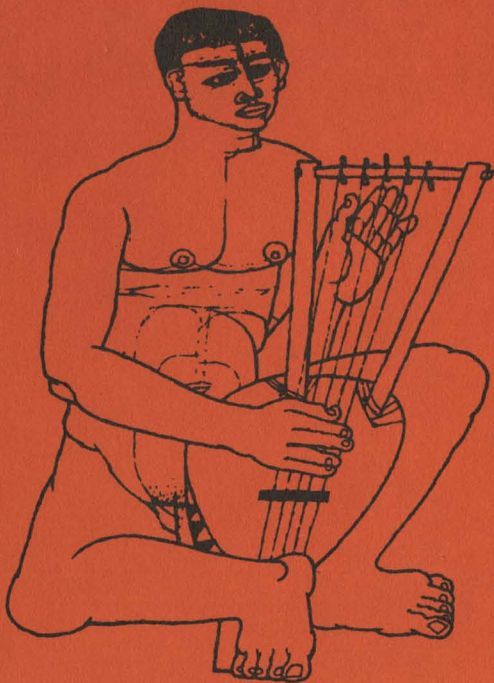


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# Music of the American Indians of the Southwest

Recorded in Indian Communities by Willard Rhodes, with the cooperation of The United States Office of Indian Affairs

Taos—Moonlight Song

Taos—Gambling Song

San Ildefonso—Eagle Dance

Zuni—Rain Dance

Hopi—Butterfly Dance

Navajo—Night Chant

Navajo—Enemy Way Song

Western Apache—Devil Dance

Western Apache—Sunrise Song

Yuma—Birds Song Cycle

(American Museum of Natural History Collection)

Papago—Saguaro Song

Walapai—Funeral Song

Havasupai—Stick Game Song

Introduction by Harry Tschopik, Jr., and notes by Willard Rhodes.

Ronald Clyne



ETHNIC FOLKWAYS LIBRARY FE 4420

SIDE I

Band 1: TAOS-MOONLIGHT SONG  
Band 2: TAOS-GAMBLING SONG  
Band 3: SAN ILDEFONSO-EAGLE DANCE  
Band 4: ZUNI-RAIN DANCE  
Band 5: HOPI-BUTTERFLY DANCE

SIDE II

Band 1: NAVAJO-NIGHT CHANT  
Band 2: NAVAJO-ENEMY WAY SONG  
Band 3: WESTERN APACHE-DEVIL DANCE  
Band 4: WESTERN APACHE-SUNRISE SONG  
Band 5: YUMA-BIRDS SONG CYCLE  
(Amer. Museum of Natural History collection)  
Band 6: PAPAGO-SAGUARO SONG  
Band 7: WALAPAI-FUNERAL SONG  
Band 8: HAVASUPAI-STICK GAME SONG

# MUSIC OF THE AMERICAN INDIANS OF THE SOUTHWEST

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# MUSIC OF THE AMERICAN INDIANS SOUTHWEST

## INTRODUCTION

BY HARRY TSCHOPIK, JR. ASSISTANT CURATOR OF  
ETHNOLOGY, AMERICAN MUSEUM OF NATURAL HISTORY

THE TERM "SOUTHWEST" DESIGNATES A VAST NATURAL GEOGRAPHICAL AREA LYING TO THE SOUTH OF THE MORE CLEARLY DEFINED ROCKY MOUNTAIN RANGES BETWEEN THE COLORADO RIVER AND THE RIO GRANDE - PECOS DRAINAGE SYSTEM. IN LARGE PART, THIS REGION LIES WITHIN THE BOUNDARIES OF ARIZONA AND NEW MEXICO. THE NORTHERN PORTION IS A HIGH, SEMI-ARID PLATEAU, SCULPTURED BY THE ACTION OF WIND AND WATER INTO SPECTACULAR BUTTES AND MESAS, SHEER-WALLED CANYONS, AND DRY SANDY WASHES. VEGETATION CONSISTS IN THE MAIN OF PINON AND JUNIPER WITH FORESTS OF PINE AND DOUGLAS FIR CLOTHING THE HIGHER MOUNTAINS. AT THE SOUTHERN ESCARPMENT OF THE COLORADO PLATEAU, MARKED BY THE WATERSHED BETWEEN THE LITTLE COLORADO AND SALT RIVERS, ELEVATION DECREASES ABRUPTLY, AND THE MOUNTAINS GIVE WAY TO FLAT, ARID DESERT COUNTRY. HERE THE SUN-BAKED TERRAINE IS COVERED BY MESQUITE, CREOSOTE BUSH, AND A GREAT VARIETY OF CACTI.

ALTHOUGH AS A MATTER OF CONVENIENCE ANTHROPOLOGISTS HAVE LONG CONSIDERED THE SOUTHWEST AS A "CULTURE AREA", THE REGION IS CONSPICUOUSLY LACKING IN CULTURAL UNITY. FEW TRAITS MAY BE CITED THAT ARE CHARACTERISTIC OF THE AREA AS A WHOLE. WHEN THE FIRST SPANISH EXPLORERS ENTERED THESE DESERT WASTES IN 1539, THEY ENCOUNTERED NATIVE PEOPLES WHO RANGED IN CULTURAL COMPLEXITY FROM THE PRIMITIVE WALAPAI HUNTERS AND GATHERERS ON THE ONE HAND TO THE SOPHISTICATED TOWN-DWELLING PUEBLOS ON THE OTHER. LANGUAGE LIKEWISE REVEALS AN ESSENTIAL LACK OF UNITY. THE NAVAJO AND APACHE SPEAK ATHABASCAN DIALECTS, YUMA, WALAPAI, AND HAVASUPAI BELONG TO THE YUMAN STOCK, WHILE PAPAGO AND HOPI ARE UTO-AZTECAN LANGUAGES. IN REGARD TO OTHER PUEBLO GROUPS, TAOS AND SAN ILDEFONSO ARE TANOAN WHILE ZUNI SPEECH IS ISOLATED AND IS CONSIDERED UNRELATED TO ANY OTHER KNOWN LANGUAGE. SIMILARLY, ALTHOUGH THEY ARE ALL CLASSED AS "AMERICAN INDIANS", THE SOUTHWESTERN PEOPLES EXHIBIT NO PHYSICAL UNIFORMITY AND MAY BE DIVIDED INTO SEVERAL DISTINCTIVE TYPES ON THE BASIS OF RACIAL CRITERIA.

ON CULTURAL GROUNDS IT IS POSSIBLE TO CLASSIFY THE INDIANS OF THE SOUTHWEST INTO THREE MAJOR GROUPS: (1) THE PUEBLOS; (2) THE SOUTHERN ATHABASCANS; AND (3) THE RANCHERIA TRIBES. IN SEVERAL RESPECTS THE PLATEAU YUMANS (WALAPAI AND HAVASUPAI) FALL OUTSIDE THIS THREEFOLD CLASSIFICATION AND MUST BE CONSIDERED SEPARATELY.



