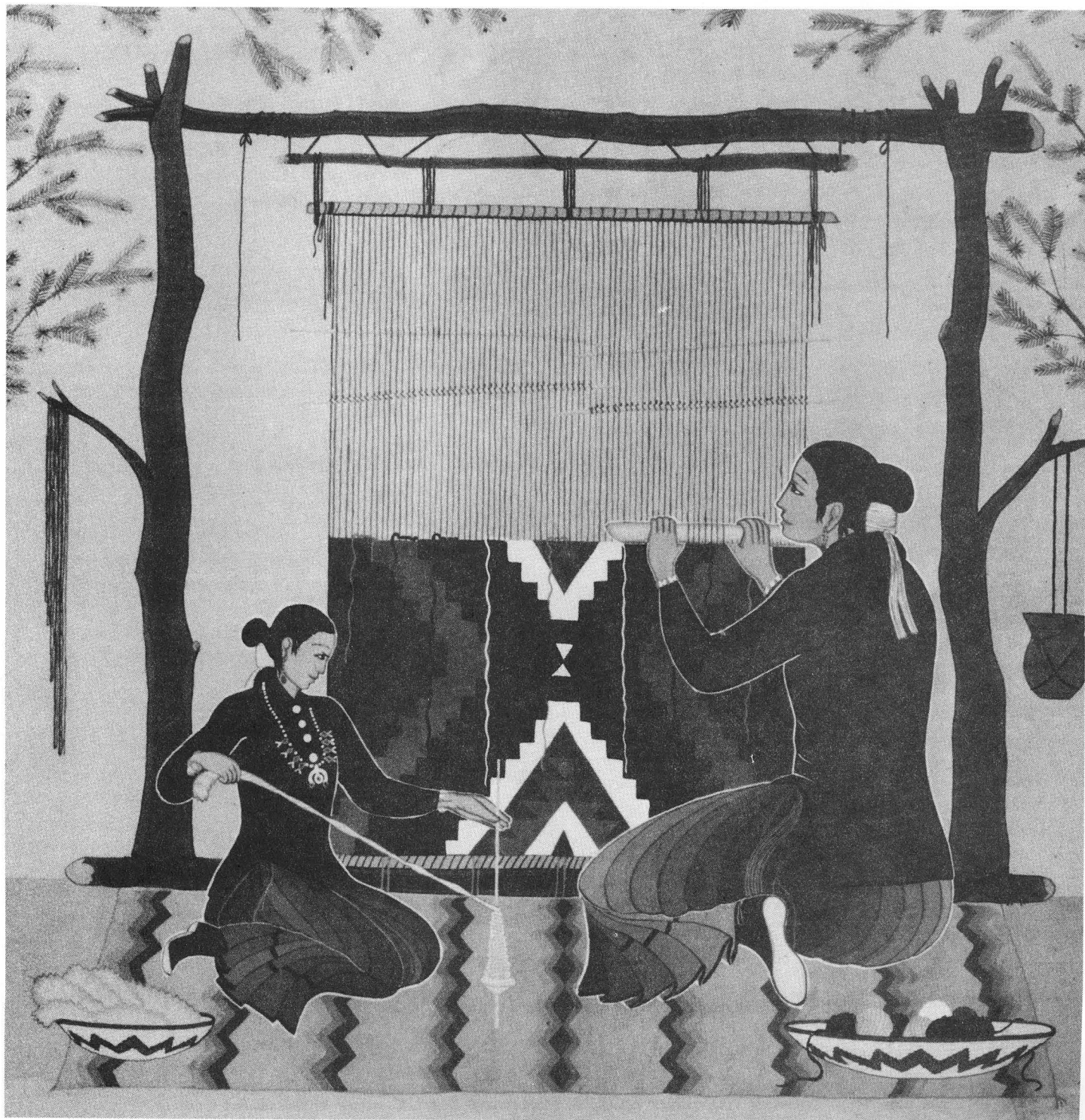


MUSIC OF THE AMERICAN INDIAN

NAVAHO

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



First issued on long-playing record in 1954. Accompanying booklet published 1987.

Library of Congress Catalog Card Number 82-743371.

Available from the Recording Laboratory, Library of Congress, Washington, D.C. 20540.

Cover illustration: NAVAJO WOMEN WEAVERS, by Harrison Begay. Courtesy Philbrook Art Center.



