the story of “two beetles who carried each other on their backs and went to sleep like that.” The version heard on this LP was recorded in 1949. A comparison of the lullaby as sung by Clarence Taptuka with the printed version by Curtis would show both the continuity and the change that takes place in music perpetuated by oral/aural transmission.

Ho ho ya e

na ikwio kano

puva, puva, puva, puva

zi zi zi zi zi zi zi zi

zi zi zi zi zi

zi zi zi zi zi zi zi zi

zi zi zi zi zi

ho ho ya o

na ikwio kano

shuh pe pave—e

puva, puva, puva, puva

zi zi zi zi zi zi zi zi

zi zi zi zi zi
zi zi zi zi zi zi zi zi
zi zi zi zi zi
shuh pe pave—e
na ikwio kano
puva, puva, puva, puva.

B6—Hopi Butterfly Dance

The Hopi Butterfly Dance is a social dance, like the Buffalo Dance, and is generally held after the Snake Dance and before the children and young people go back to boarding school. Dr. Edward Kennard writes: "The songs are sung by a chorus of men, and are danced by a line of partners—the boys facing the girls. The girl in theory is the kyaa'a (women of his father's clan, that sexy joking relation), and if she is not, often one of his kyaa'a will shove the partner out of line and take her place. The songs tend to be humorous. It goes on all day—with few rest periods, so visitors can eat around. I have seen as many as 40-60 taking part. As they dance they move sideways around the village, and if one is watching from the roof-top, they make patterns as they go."

wena ha yei wena ha yei
hilo ilo wena ha yei
ihai ilo yai ihai ilo yai
yona mana henai mana tetei
okiomas yoyoi

wena hai yau tatei
wena mai hena —
yoyoi tahei hei hai lo heya loo o hayai
o'omawutui tutuyuveni amumyu imaniy
yoyoi wimai hai
wiya henai a wiya henai
hei hei'ei wiya henai
ilo lo mei ahei henai
o'omawutui tutuyuveni amumyu (uyu)
omay hai sona yoyoi tumuyu hahawunani
awiya hena awiya hena yahei—
o'omawutui tutuyuveni amumyu (uyu)
omay hai sona yoyoi tumuyu hahawunani
awiya hena awiya hena yahei—
yona manatetei
okio*yoyoi mana wunayi tetei hai hena hena —
yoyoinani e — aya heya lo —
o'omawutu tutuveni amumumyu
ayui sona —
yoyoi —
owiya henai ilo hyai heya ei me'ei
o hena wina heyi.

*Okio is a word expressing pity, sometimes interpreted as "poor" in the sense of "my poor boy."

Free Translation:

Clouds, come to our plants
and let the rain make marks on the sand.
Clouds, make marks on the sand for them.
Let the rain come down.

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