NAVAJO ENCAMPMENT

THE PUEBLO INDIANS AND THEIR ANCESTORS AND PREDECESSORS HAVE INHABITED THE CANYONS AND MESAS OF THE COLORADO PLATEAU SINCE THE BEGINNING OF THE CHRISTIAN ERA. PRESENT DAY DESCENDANTS OF THE ANCIENT PEOPLE, REPRESENTED IN THIS ALBUM BY THE HOPI, ZUNI, SAN ILDEFONSO, AND TAOS INDIANS, ARE DISTRIBUTED IN A SERIES OF TOWNS FROM THE LITTLE COLORADO RIVER TO THE RIO GRANDE. THE CULTURE OF THE PUEBLO TRIBES IS HIGHLY DISTINCTIVE AND IS SET OFF FROM THAT OF THE SURROUNDING GROUPS IN A NUMBER OF WAYS. INTENSIVE AGRICULTURE FORMS THE BASIS OF THE ECONOMY, AND IMPORTANT NATIVE CROPS INCLUDE MAIZE, BEANS, SQUASH, AND COTTON. TOWNS CONSIST OF MULTI-STORYED TERRACED COMMUNITY HOUSES CONSTRUCTED OF MASONRY AND ARRANGED AROUND ONE OR MORE PLAZAS. EACH CONTAINS SEVERAL SPECIAL CEREMONIAL STRUCTURES OR KIVAS, OFTEN SUBTERRANEAN, IN WHICH IMPORTANT SACRED RITES TAKE PLACE. THE PEACEFUL PUEBLOS ARE EXPERT CRAFTSMEN, AND EARLY ATTAINED GREAT TECHNICAL PROFICIENCY IN THE ARTS, ESPECIALLY IN POTTERY AND WEAVING. MOST DISTINCTIVE OF PUEBLO CULTURE, PERHAPS, IS ITS COMPLEX CEREMONIAL ORGANIZATION AND THE DEGREE TO WHICH RITUAL AND MYTHOLOGY HAVE BEEN ELABORATED. PUEBLO RELIGION IS CONCERNED CHIEFLY WITH FERTILITY AND THE GROWING OF CROPS, AND IS CHARACTERIZED BY SHRINES, ALTARS, FETISHES, AND OFFERINGS, AS WELL AS BY COMPLEX RITUAL DANCES DURING WHICH THE COLORFULLY COSTUMED AND MASKED PERFORMERS IMPERSONATE SUPERNATURAL BEINGS.

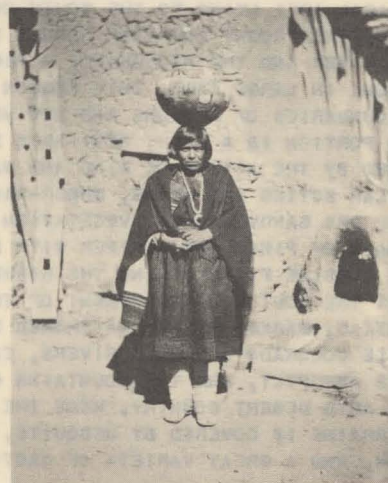
ALTHOUGH THESE PATTERNS TEND TO BE TYPICAL OF PUEBLO CULTURE AS A WHOLE, IMPORTANT REGIONAL DIFFERENCES EXIST. THUS SUCH RIO GRANDE TOWNS AS SAN ILDEFONSO ARE CHARACTERIZED BY A DUAL DIVISION OF THE COMMUNITY WHICH FUNCTIONS IN SOCIAL AND CEREMONIAL LIFE, AND BY PATRILINEAL DESCENT. THE EASTERN PUEBLOS LIKEWISE EMPHASIZE CURING SOCIETIES AND ANIMAL DANCES, AND MAKE LITTLE USE OF RITUAL MASKS. SPANISH INFLUENCES ARE MORE MARKED IN THIS AREA, AND THE INDIANS OF TAOS AND OTHER PUEBLOS ON THE NORTHERN RIO GRANDE HAVE IN ADDITION BORROWED EXTENSIVELY FROM THE NEIGHBORING TRIBES OF THE PLAINS. THE WESTERN PUEBLOS OF HOPI AND ZUNI, ON THE OTHER HAND, TRACE DESCENT THROUGH THE FEMALE LINE, AND ARE ORGANIZED INTO MATRILINEAL CLANS AND LINEAGES THAT FUNCTION IMPORTANTLY IN RELIGIOUS LIFE. IT IS IN THIS AREA THAT CEREMONIALISM, CENTERING CHIEFLY AROUND THE KACHINA OR ANCESTOR-RAIN SPIRIT CULT AND THE KIVA GROUPS, RECEIVES ITS GREATEST ELABORATION. MYTHOLOGY AND SYMBOLISM ARE MORE COMPLEX, AND SOMETHING APPROACHING A TRUE PRIESTHOOD IS CHARACTERISTIC.



PUEBLO OF TAOS, NEW MEXICO

IT IS NOT KNOWN WHEN THE SOUTHERN ATHABASCANS FIRST ENTERED THE SOUTHWEST AFTER MIGRATING SOUTHWARD FROM THEIR ANCESTRAL HOME IN NORTH-WESTERN CANADA. AT ANY RATE THEY WERE FIRMLY ENTRENCHED IN THEIR NEW ENVIRONMENT WHEN THE FIRST SPANISH EXPLORERS ENCOUNTERED THEM AND DESIGNATED THEM COLLECTIVELY AS "APACHES". THE WESTERN APACHE SETTLED THE HEADWATERS OF THE GILA AND SALT RIVERS WHILE OTHER BANDS SPREAD OVER SOUTHERN ARIZONA AND NEW MEXICO, EASTWARD INTO THE PLAINS, AND SOUTHWARD INTO THE NORTH MEXICAN DESERT. THE NAVAJO (ONCE CALLED THE "APACHES OF THE GREAT PLANTED FIELDS") ELECTED TO DWELL AROUND AND BETWEEN THE PUEBLOS WHOM THEY ATTACKED WHENEVER THE OPPORTUNITY PRESENTED ITSELF AND FROM WHOM, NEVERTHELESS, THEY BORROWED MANY ELEMENTS OF CULTURE.

IN SPITE OF THE HEAVIER PUEBLO VENEER OF NAVAJO CULTURE, THESE PEOPLE AND THE WESTERN APACHE SHARED A WAY OF LIFE THAT WAS BASICALLY SIMILAR. BOTH, ALTHOUGH THEY ADOPTED AGRICULTURE FROM THE PUEBLO FARMERS, DEPENDED IN FORMER TIMES TO A CONSIDERABLE EXTENT UPON HUNTING AND THE GATHERING OF WILD FOODS. BOTH LED A ROVING, SEMI-NOMADIC EXISTENCE, CONDUCTING SAVAGE RAIDS AGAINST MEXICAN AND OTHER INDIAN SETTLEMENTS FOR LIVESTOCK AND BOOTY. THE WESTERN APACHE AND NAVAJO ALIKE WERE ORGANIZED INTO MATRILINEAL CLANS AND DWELLED IN WIDELY SCATTERED FAMILY ENCAMPMENTS RATHER THAN IN FIXED VILLAGES. BOTH POSSESSED RITES FOR ADOLESCENT GIRLS AND VIEWED DEATH WITH UNUSUAL HORROR AND DREAD. TOGETHER THEY SHARED A RELIGION WHICH TENDED STRONGLY TO PERSONIFY ANIMALS, PLANTS, AND THE ELEMENTS AS BOTH DESTRUCTIVE AND CONSTRUCTIVE SUPERNATURAL AGENCIES. BASIC CEREMONIALISM WAS EXTREMELY SIMILAR EVEN TO SUCH SPECIFIC TRAITS AS SANDPAINTINGS, SWEATHOUSE RITES, THE SPRINKLING OF POLLEN AND CORN MEAL, AND TO DETAILS OF RITUAL PROCEDURE. THE MYTHOLOGIES OF BOTH GROUPS DEALT IN PART WITH THE DEEDS OF A LEGENDARY HERO, SLAYER OF MONSTERS.