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 ethnomusicology. 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 1956-66. At the end of the decade, he was president of both the International Folk Music Council and the Society for Asian Music. One of 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 100 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 historic 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

ACKNOWLEDGEMENTS

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. McAllester, 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.

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.

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

tive, 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 dialectic 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 has 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.

THE NAVAJO

The Navajo, with a population of 156,000 in 1978, is the largest Indian tribe in the United States and certainly one of the most creative and colorful. They occupy a reservation of sixteen million acres that spreads over the desert, dry mesas, and waterless mountains of northeastern Arizona, northwestern New Mexico, and the southeast corner of Utah. Theirs is a land magnificent in its vast panoramas of sky and land, its fantastic rock formations, forbidding canyons, bright desert flowers, and wind-weathered pinyon trees. But it is a land in which the elements of nature conspire to resist and defy man in his efforts to wrest a living from its soil.

Sometime after the tenth century A.D. nomadic bands of Indians, speaking a language now described as Athapaskan, trekked their way south from Western Canada into the area of the Southwest which they now occupy. As to the route that they took or the years spent on the journey, one can only conjecture, but by 1700 many of the pueblos along the Rio Grande were abandoned for fear of them.

At that time the Navajo and Apache were undifferentiated. Except for differences of dialect, they spoke the same language and shared an economy of hunting and food gathering. They were called by the Tewa pueblo people *apache*, meaning *stranger* or *enemy*. Organized into small bands, the ancestors of the present day Apache roamed far and wide in their raiding forays and became quite independent from their cousins, the Navajo, whose name was derived from *apache de nabahu*, "enemies of the cultivated fields." In their own language they call themselves Dine or Dineh—the People.

The Navajo were also raiders, but appear to have become more restricted in the range of their sorties. They raided the Pueblos for corn and women whom they married. This contact of the Navajo with the Pueblos was important in their future development for it introduced them to new ideas which they adopted into their economy and religion.

From the Pueblos they learned horticulture, the planting of corn, beans, squash, and peach trees, and the craft of weaving. From the Spanish they acquired, legally or illegally, horses and sheep,

the latter of which soon became the base of their economy. Sheep assured them a steady supply of meat and protein in their diet, wool to be spun into yarn for weaving, and skins for their own use or for trade.

Traditionally, the Navajo are a matrilineal society in which clans are organized through the lineage of the oldest woman or clan mother. A son is responsible for fulfilling the religious duties of the clan. Upon marriage a man goes to live with his wife and her family. Woman's position in the society is assured, for she owns both the hogan, a six- or eight-sided log house in which the family lives, and the flock of sheep which provides a steady source of income. An increasing reliance on wage economy has begun to change the picture to something closer to the style of white society, but women are still highly important in Navajo philosophy and daily life.

With the conclusion of the Mexican War in 1848, the United States became responsible for protecting citizens from raiding Indians. Kit Carson, a trapper, guide, and finally Indian agent, was charged with subduing the Navajo. By killing their sheep, burning their corn, and cutting down their peach trees, he starved them into submission. They were assured food and clothing if they would go to a huge internment camp in Fort Sumner, or Bosque Redondo, New Mexico. In 1864 some eight thousand consented and began what came to be known as the "Long Walk" into exile, a tragic experience in the history of the Navajo.

After four years a treaty was signed and "the People" were allowed to return home. The government issued sheep and goats and provided rations in its attempt to resettle the Navajo in their homeland. It was during this period that a few Navajo men learned the art of silversmithing from a traveling Mexican. With the encouragement and guidance of friendly traders, the women developed their world famous talent for weaving rugs. These arts and crafts, so representative of the traditional Navajo culture, are an important factor in the economy of the tribe today.

On their return to their homeland in 1868, the Navajo worked hard to reestablish themselves. Their recovery and growth is unique among

Indian tribes of North America and leads one to ask how to explain this change. The Navajo are not only industrious but are avid and rapid learners. They have enriched their religious ceremonies by adopting and adapting symbolic and artistic elements from the rites of the neighboring Pueblos. While holding to their traditional beliefs and ways, they have not hesitated to accept the technological resources of the modern world.

During the early decades of the twentieth century, they lived an idyllic pastoral life with their sheep, goats, and horses until it was interrupted by a government order that called for a reduction of sheep, the source of their economy. The land was being destroyed by overgrazing, and it was plainly evident that the desert land could not support the rapidly growing population. To meet the critical situation many Navajos migrated to cities where they found employment.