ZUNI WATER-CARRIER, NEW MEXICO



WESTERN APACHE - CEREMONY FOR ADOLESCENT GIRLS, ARIZONA

OWING, IN LARGE PART, TO THE INTENSIVE CONTACTS OF THE NAVAJO WITH THEIR PUEBLO NEIGHBORS, THE FORMER TRIBE WAS DISTINGUISHED FROM THE WESTERN APACHE IN A NUMBER OF RESPECTS. THE NAVAJO ADOPTED PUEBLO DRESS AND POSSESSED A FAR RICHER MATERIAL CULTURE, INCLUDING LOOM WEAVING AND PAINTED POTTERY. TO THE TOWN-DWELLERS ALSO THE NAVAJO OWE MUCH OF THEIR INTRICATE CEREMONIALISM WHICH, HOWEVER, THEY REINTERPRETED IN TERMS OF THEIR DOMINANT CULTURAL INTEREST -- THE CURING OF DISEASE. DURING A LATER PERIOD THE NAVAJO BORROWED PATTERNS OF SHEEP HERDING, HORSE BREEDING, AND SILVERSMITHING FROM THE SPANIARDS, AS WELL AS DETAILS OF SPANISH COSTUME.

LACKING SUCH INTENSIVE PUEBLO CONTACTS, THE WESTERN APACHE WAY OF LIFE APPEARS IMPOVERISHED IN CONTRAST TO THE NAVAJO, AND REMAINS A MORE GENERALIZED SOUTHERN ATHABASCAN CULTURE. IN BASKETRY ALONE DID THE WESTERN APACHE EXCEL THEIR MORE ADVANCED KINSMEN. ALTHOUGH CURING RITES WERE IMPORTANT, THE RITE FOR ADOLESCENT GIRLS BECAME THE FOCUS OF TRIBAL INTEREST AS EXPRESSED IN RITUAL, AS WELL AS THEIR MOST SPECTACULAR PUBLIC CEREMONIAL.

THE THIRD MAJOR CULTURAL GROUP, USUALLY DESIGNATED THE "RANCHERÍA" TRIBES, INCLUDES THE PAPAGO AND RELATED PIMA OF THE SOUTHWESTERN ARIZONA DESERT AND THE YUMAN-SPEAKING TRIBES OF THE LOWER COLORADO AND GILA RIVERS. LITTLE IS KNOWN OF THE HISTORY OF THESE GROUPS SAVE THAT THE PAPAGO, AT LEAST, MAY REPRESENT THE DESCENDANTS OF THE ANCIENT HOHOKAM PEOPLE OF THE REGION. ALTHOUGH THE RANCHERÍA TRIBES WERE FARMERS, THEY DEPENDED PERHAPS EQUALLY UPON WILD PLANT PRODUCTS, PARTICULARLY THE "MESQUITE BEAN", AS WELL AS UPON SMALL GAME AND FISH. FIXED VILLAGES WERE OCCUPIED, BUT THE POPULATION SHIFTED FROM ONE LOCALITY TO ANOTHER IN ACCORDANCE WITH THE SEASONS. GENERALLY SPEAKING ARTS AND CRAFTS WERE INDIFFERENT AND RUDIMENTARY AND VASTLY INFERIOR TO PUEBLO PRODUCTS. SOCIAL ORGANIZATION WAS CHARACTERIZED BY RATHER WEAK PATRILINEAL CLANS AND POLITICAL ORGANIZATION BY CHIEFS WHO WERE ACCORDED CONSIDERABLE PRESTIGE, BUT HAD LITTLE ACTUAL POWER. ALL PEOPLES OF THE AREA POSSESSED A STRONG SENSE OF NATIONALISM AS WELL AS WARLIKE TRADITION, ESPECIALLY ELABORATED AMONG THE YUMAN TRIBES WHERE IT ACHIEVED THE CHARACTER OF A NATIONAL SPORT. THE RELIGION OF THE RANCHERÍA TRIBES AS A GROUP WAS CAST IN THE SHAMANISTIC RATHER THAN IN THE PRIESTLY TRADITION, AND EVERYWHERE -- ALTHOUGH WITH VARYING LOCAL EMPHASIS -- DREAMS FURNISHED THE BASIS OF SUPERNATURAL POWER. ALL INDULGED IN FORMAL ORATIONS DELIVERED ON ALL CEREMONIAL OCCASIONS, AND BELIEVED IN THE MAGICAL POWERS INHERENT IN SONGS AND SINGING.

ALTHOUGH BASIC CULTURE WAS ESSENTIALLY SIMILAR THROUGHOUT THIS ARID DESERT REGION, CERTAIN CULTURE PATTERNS DIFFERENTIATED THE PAPAGO SHARPLY FROM THE YUMANS. OF THE TWO SUB-GROUPS THE FORMER CULTIVATED COTTON IN ADDITION TO FOOD CROPS, AND PRACTICED IRRIGATION ON A CONSIDERABLE SCALE. WHILE WEAVING AND POTTERY FELL BELOW PUEBLO

STANDARDS, THE PAPAGO WERE EXPERT BASKET MAKERS AND TRADED THEIR PRODUCTS WITH THE LESS SKILLED YUMANS. OWING EITHER TO PUEBLO OR ANCIENT MEXICAN CONTACTS, THE PAPAGO POSSESSED A MORE COMPLEX RELIGION WHICH WAS PREOCCUPIED PRIMARILY WITH BRINGING RAIN TO THE PARCHED FIELDS. RITUAL ELEMENTS INCLUDED A CEREMONIAL ENCLOSURE, SHRINES, ALTARS, OFFERINGS, AS WELL AS MASKED DANCES. A MAJOR RITE WAS THE SAGUARO FESTIVAL, DURING THE COURSE OF WHICH QUANTITIES OF LIQUOR MADE FROM FERMENTED SAGUARO CACTUS FRUIT WERE CONSUMED.

BUILT ON MUCH THE SAME CULTURAL BASE THE YUMAN WAY OF LIFE WAS ORIENTED SOMEWHAT DIFFERENTLY. THE YUMAN TRIBES CONCERNED THEMSELVES WITH THE ESOTERIC, AND EMPHASIZED DREAM EXPERIENCES AND DEATH. ALL PROFESSIONAL STATUSES, ALL SUCCESS, AND ALL POWER WAS ACHIEVED THROUGH DREAMS, WHILE RITUAL, CEREMONIALISM, AND OTHER EXTERNAL TRappings OF RELIGION WERE RUDIMENTARY OR ABSENT. ESPECIALLY CHARACTERISTIC OF THE YUMA WERE THE ELABORATE SONG CYCLES, OSTENSIBLY LEARNED IN DREAMS, THAT RELATED THE DREAMER'S ADVENTURES AND EXCURSIONS INTO THE REMOTE MYTHOLOGICAL PAST. PUBLIC CEREMONIALS CENTERED AROUND COMPLEX FUNERAL RITES INVOLVING CREMATION OF THE DEAD, SINGING, AND NUMEROUS FORMAL ORATIONS. THE MOURNING COMMEMORATION RITE, ACCOMPANIED BY MOCK WARFARE, ALSO REPRESENTED A MAJOR CULTURAL INTEREST.

THE PRIMITIVE WALAPAI AND HAVASUPAI, WHILE LINGUISTICALLY RELATED TO THE RIVER YUMANS, ARE INCLUDED IN THE SOUTH-EAST MERELY ON THE BASIS OF THEIR GEOGRAPHICAL LOCATION. ALTHOUGH THEY LIVE IN AND AROUND THE GRAND CANYON IN NORTHWESTERN ARIZONA, THEY DESERVE TO BE CLASSED ON THE BASIS OF CULTURAL CRITERIA RATHER WITH THE HUNTERS AND GATHERERS OF THE GREAT BASIN. BOTH THE WALAPAI AND THE HAVASUPAI -- SAVE WHEN THEY WERE PLANTING THEIR CROPS ON THE WATERED CANYON BOTTOM LANDS -- LED A SCATTERED, MIGRATORY EXISTENCE, COLLECTING WILD SEEDS AND NUTS AND HUNTING SMALL GAME. MATERIAL CULTURE WAS EXTREMELY MEAGER, SOCIAL AND POLITICAL ORGANIZATION WAS OF THE SIMPLEST, AND RITUAL AND CEREMONIALISM WERE UNELABORATED. SOME ELEMENTS OF CULTURE LINKED THEM WITH THE WESTERN PUEBLOS, WITH WHOM THEY CONDUCTED REGULAR TRADE IN BUCKSKINS AND HIDES, AND CERTAIN MOURNING RITES AND SONGS REVEAL CONTACT WITH THE LOWER COLORADO TRIBES. THE BASIC AFFILIATIONS OF PLATEAU YUMAN CULTURE, HOWEVER, ARE WITH THE WEST.

AS MIGHT BE EXPECTED, MUSIC REFLECTS THE MAJOR SUBDIVISIONS OF THE SOUTHWEST AS THESE HAVE BEEN ESTABLISHED ON OTHER CULTURAL GROUNDS. ALTHOUGH THE VARIETY OF MUSICAL INSTRUMENTS CHARACTERISTIC OF THE REGION WAS NOT EXTENSIVE, NO SINGLE TRIBE OR CULTURAL GROUP POSSESSED ALL TYPES. THE GREATEST RANGE IS EXHIBITED BY THE PUEBLOS WHO EMPLOY GOURD RATTLES, TURTLE SHELL RATTLES WORN BY DANCERS, NOTCHED RASPS, POTTERY DRUMS, TAMBOURINE DRUMS, HOLLOW LOG DRUMS, AND END FLUTES. RANCHERIA MUSICAL INSTRUMENTS ARE LIMITED PRINCIPALLY TO GOURD RATTLES AND BASKET DRUMS, ALTHOUGH THE

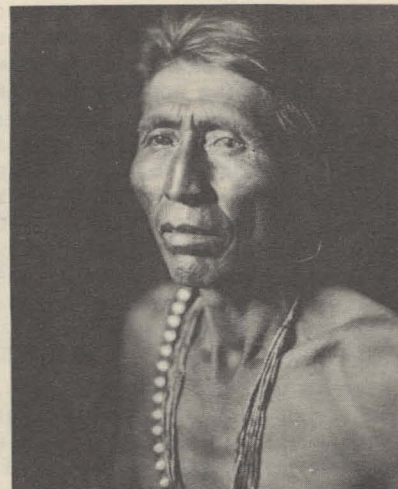
PAPAGO ALSO PLAY END FLUTES AND THE RIVER YUMANS FLAGEOLETS. OCCUPYING AN INTERMEDIATE POSITION GEOGRAPHICALLY, THE NAVAJO AND WESTERN APACHE ARE INTERMEDIATE WITH RESPECT TO MUSICAL INSTRUMENTS AS WELL. LIKE THE PUEBLOS THEY USE THE POTTERY DRUM, WHILE THE NAVAJO HAVE GOURD RATTLES, RASPS, AND END FLUTES AS WELL. AT THE SAME TIME THE NAVAJO SHARE THE BASKET DRUM WITH THE RANCHERÍA PEOPLES, AND THE WESTERN APACHE PLAY A YUMAN-TYPE FLAGEOLET. THE CHIEF MUSICAL INSTRUMENT OF THE PLATEAU YUMANS IS THE GOURD RATTLE, ALTHOUGH THE HAVASUPAI HAVE PUEBLO-TYPE LOG DRUMS AND THE WALAPAI OCCASIONALLY USE FLAGEOLETS.

IN EACH AREA MUSIC IS MADE TO SERVE THE DOMINANT CULTURAL INTEREST. THUS AMONG THE PUEBLOS IT FOR THE MOST PART ACCOMPANIES THE ELABORATE RITUAL DANCES AND THE ATTENDANT SACRED RITES. NAVAJO MUSIC IS AN INTEGRAL PART OF THE NUMEROUS CURING CEREMONIALS, OR "SINGS", WHILE MANY WESTERN APACHE SONGS ARE ASSOCIATED WITH THE RITE FOR ADOLESCENT GIRLS. NEARLY ALL PAPAGO SONGS ARE CONNECTED DIRECTLY OR INDIRECTLY WITH RAIN BRINGING, AND ANY OF THE YUMAN SONG CYCLES MAY BE PERFORMED DURING FUNERAL OBSERVANCES. MUSIC IS RELATIVELY UNIMPORTANT TO THE WALAPAI AND HAVASUPAI, BUT IS ASSOCIATED WITH SHAMANISTIC ACTIVITIES, GAMBLING, MOURNING, AND WITH THE INFREQUENT GROUP CEREMONIALS.

MUSICAL STYLE LIKEWISE REFLECTS THE MAJOR CULTURAL GROUPINGS. PUEBLO GROUP SINGING REPRESENTS THE MOST COMPLEX MUSICAL DEVELOPMENT IN ABORIGINAL AMERICA NORTH OF MEXICO. ALTHOUGH IT IS MUCH MIXED AS TO INFLUENCES AND SOURCES, SOME AUTHORITIES POINT TO STYLISTIC DIFFERENCES BETWEEN WESTERN AND EASTERN PUEBLO MUSIC, A DIVISION CLEARLY MARKED ON OTHER CULTURAL GROUNDS. JUST AS THE MUSIC OF HOPI AND ZUNI IS MORE INTRICATE, SO THE TEXTS OF WESTERN PUEBLO SONGS ARE MORE ELABORATE. THE LYRICS OF MANY EASTERN PUEBLO SONGS, ON THE OTHER HAND, ARE COMPOSED MERELY OF MEANINGLESS SYLLABLES, REMINISCENT OF THE PLAINS STYLE, AND PLAINS INFLUENCES ARE ESPECIALLY MARKED IN THE MUSIC OF SUCH RIO GRANDE TOWNS AS TAOS.