The Second World War contributed to the advancement of the Navajo in a peculiar way. The young men who served in the war were introduced to the world as they had never experienced it prior to their service. Seeing the advantages of education, they returned home with a new world outlook. Whereas they had had a limited Western education because their parents had opposed the government schools, they now insisted that their younger brothers and sisters and their own children "learn paper."

A variety of schools is available to children from five to eighteen years of age, depending upon their needs and the wishes of their parents. These include Bureau of Indian Affairs Boarding Schools, day schools, public schools, mission schools, and headstart classes. Of special interest is the Rough Rock Demonstration School, an experiment in total community development. The school is administered by a Board of Education composed of Navajos, and the curriculum teaches Navajo language and culture in addition to courses in English to prepare students for the modern world.

The College of Ganado, a two-year junior college, was opened in September 1970. On April 13, 1971, a campus site of twelve hundred acres for the Navajo Community College was dedicated at Tsaile. A curriculum organized to meet the needs of the students has led to the writing and publication of new text books. Navajo tribal scholarship funds have been available only to graduate students. Undergraduates are assisted through the Bureau of Indian Affairs Grant Program. Some hundreds of Navajos have graduated from colleges off the reservation and some have achieved advanced degrees in law, medicine, and other fields.

The Navajo are governed by a Tribal Council composed of eighty-seven members elected for a term of four years from the nineteen districts scattered over the reservation. The council administers the business affairs of the tribe in cooperation with the Bureau of Indian Affairs, Department of Interior, Washington, D.C.

The leasing of oil, coal, gas, and mineral rights has provided income which, with the addition of government grants, has made possible the vast improvements in the welfare of the People. One cannot predict the future of the Navajo nation, but one can be assured that they will determine their own destiny.

Navajo Religion

The Navajo Creation Myth narrates an evolutionary sequence of four worlds culminating in the fifth world in which one lives today. Gladys Reichard in her comprehensive study, *Navajo Religion*, wrote, "The body of Navajo mythology is to the Navajo chanters what the Bible is to our theologians." The desideratum of Navajo religion is the attainment of a state of harmony with nature, the cosmos, one's family, and one's self.

For the curing of illness, protection from contacts with non-Navajos, and establishing the state of harmony with nature and all living things, there exists a large repertoire of chants which are performed by "singers" who constitute a body of religious specialists, trained in the esoteric rites of particular chants. These ceremonies, often spoken of as "sings," last from three to nine days and call for careful and detailed preparation. The making of sand paintings depicting mythological characters is an important element of the ceremony.

Dr. Leland Wyman, an authority on Navajo religion, states, "The name of the rite, *Hozhooji*, which we render Blessing Way, is derived from a stem that has no single equivalent in English . . . the Navajo term includes everything that a Navajo thinks is good—that is good as opposed to evil, favorable to man as opposed to unfavorable or doubtful . . . its song and prayers cover every aspect of domestic and social life, they invoke blessings upon all of man's possessions, renewing their efficacy and purifying them when necessary."

A characteristic feature of Navajo songs and prayers is the delicacy and color of the imagery of the sacred texts. The ceremonial music is entirely vocal and ranges from deep-voiced chanting to piercing falsetto, often with drum or rattle accompaniment.

A1 and A2—Yeibichai

The Night Chant, popularly known as the *Yeibichai*, Grandfather of the Gods, is an important nine-day ceremony that is celebrated only in the winter when there is no thunder and the rattlesnakes are hibernating. Washington Matthews gives a detailed report of this ceremony in *The Night Chant, a Navaho Ceremony*, Memoirs of the American Museum of Natural History, volume 6, 1902:

Although other great ceremonies have nocturnal performances, I know of none but this that enjoins continuous and uninterrupted song, from dark until daylight, such as is heard on the ninth night of *kledze natal* (night chant) and the name is peculiarly appropriate. . . . White men often witness the dance of the last night, or a portion of it, and they usually call it the *Yebitsai* dance, from the most conspicuous character of the night, the *Yebitsai* or maternal grandfather of the gods.