NAVAJO AND WESTERN APACHE GROUP SINGING IS EQUALLY DISTINCTIVE, WITH ITS RAPID, BOUNDING MOVEMENT, SUBTLE VARIATIONS, AND RESTLESS, BEAUTIFUL MELODIES. SOME LYRICS ARE REMINISCENT OF THE PUEBLOS, AND PLAINS INFLUENCES ARE DETECTABLE IN OTHER SONGS. IN SEVERAL RESPECTS, HOWEVER, NAVAJO AND WESTERN APACHE MUSIC RESEMBLES MORE SPECIFICALLY THAT OF NORTHWESTERN CANADA, WHENCE CAME THE ANCESTRAL SOUTHERN ATHABASCANS. WHILE THE STYLE OF SINGING PROVIDES MORE SCOPE FOR INDIVIDUAL EXHIBITIONISM THAN DOES PUEBLO MUSIC, THERE ARE NO TRUE SOLOISTS, BUT RATHER INDIVIDUALS WHO ACT AS SONG LEADERS AND WHOSE TASK IT IS TO SET THE PITCH AND TEMPO FOR THE GROUP. IN ADDITION TO THE STYLISTIC FEATURES THAT THE WESTERN APACHE AND NAVAJO SHARE IN COMMON, THE LATTER EMPLOY FALSETTO AS AN EMBELLISHMENT TO THE MELODY.

AS OPPOSED TO PUEBLO AND SOUTHERN ATHABASCAN MUSIC, RANCHERÍA SINGING TENDS TO BE STRONGLY



PAPAGO SINGER



NAVAJO SINGER



HAVASUPAI - MOTHER AND CHILD

INDIVIDUALISTIC. THE RIVER YUMAN STYLE HAS BEEN DESCRIBED AS PERHAPS THE MOST DISTINCTIVE IN THE SOUTHWEST. IT IS CHARACTERIZED BY SONG CYCLES, EACH COMPOSED OF A HUNDRED OR MORE SONGS THAT FORM A COHERENT SERIES AND ARE SUNG IN A SET ORDER. EACH SONG CYCLE, WHICH IS THEORETICALLY LEARNED DURING A DREAM, FOLLOWS THE OUTLINES OF A LONG MYTH, AND IS SUNG WHEN THE MYTH IS RELATED. WITH THE RIVER YUMANS THE PAPAGO SHARE SONG CYCLES, BUT DIFFER FROM THEM MARKEDLY IN REGARD TO MUSICAL STYLE. SOME AUTHORITIES HAVE POINTED TO PUEBLO INFLUENCES IN PAPAGO MUSIC WHILE OTHERS HAVE TRACED RESEMBLANCES BETWEEN PAPAGO SINGING AND THAT OF THE GREAT BASIN TRIBES TO THE WEST.

THE MUSIC OF THE WALAPAI AND HAVASUPAI IS BUT POORLY KNOWN AT PRESENT. THE FORMER ACKNOWLEDGE HAVING BORROWED RIVER YUMAN SONG CYCLES IN RECENT TIMES, WHILE THE LATTER MAY HAVE BEEN INFLUENCED IN SOME MEASURE BY WESTERN PUEBLO MUSIC.

MUSIC OF THE AMERICAN INDIANS OF THE SOUTHWEST  
BY WILLARD RHODES ASSOCIATE PROFESSOR OF MUSIC,  
COLUMBIA UNIVERSITY

THE MUSIC OF THE AMERICAN INDIANS OF THE SOUTHWEST OFFERS AN AMAZING VARIETY OF STYLES, FORMS, AND EXPRESSION. HERE IS A WEALTH OF SUBTLE MUSICAL ART THAT HAS BEEN TOO LONG NEGLECTED. THIS SENSITIVE AND EVANESCENT EXPRESSION OF A PEOPLE WHOSE CULTURAL HISTORY HAS HAD UNTIL RECENTLY SO FEW POINTS OF CONTACT WITH OUR OWN MERITS THE SAME APPRECIATION AND UNDERSTANDING WHICH WE HAVE SO FREELY ACCORDED THEIR OTHER ARTS AND CRAFTS, ARCHITECTURE, POTTERY, WEAVING, SILVERSMITHING, PAINTING, ETC. THE MUSIC LOVER WHOSE EXPERIENCE HAS BEEN LIMITED TO WESTERN EUROPEAN MUSIC WITH ITS HARMONIC AND POLYPHONIC COMPLEXITIES AND HUGE TONAL MASSES RESULTING FROM THE ELABORATION AND DEVELOPMENT OF ESSENTIALLY SIMPLE THEMES WILL BE PUZZLED AT FIRST BY THE SEEMING SIMPLICITY OF AMERICAN INDIAN MUSIC. JUST AS HE IS REQUIRED TO CHANGE HIS AURAL PERSPECTIVE IN SHIFTING FROM SYMPHONIC MUSIC TO CHAMBER MUSIC WITHIN HIS OWN CULTURE, SO MUST HE ADJUST HIS SCALE OF MUSICAL VALUES IN APPROACHING THIS VERY SPECIAL AND STRANGELY BEAUTIFUL MUSIC.

LIKE THE MUSIC OF THE GREEKS, AMERICAN INDIAN MUSIC IS PREDOMINANTLY MONOPHONIC WITH OCCASIONAL EXCURSIONS INTO HETEROPHONY. THIS SINGLE-LINED, MELODIC MUSIC IS FRAUGHT WITH AN ABUNDANCE OF TONAL AND RHYTHMIC DETAIL AND VARIETY OF PATTERNS IN FORM AND STRUCTURE WHICH REMOVES IT FROM THE FIELD OF SIMPLICITY, EVEN THOUGH IT MAY BE CLASSED AS PRIMITIVE OR FOLK ART. UNLIKE THE BULK OF OUR WESTERN EUROPEAN

MUSIC OF THE PAST THREE CENTURIES WHICH ADHERES TO TWO SCALES, MAJOR AND MINOR, AMERICAN INDIAN MUSIC EMPLOYS A COUNTLESS NUMBER OF SCALES WHICH EMERGE FROM THE TONAL MATERIAL OF THE MUSIC. THE LISTENER'S AESTHETIC SENSE IS SATISFIED AND HIS PSYCHOLOGICAL NEEDS ARE FILLED BY ANCHORING EACH PIECE TO A TONAL CENTER OF GRAVITY CORRESPONDING TO THE TONIC TONE OF OUR OWN MUSIC. SINCE THE MUSIC GROWS SO DIRECTLY OUT OF EMOTIONAL EXPRESSION UNFETTERED BY THEORY, AND SINCE THE TONAL MATERIAL, ALMOST EXCLUSIVELY VOCAL, IS NOT LIMITED TO A SYSTEM OF FIXED PITCH AS IN OUR MUSICAL CULTURE WHERE INSTRUMENTAL MUSIC HAS PLAYED SUCH A DOMINANT ROLE, THERE RESULTS A VARIETY OF SCALE FORMS THAT ARE SLIGHTLY BEWILDERING TO THE INITIATE.