On this night the *Yeibichai* appears with a company of other masked gods who sing and dance. After a falsetto call of the gods announcing their arrival, the dancers shake their rattles with a swooping movement from the ground to their heads, then whirl to the opposite direction and repeat the rattling. Following the formalized introduction, the dancers begin their rhythmic dance and song, accompanying themselves with the rattles. The hypnotic power of the music is cumulative as an endless profusion of *Yeibichai* songs follow one another throughout the night. Dance teams that have spent weeks and months in preparation for the ceremony compete with one another not only in excellence of their singing and dancing, but in the composition of new *Yeibichai* songs. A distinctive feature of the *Yeibichai* songs is the dextrous alternation between normal singing voice and falsetto, a singing technique rare in American Indian music.

A3—Chant from the Blessingway

The Blessingway has been described by Dr. David McAllester as “the backbone of Navajo religion, the only ceremony that blesses, rather than exorcizes. It is used for weddings, before journeys, for girl’s puberty, and before child birth.” The section of a Chant from the Blessingway is sung by Grandfather Naataani. The text, freely translated, follows:

He na,
I shall be Flint Boy, before me it is

beautiful.

I shall be Flint Boy, before me it is beautiful, *holaghane,*

I shall be Flint Boy, behind me it is beautiful,

I shall be Flint Boy, behind me it is beautiful, *holaghane,*

I shall be Flint Boy, below me it is beautiful,

I shall be Flint Boy, below me it is beautiful, *holaghane,*

I shall be Flint Boy, above me it is beautiful, I shall be Flint Boy, above me it is beautiful,

holaghane,
I shall be Flint Boy, all around me it is beautiful,

I shall be Flint Boy, all around me it is beautiful, *holaghane.*

A4—Chant for Success in Racing

In her scholarly and detailed study of the Navajo Girl’s Puberty Ceremony, *Kinaaldá*, Dr. Charlotte Johnson Frisbie lists the following terms by which songs for racing are known: “Footrace Song,” the “Legs Song,” the “Race Song,” “Young Women’s Racing Song,” the “Big Song,” and the “Racing Songs.” The girl’s daily races and the songs associated with them constitute an important part of the five-day, Blessingway ceremony.

Regarding the origin of the ceremony, Dr. Frisbie states: “Frank Mitchell [the ceremonialist] said that the Racing Songs originated before the *Kinaaldá*, being the first sung by Talking God for Changing Woman as she ran her daily morning races while she was growing up. Changing Woman instructed the people to incorporate these songs, originally sung by her guardian, into the *Kinaaldá* when it was started.” Like the molding of the girl’s body, another element of the ceremony, the foot races are for her health and development into womanhood. A free translation of the “Chant for Success in Racing” follows:

With these I am starting off,

With these I am starting off,

The great male hawk (Prairie Hawk), his legs, with these I am starting off,

Truly with male legs, with these I am starting off,

One dawn cloud, on top of it, with these I am starting off,

With these I am starting off,

With these I am starting off,

The great female hawk, her legs, with these I am starting off,

Truly with female legs, with these I am starting off,

The dawn clouds, on top of them, with these
I am starting off,

With these I am starting off,
With these I am starting off,

The great male snake, his legs, with these I
am starting off,

Three dawn clouds, on top of them, with
these I am starting off,

With these I am starting off,
With these I am starting off,

The great female snake, her legs, with these
I am starting off,

Truly with female legs, with these I am
starting off,

Four dawn clouds, on top of them, with
these I am starting off.

A5 — Silversmith's Song

The "Silversmith's Song" is one that Ambrose Roanhorse learned from his grandfather. Ambrose is a master silversmith craftsman who has played an important role in the training of Navajo silversmiths and establishing high standards of workmanship. One can consider the song as a work song, since he sings it as an accompaniment to his work. However, one must make a distinction between work songs that are sung to coordinate the physical labor movements of a group of workmen and those that are sung by an individual for his own pleasure while working.

A6 — Corn Grinding Songs

Corn grinding songs, once a widespread genre that accompanied the laborious work of grinding the corn on a stone metate, have become obsolete in function, although cultural and historical interest in them continues. The three corn grinding songs were recorded at Lukachukai, Arizona, August 10, 1942. The singer, Gleehaspa (Deihaaz-baa'), a member of the Bitter Water clan, was in her seventies at the time. She accompanied herself by beating an inverted basket. She had learned the songs from her mother.

The first of the three corn grinding songs opens with a rhythmic formula that is characteristic of these songs, a rhythm that facilitates the manual movement of moving the mano on the metate. The texts, accompanied by free translations, follow:

1. 'a-na- ne'awe, 'a-na- ne'awe
'elo 'aleho 'eye' yana
'elo 'aleho 'eye' yana.