NOR IS AMERICAN INDIAN MUSIC BOUND TO A METRIC FRAMEWORK OF REGULARLY RECURRING TIME UNITS OF TWO BEATS ( $2/4$  OR  $4/4$  TIME) OR THREE BEATS ( $3/4$  OR  $6/8$  TIME) WHICH LIES AT THE BASIS OF THE RHYTHM OF SO MUCH WESTERN EUROPEAN MUSIC. MANY SONGS ARE STRICTLY REGULAR IN THEIR RHYTHMIC PATTERNING WITH AN EVEN, PULSATING BEAT UNDERLINING PERFECTLY BALANCED, SYMMETRICAL PHRASES. THE WALAPAI FUNERAL SONG IS AN EXAMPLE OF THIS TYPE. SUCH SONGS ARE READILY UNDERSTOOD BY THE NON-INDIAN LISTENER BECAUSE IN THEIR RHYTHMIC REGULARITY AND SYMMETRICAL STRUCTURE THEY BEAR A SIMILARITY TO FAMILIAR MUSIC. HOWEVER, THE MUSIC LOVER WILL SOON DISCOVER HIDDEN DELIGHTS IN THE MORE SUBTLE AND SOPHISTICATED RHYTHMS OF PUEBLO MUSIC.

THE MUSIC OF THIS ALBUM WILL MAKE CLEAR TO THE LISTENER THAT THERE IS NO SINGLE MUSICAL STYLE FOR THE SOUTHWEST. INSTEAD ONE FINDS A VARIETY OF MUSICAL STYLES WHICH ARE DISTINCTLY CHARACTERISTIC OF A CULTURE AREA OR ETHNIC GROUP WITHIN THIS VAST GEOGRAPHICAL AREA. THOUGH ATTEMPTS HAVE BEEN MADE TO ANALYZE AND DEFINE THE MUSICAL STYLE OF SOME OF THE TRIBES REPRESENTED HERE, SUCH STUDIES MUST BE REGARDED AS TENTATIVE. COMPARATIVE MUSICOLOGISTS HAVE NOT YET DETERMINED TO WHAT EXTENT A MUSICAL STYLE IS INHERENT IN THE FUNCTIONAL NATURE OF THE SONG AND THE RESULTANT SONG TYPE, OR TO WHAT EXTENT IT DERIVES FROM THE BASIC CULTURE OF THE ETHNIC GROUP WHICH PRODUCES IT. THE DIVERSITY ENCOUNTERED WITHIN THE MUSIC OF A CULTURE AREA SUGGESTS THE CULTURE CONTACTS THAT HAVE CONTRIBUTED TO THE FORMATION OF THE MUSICAL STYLE AND POSES A PROBLEM FOR THE SCHOLAR WHO ATTEMPTS TO DEFINE AND EXPLAIN IT. THE WIDE DIFFUSION OF CERTAIN SONG TYPES WITH THEIR INTEGRATED STYLISTIC FEATURES HAS TENDED TO OBSCURE THE PROFILE AND DEFINITION OF MUSICAL STYLE FOR ANY GROUP. SINCE EACH AREA HAS DEVELOPED A MUSIC WHICH SERVES ITS DOMINANT CULTURAL INTEREST, IT IS AMONG THOSE PARTICULAR SONGS WHICH GIVE EXPRESSION TO THAT INTEREST THAT ONE MAY LOOK FOR THE FULLEST STATEMENT OF A DISTINCTIVE MUSICAL STYLE.

THIS ALBUM OFFERS A SMALL SAMPLING OF A VAST MUSICAL CULTURE WHICH IS KNOWN TO ONLY A FEW PERSONS. IN MAKING THIS EXCITING MUSIC AVAILABLE TO A LARGER PUBLIC, IT IS HOPED THAT THE AMERICAN INDIANS OF THE SOUTHWEST WILL BE JUSTLY REPRESENTED.

SENTED THROUGH THE ART MEDIUM WHICH EXPRESSES SO VITALLY AND STRIKINGLY THE RICHNESS AND COLOR OF THEIR DAILY SOCIAL AND RELIGIOUS LIFE.

## TAOS

THE MUSIC OF TAOS, NORTHERMOST OF THE EASTERN PUEBLOS, IS PERHAPS MORE HOMOGENOUS THAN THAT OF THE WESTERN PUEBLOS. THE INFLUENCE OF PLAINS MUSIC IS REFLECTED IN MANY SONGS, NOT ONLY IN THE CONSTITUENT FEATURES OF THE MUSIC ITSELF BUT ALSO IN THE MANNER OF SINGING AND VOCAL TECHNIQUE EMPLOYED, DIAGNOSTIC ELEMENTS LONG RECOGNIZED AS SIGNIFICANT IN IDENTIFYING MUSICAL STYLES, THIS IS NOT SURPRISING WHEN ONE CONSIDERS THE GEOGRAPHICAL POSITION OF THE PUEBLO AND THE CONTACT WHICH THE PEOPLE OF TAOS HAVE HAD WITH THE KIOWA AND OTHER PLAINS TRIBES.

ON MOONLIT SUMMER NIGHTS THE YOUNG MEN GATHER ON THE BRIDGES OVER THE RIVER WHICH SEPARATES THE TWO COMMUNITY HOUSES AND ENGAGE IN SONG CONTESTS. THE HUGE MASSES OF THE TWO PUEBLOS LOOMING AGAINST AN ENDLESS DESERT SKY IN THE MOONLIGHT REFLECTED FROM THE BABBLING STREAM PRESENT A PICTURESQUE SETTING FOR THESE HAUNTING MELODIES. THE MOONLIGHT SONG REPRODUCED HERE MAY BE REGARDED AS A SERENADE SONG WITH NO OTHER FUNCTION THAN THAT OF GIVING AESTHETIC PLEASURE TO THE SINGERS AND LISTENERS THROUGH THE SHEER SENSUOUS BEAUTY OF ITS MELODY. A SONG WITHOUT WORDS AND WITHOUT ACCOMPANIMENT, IT OFFERS THE SINGERS A CHALLENGING OPPORTUNITY TO REVEL IN PURE VOCALISM AND VIRTUOSITY. THOUGH THE STYLE OF SINGING HERE IS LESS DIONYSIAC THAN THAT OF MUCH PLAINS MUSIC IT IS CERTAINLY BOLDER AND LESS RESTRAINED THAN THAT FOUND IN MOST PUEBLO CEREMONIAL MUSIC.

GAMBLING SONGS, SO WIDELY DIFFUSED AMONG THE INDIANS OF NORTH AMERICA, ARE CHARACTERIZED BY SEVERAL FEATURES WHICH SEEM TO GROW OUT OF THEIR FUNCTIONAL NATURE AND WHICH CONSTITUTE A SONG TYPE AND STYLE THAT TRANSCENDS THE BOUNDARIES OF TRIBES OR CULTURE AREAS. IN THESE SONGS ONE NOTES THE LIMITED TONAL MATERIAL, SHORT MELODIC AND RHYTHMIC UNITS WHICH ARE REPEATED WITHOUT VARIATION OR DEVELOPMENT, SYNCOPATION OF RHYTHM AND A STEADY, RECURRING BEAT IN THE ACCOMPANIMENT. THE GAMBLING SONG RECORDED IN TAOS EMPLOYS ONLY THREE TONES. TWO PHRASES, ALMOST IDENTICAL, ALTERNATE THROUGHOUT THE SONG. EACH PHRASE IS SIX BEATS IN LENGTH, REPRESENTING AN EXPANSION OF A BASIC FOUR-BEAT UNIT SINCE THE FIFTH AND SIXTH BEATS OF EACH PHRASE REPEAT LITERALLY THE MATERIAL OF THE THIRD AND FOURTH BEATS.

## SAN ILDEFONSO

TO THE AMERICAN INDIAN THE EAGLE WAS A SACRED BIRD VENERATED FOR HIS SUPERNATURAL POWER. THE EAGLE DANCE, WIDELY PRACTICED AMONG THE PUEBLOS OF THE SOUTHWEST, AND NOW BEING COPIED BY PLAINS TRIBES, IS REPORTED TO BE PART OF AN ANCIENT CEREMONY RELATING TO RAIN AND CROPS. BY SOME IT IS THOUGHT TO BE A FRAGMENT OF AN OLD CEREMONIAL

COMMEMORATING THE SAVING OF THE PUEBLOS FROM PLAGUE THROUGH THE INTERVENTION OF THE EAGLE WHO WITH HIS WINGS FANNED THE BREEZES INTO RAIN CLOUDS WHICH DESCENDED AND WASHED AWAY THE EVIL DISEASE.

THIS MIMETIC DANCE IS USUALLY PRESENTED BY TWO MALE DANCERS WHO WITH THEIR GRACEFUL MOVEMENTS IMITATE THE STEPPING, HOPPING, SOARING, LIGHTING AND MATING OF THE MALE AND FEMALE EAGLES. THE FEATHERED HEADGEAR SIMULATING THE EAGLE'S HEAD, THE LONG FEATHERED WINGS EXTENDING FROM THE NECK DOWN THE UNBENT ARMS OF THE DANCER, COMBINE WITH THE BODY PAINTING TO GIVE THE DANCERS A BEAUTIFUL AND REALISTIC APPEARANCE. THE DANCE IS ACCOMPANIED BY A CHORUS OF SINGERS WITH DRUM. THE SONG OPENS WITH A SLOW INTRODUCTION WHICH SERVES THE DANCERS FOR THEIR ENTRANCE INTO THE PLAZA. THIS IS FOLLOWED BY A SECTION IN SLOW TEMPO LEADING TO A FAST, SPIRITED MIDDLE SECTION AND THE EVENTUAL RETURN TO THE SLOW SECTION AND ITS REPETITION. THE MUSICAL FORM IS THAT WHICH IN WESTERN EUROPEAN MUSIC IS COMMONLY CALLED SONG FORM- ABAA WITH A PREFATORY INTRODUCTION.

## ZUNI

ZUNI HAS BEEN DESCRIBED AS THE "DANCINGEST" PUEBLO OF THE SOUTHWEST. THIS IS ONE WAY OF SAYING THAT IN ZUNI CEREMONIAL LIFE IS HIGHLY ORGANIZED AND THAT THROUGHOUT THE YEAR COLORFUL CEREMONIES AND DANCES FOLLOW ONE ANOTHER IN A SEQUENCE AS ORDERED AS THE MOVEMENT OF THE PLANETS OF THE UNIVERSE. THE MAKING OF RAIN IS OF PRIMARY CONCERN IN PUEBLO RELIGIONS AND MOST OF THE CEREMONIES ARE DIRECTED TOWARD THAT OBJECTIVE. THE RAIN DANCE PRESENTED HERE IS CHARACTERISTIC OF THE MORE COMPLEX, ELABORATED MUSICAL STYLE OF THE WESTERN PUEBLOS WHICH HAS BEEN NOTED BY SEVERAL AUTHORITIES. THE LOW-PITCHED, RICH-VOICED UNISONAL SINGING OF THE WELL REHEARSED MALE CHORUS PRODUCES A COMPULSIVE AND HYPNOTIC EFFECT THAT IS COSMIC IN ITS SCOPE. BENEDICT WRITES, "THE DANCE, LIKE THEIR RITUAL POETRY, IS A MONOTONOUS COMPULSION OF NATURAL FORCES BY REITERATION. THE TIRELESS POUNDING OF THEIR FEET DRAWS TOGETHER THE MIST IN THE SKY AND HEAPS IT INTO THE PILED RAIN CLOUDS. IT FORCES OUT THE RAIN UPON THE EARTH. THEY ARE BENT NOT AT ALL UPON AN ECSTATIC EXPERIENCE, BUT UPON SO THOROUGH-GOING AN IDENTIFICATION WITH NATURE THAT THE FORCES OF NATURE WILL SWING TO THEIR PURPOSES."

AMONG THE MUSICAL FEATURES TO BE OBSERVED ARE THE SLOW, STEADY TEMPO, RHYTHMIC SUBTLETIES, SYNCOPATED ACCENTS, AND THE LOW PITCHING AND WIDE MELODIC RANGE OF THE CHANT. THE MUSICAL STRUCTURE AND FORM IS A HIGHLY SOPHISTICATED ONE. PHRASES AND SECTIONS, CLEARLY DEFINED AND CONTRASTED, ARE ORGANIZED INTO A PATTERN THAT SATISFIES THE CANON OF UNITY AND VARIETY TO BE FOUND IN GREAT WORKS OF ART. REPEATED HEARINGS OF THIS MUSIC WILL ENABLE THE LISTENER TO IDENTIFY AN INTRODUCTORY PHRASE FOLLOWED BY A SECTION WITH A DESCENDING MELODIC OUTLINE, WHICH IN TURN IS CONTRASTED WITH A NEW SECTION TONALLY CENTERED FOUR TONES HIGHER AND WITH AN UPWARD MELODIC MOVEMENT, AND THE ULTIMATE RETURN TO THE TONIC TONE IN THE CODA WHICH BALANCES SO NICELY WITH THE INTRODUCTION.

THE HOPI BUTTERFLY DANCE, ONE OF THE PRETTIEST AND MOST COLORFUL OF THIS WESTERN PUEBLO PEOPLE, IS PRESENTED IN AUGUST IN THE SUN-DRENCHED PLAZAS OF THEIR ANCIENT VILLAGES. LIKE MOST DANCES IN THIS AREA, IT IS A PETITION FOR RAIN AND BOUNTEOUS CROPS. THE DANCE OCCURS IN THE SAME PUEBLO ONLY ONCE IN THREE YEARS FOLLOWING A WEEK OR TEN DAYS OF INTENSIVE REHEARSALS. TWO LINES OF YOUNG MEN AND WOMEN DANCERS APPROACH AND RETREAT IN A SHUFFLING TROT THAT IS CAREFULLY COORDINATED WITH THE CHANGING RHYTHMS OF THE DANCE SONGS SUNG BY A MALE CHORUS WITH DRUM ACCOMPANIMENT. THE GIRL DANCERS WEAR A TOWERING WOODEN HEADDRESS ON WHICH A SYMBOLIC CLOUD DESIGN IS PAINTED IN RED, GREEN, YELLOW AND BLACK, AND TO WHICH PLUMES OF TURKEY FEATHERS ARE ATTACHED. TURQUOISE EARRINGS, CORAL BEADS, SILVER NECKLACES, BUCKSKIN MOCCASINS, DARK DRESS AND THE CEREMONIAL BLANKET COMPLETE THE COSTUME OF THE FEMALE DANCERS.