'ahao- hao howo howo
'ehey hey hey he,
[Go on grinding] 'a-ne aghe,
[Over there on the mountain]
[Pinyon nuts, plenty of them]
'egana [plenty of them]

2. (all vocables)

3. 'a-na- ne'awe, 'a-na- ne'awe, 'a-na- ne-awe,
[Sweetheart, hello, Johnny, Johnny is
coming]

[Sweetheart, hello, Johnny, Johnny is
coming]

Hello'o John, hello'o John, [keep on
grinding]

'a-na- ne'awe, 'a-na- ne'awe, 'a-na- ne'awe.

sizeedi — is cousin, or sweetheart

Men as well as women ground the corn and were accompanied by singers, male and female.

For the Navajo, in his relation to the forces of the universe, the most commonplace acts of daily living assume a cosmic significance. Every man and woman who follows the traditional ways knows and performs rituals, prayers, and songs of a personal nature. They may be directed to the planting of corn, the increase and care of sheep, trading, and for general well-being. It is to this category the corn grinding songs belong.

Before beginning the grinding of the corn, white corn meal was offered to the gods and was ceremonially thrown or sprinkled on the heads, front, back, sides, and top of the singers and grinders.

The songs conform to the basic style of much Navajo music. A clear statement of tonality through the repetition of the tonic or ground tone in the introduction and in the concluding cadence and the triadic pattern of the melodies identify the songs as Navajo. The texts of the songs are often humorous and provide entertainment to lighten the monotonous labor of grinding the corn.

Dr. Charlotte Johnson Frisbie notes, "The words of these songs concern babies as much as grinding. In doing so they suggest a relationship between grinding and fertility. A possible connection between corn grinding songs and the girl's puberty rite lends support to this idea."

A7 — Moccasin Game Songs

Game songs provide social entertainment and accompaniment to guessing games that are variously described as moccasin game, shoe game, hand game, and stick game. The games are played by two teams of individuals who sit in parallel lines facing each other. The object of the game is to guess in which moccasin or hand

certain objects have been hidden by the opposing team. Scores are kept with sticks, which serve as counters as they are moved from one side to the other as the game proceeds. Betting and gambling provide added interest in the game.

The songs are strong rhythmically, short in length, and subject to endless repetition as the game continues. The excitement that develops in the friendly rivalry between the two groups is reflected in the songs as they increase in volume and tempo. Game songs are widely distributed among the tribes of North America.

Moccasin game songs are forbidden in the summer by the Navajo. Some of the animals mentioned are dangerous, such as snakes and bears, and they might be annoyed and do harm. The moccasin games are played in winter when the animals are hibernating. It has been reported that orthodox Navajos would even prefer that the songs on this record not be played in summer, even though there is no mention of snakes or bears in them. Free translations of the moccasin game songs follow:

First Song:

Beautiful Rock, Beautiful Rock,
Broken Rock, with boulders scattered over it,
The Red Rock wren is dancing on the rock,
The Red Rock wren is dancing on the rock,
With his legs spread far apart
To stay on top of the rocks.
He looks so funny that it makes me laugh.
Dancing on the rock, dancing on the rock,
Dancing on the rock, dancing on the rock.

Second Song:

The turkey is your pet.
Over there near the mountain
Where the green grass grows.
He is carrying dried deer meat in a sack.
The turkey is your pet.

Third Song:

Just where I suspected him
His hat is sticking up.

Fourth Song:

Poke up the old pine fire.
Poke up the old pine fire.
Oh shucks! it's daylight now.
Now it's all over.

Spoken:

Let's stop the game.
Let's go home.

B1 — Women's Song

In most Indian societies the making of music is

the prerogative of the men, but this does not prevent the women from singing along with the men in social songs. The first four songs on side B of this recording are sung solely by women for their own pleasure and enjoyment. "Women's Song," the first such selection, names a school by a mountain which the singer cannot forget. It is with longing for the school that she walks about in her lonesomeness. The singers say the tune is old and was sung before going on a raid. Crazy Woman, leader of the raid on Oraibi, and the first woman raid leader, is reported to have sung this song. The leader of the group said the original words of the song were "the canyon belongs to the one who has it." The song is in Circle Dance style as defined by McAllester in his monograph, *Enemy Way Music*.

B2 — Tuning Up Song

The "Tuning Up Song" is aptly described by the title. It has no words, only resonant vocables that place the voice and prepare the singers for an evening of singing. This is a sway song from the Enemy Way. It has been transcribed by David P. McAllester in his 1954 book, *Enemy Way Music* ("Sway Song" No. 3, p. 37).

B3 — Farewell Love Song

The "Farewell Love Song" is reported to date from the days at Fort Sumner. It expresses the sadness of friends on parting as they return to their homeland.

Your home is far away
But you came even though it was hard to do.
It will be lonely if you go.
What you said to me I will remember.
I wanted to go home with you.

B4 — Social Dance Song

This is a Skip Dance song and though social in its function, it must not be dissociated from its role in the very serious Evil-way rite. The introduction of text lines in English in alternation with a refrain of traditional Navajo vocables is a source of fun and amusement. Songs of this type have been popular with the Plains tribes for some time and may have furnished a model to the Navajo.

Despite the English words, the song is thoroughly Navajo in its melodic style as it

follows a descending triad pattern, E flat, B flat, G, G flat, E flat. In the refrain the G is used, whereas in the text line the G is sung a half step lower and is done consistently, evidently by intention, not by chance. This is another example of the pleasure and amusement that the Navajo find in their social music.

he ye ye ye ya na
 yo o o o we yo
 o o we yo
 o o we ya
 he e e e ya
 yo o o o we yo
 yo o we ya
 yo o we ya
 he e e e ya
 [I don't care if you're married sixteen times
 I will get you just the same]
 yo o o o we ya
 he e e e ya
 yo o o o we ya
 o o we ya
 o o we ya
 he e e e ya
 [You might know
 You might know
 How I love you]
 yo o o o we ya
 he e e e ya.

B5—Song Commemorating Flag Raising at Iwo Jima

In the Second World War young Indian men and women from many tribes enlisted in the armed forces and served the nation well. The Navajo were especially effective in the communication of orders and information in their language, which the enemy were unable to decode. The "Song Commemorating Flag Raising at Iwo Jima" was composed by Teddy Draper, who participated in this momentous event. The text follows as translated by Teddy Draper.

Iwo Jima is the place
 where our soldiers were almost captured.
 Surbachi is where our soldiers
 planted the flag.
 Our flag, red, white, and blue
 with its stripes and stars
 On Iwo Jima our flag is still waving.

B6—Peyote Song

The Peyote cult is a syncretic religion that com-

bines native Indian beliefs and practices with Christian symbolism. The cult had its origin in Mexico and by the eighteenth century had crossed the Rio Grande. It has passed from tribe to tribe and has become an intertribal religion. In Oklahoma the Peyote organizations were united under a charter and certificate of incorporation granted "The Native American Church" at Oklahoma City under the signature and seal of the secretary of state, dated October 10, 1918.

The Peyote ceremony, centering around prayer, singing, and the eating of the peyote, a small, fleshy cactus with hallucinogenic properties, is an interesting combination of nativistic and Christian beliefs and practices. In the all-night meetings, which are held in a special tipi, the singing of Peyote songs constitutes an important part of the ritual. Ceremonial paraphernalia, consisting of a staff, a small gourd rattle, and a water drum, specially wrapped and tied for each meeting, are passed clockwise around the circle of participants. Each person is expected to sing four songs, and each song consists of four repeats. The singer holds the staff in his left hand and accompanies himself with the rattle in his right hand, while the person to his right provides an accompaniment on the drum. Peyote songs are always sung by individuals, never in chorus, and with a mild vocal technique which distinguishes the Peyote musical style. At four stated intervals during the ceremony, the leader sings special songs which are always sung at these points in the ritual. These four songs, "Opening Song," "Midnight Water Song," "Morning Sunrise Song," and "Closing Song," have been recorded by George Hunt and may be heard on the Kiowa album of this series, AFS L 34.

Since Peyote songs, particularly the four special songs, are passed on from one tribe to another as an integral part of the ceremony, it is not surprising that they manifest a unity and distinctness of style that sets them apart from other tribal music. In describing the style of Peyote songs, McAllester notes that they are "(1) sung with a relatively 'mild' vocal technique; (2) they are fast; (3) the accompaniment is in eighth-note units running even with the voice and adding to the impression of speed; (4) they are uniquely consistent in the use of only eighth and quarter-note values in the vocal melody; (5) they have the usual Plains phrase patterns but in addition show a significant incidence of paired patterns, restricted compass and unusually long and flat codas; (6) the finals show a cumulative use of the tonic for phrase endings; (7) at the end of the typical peyote song, as diagnostic as the Christian 'amen,' comes the phrase 'he ne ne yo wa.'"

Dr. David P. Aberle in his study *The Peyote*

Religion Among the Navaho states: "Navajo peyotism took its origin from the Ute Peyote cult at Towaoc (Colorado)." The introduction of the Native American Church on the Navajo reservation met at first with bitter opposition from the Tribal Council and traditional ceremonialists. Despite the opposition, which at one time declared Peyote ceremonies illegal on the reservation, this religion is now widely accepted and claims some twenty-thousand members among the Navajo.

B7—Chant from the Enemy Way

This song may be mislabeled. Professor McAllester questions its designation, thinking it could be from the Flintway. He writes, "My guess is that this is a variation of one of the songs of the Hard Flint Boys from Enemy Way, such as are reported in Fr. Bernard Haile's, *Origin Legend in Navajo Enemy Way* (Yale University Publications in Anthropology, No. 17, 1938). Those songs are a more elaborate way of showing the singer dressed in flints of all kinds. Professor McAllester has kindly made the following translation from the record:

Around me I hear things,
 Around me I hear things,
 Around me I hear things,
 Around me I hear things,
 Around me I hear things, *holaghei*.
 Neye, dark flint being my moccasins,
 Around me I hear things,
 Dark flint being my leggings,
 Around me I hear things,
 Dark flint being my clothes, around me I
 hear things
 Dark flint being my face, around me I hear
 things,
 Dark flint being my voice, around me I hear
 things,
 Dark flint being [?] around me I hear things,
 Now living on into old age, now causing
 fear, since I am that one
 Around me I hear things,
 Around me I hear things,
 Around me I hear things, hi- yi- hi!

B8—Circle Dance Songs

The simple beauty of the Circle Dance songs are enhanced by the lovely mezzo voice of Julia Deal, who was a teenage girl when the songs were recorded in 1942. The Circle Dance is a social dance in which couples proceed with a shuffling step clockwise around a circle.

First Song:

he ne ya na
 yo sha a ha na
 yo sha a ha na
 yo sha a ha na
 yo sha a ha na
 he ye ya na
 yo sha a ha na
 yo sha a ha na
 yo sha a ha na
 yo sha a ha na
 yo sha a ha na he ye
 ya na yo ha nai
 yo ha nai
 yo ha nai
 yo sha a ha na
 yo sha a ha na he e
 ya na yo ha nai
 yo ha nai
 yo ha nai
 yo sha a ha na
 yo sha a ha na
 he ye e ye.

Second Song:

he ye ya na
 yo ho he ya na
 yo ho he ya na
 yo ho he ya na
 he ya he a
 ya na yo ho he ya na
 yo ho he ya na
 yo ho he ya na
 he ya he a
 ya na e ne yo heyo heyo
 he ya he a
 ya na e ne yo he yo heyo
 he ya he ye ya na
 yo ho he ya na
 yo ho he ya na
 yo ho he ya na
 a he he ya.

B9—Spinning Dance Songs

The Spinning Dance is one in which the man stands still and the woman dances around him and then reverses the direction. The two Spinning Dance songs are modern songs in the traditional style.

First Song:

At a place called Defiance
 There is a woman who is well mannered
 But her daughter has made me to wander
 Far from my girl at home.

Second Song:

Wheena ni, yei, wheena, ni yei
Huba huba huba a wei yaa ghai
Your home country may be far away
But come on, let's dance.

B10—Squaw Dance Song

The Squaw Dance represents the social and secular part of the Enemy Way, a ceremony that has as its purpose laying to rest the ghost of an outsider, that of a non-Navajo person. During the nights of the three-day ceremony, the guests of

the family who sponsor the ceremony enjoy dancing and singing.

The Squaw Dance provides an opportunity for young people to meet. It is the custom for girls to choose their partners and for the man to give money to the girl. The couples dance with a shuffling step clockwise around a circle. The music is provided by a group of men who divide into two groups facing each other and take turns in the singing. A strong element of competition soon appears.

Most of the songs are without meaningful texts. A signal song calls for an end of the dancing, and the remainder of the night is spent in singing sway songs.

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