THE MUSIC OF THE HOPI PARTAKES OF THE GENERAL MUSICAL STYLE OF THE WESTERN PUEBLOS WITH ITS WIDE TONAL RANGE, COMPLEX RHYTHMS, CHANGES OF TEMPO, AND EXTENDED ELABORATED FORMS. IN THE BUTTERFLY DANCE SONG THE STRUCTURAL PATTERN IS A SYMMETRICAL ONE CONSISTING OF AN INTRODUCTION, ALTERNATING, BALANCING SECTIONS, AND A CODA.

## NAVAJO

NAVAJO RELIGION IS AN ELABORATE, HIGHLY DEVELOPED COMPLEX OF BELIEFS, MYTHOLOGY, RITUALS, SONGS, AND PRAYERS, WHICH PERVADES EVERY ASPECT OF NAVAJO LIFE. IT IS THROUGH THE LIVING OF THEIR RELIGION, AND THE CAREFUL OBSERVANCE AND PRACTICE OF FIXED RITUALS AND CEREMONIES THAT "THE PEOPLE" MAINTAIN A HARMONIOUS RELATIONSHIP WITH THE MYSTERIOUS FORCES OF THE UNIVERSE AND GAIN A SENSE OF SECURITY. THERE ARE THIRTY-FIVE MAJOR CEREMONIALS, GENERALLY REFERRED TO AS CHANTS, MOST OF WHICH ARE DIRECTED TOWARD CURING SICKNESS. THESE CEREMONIALS, VARYING IN LENGTH FROM TWO TO NINE DAYS, ARE CONDUCTED BY A MEDICINE MAN KNOWN AS A SINGER. IT IS BELIEVED THAT THE CEREMONIALS AND THE ESOTERIC LORE OF THE SINGER HAVE BEEN TRANSMITTED THROUGH AN UNBROKEN SUCCESSION OF SINGERS FROM THE GODS WHO GAVE CEREMONIAL POWER TO THE FIRST NAVAJOS.

THE NIGHT CHANT, POPULARLY KNOWN AS THE YEIBICHA (GRANDFATHER OF THE GODS), IS AN IMPORTANT NINE DAY CEREMONY WHICH MAY NOT BE PERFORMED UNTIL AFTER THE FIRST KILLING FROST. IT IS AT THIS CEREMONY THAT BOYS AND GIRLS ARE INITIATED INTO THE CEREMONIAL LIFE OF THE TRIBE BY TWO MASKED DANCERS WHO IMPERSONATE THE GRANDFATHER OF THE MONSTERS AND FEMALE DIVINITY. ON THE LAST NIGHT OF THE CEREMONY WHICH IS OPEN TO THE PUBLIC, YEIBICHA APPEARS WITH A COMPANY OF MASKED DANCERS. AFTER A WIERD, UNEARTHLY CALL OF THE GODS, THE DANCERS SHAKE THEIR RATTLES WITH A SWEEPING MOVEMENT FROM THE GROUND TO THEIR HEADS, THEN WHIRL TO THE OPPOSITE DIRECTION AND REPEAT THE RATTLING. FOLLOWING THIS FORMALIZED INTRODUCTION, THE DANCERS BEGIN THEIR RHYTHMIC DANCE AND SONG, ACCOMPANYING THEMSELVES WITH THE RATTLES.

THE YEIBICHA SONGS, GENERALLY REGARDED AS THE MOST CHARACTERISTIC AND ATTRACTIVE OF NAVAJO MUSIC, ARE UNIQUE IN STYLE. THEY ARE READILY RECOGNIZED BY THEIR MOST OBVIOUS FEATURE, THE MANNER OF SINGING, A TECHNIQUE WHICH ALTERNATES BETWEEN THE NORMAL SINGING VOICE AND AN INCREDIBLY HIGH FALSETTO OR EMPLOYS EXCLUSIVELY THE FALSETTO AS IN THE EXAMPLE OFFERED HERE. OTHER DISTINCTIVE STYLISTIC FEATURES ARE THE FLORID, MELISMATIC CHARACTER OF THE MELODIES WHICH ADHERE IN THEIR OUTLINE TO THE TONES OF THE MAJOR TRIAD, THE UPWARD LEAPING INTERVALS OF A SIXTH OR AN OCTAVE, THE FORMALIZED INTRODUCTION AND CODA WITH THEIR INSISTENT REPETITION OF THE TONIC TONE, THE MELODIC WEIGHT GIVEN TO THE DOMINANT TONE, CERTAIN RHYTHMIC SUBTLETIES, AND THE ACCOMPANIMENT OF THE GOURD RATTLE.

THE ENEMY WAY OR WAR DANCE, A CHANT WHOSE ORIGINAL FUNCTION WAS THE PURIFICATION OF THOSE WHO HAD BEEN DEFILED BY CONTACT WITH THE ENEMY, IS PRACTICED TODAY AS A CURATIVE CEREMONY FOR THOSE WHOSE SICKNESS IS BELIEVED TO RESULT FROM CONTACT WITH NON-NAVAJOS. THE CHIEF ATTRACTION OF THE CEREMONY IS THE GIRLS' DANCE, MORE COMMONLY KNOWN AS THE SQUAW DANCE. THIS DANCE SERVES A SOCIAL FUNCTION NOT UNLIKE THAT OF THE DEBUTANTE BALL OR "COMING-OUT" PARTY IN WHITE SOCIETY, FOR IT IS HERE THAT GIRLS OF MARRIAGE-ABLE AGE ARE BROUGHT TO MEET PROSPECTIVE HUSBANDS. THE GIRLS, OFTEN WITH COACHING AND URGING FROM THEIR MOTHERS, CHOOSE THEIR PARTNERS FOR THE DANCE FROM AMONG THE ELIGIBLE YOUNG MEN, AND IT IS CUSTOMARY FOR THE MAN TO PAY THE GIRL FOR THE DANCE. THE SONGS FOR THIS DANCE ARE SHORT AND AFTER A FEW REPETITIONS IT IS USUAL FOR SOME LEADER TO START ANOTHER SONG. THUS THE SONGS ENCHAIN THEMSELVES INTO FORTUITOUS CYCLES WHICH ARE NOT FIXED AND IN WHICH THERE IS NO ORGANIC RELATIONSHIP BETWEEN SONGS, THE SQUAW DANCE, BECAUSE OF ITS SOCIAL AND SECULAR CHARACTER, OFFERS SONG-MAKERS AN OPPORTUNITY IN CREATIVE ACTIVITY AND ORIGINALITY WHICH IS DENIED THEM IN MOST OF THE CEREMONIAL MUSIC WHERE GREAT STRESS IS PLACED ON ACCURACY OF PERFORMANCE OF CHANTS AS THEY WERE RECEIVED FROM THE GODS.

## WESTERN APACHE

THE GIRLS' PUBERTY RITE OF THE WESTERN APACHE IS A MAJOR CEREMONIAL WHICH RITUALIZES THE CRITICAL TRANSITION FROM GIRLHOOD TO WOMANHOOD. THIS NINE DAY CEREMONY CALLS FOR A GROUP OF MASKED DANCERS TO IMPERSONATE THE MOUNTAIN-DWELLING SUPERNATURALS AND PRESENT THE DEVIL DANCE, SOMETIMES CALLED THE CROWN DANCE BECAUSE OF THE ELABORATE, FORKED HEADPIECE WHICH IS ATTACHED TO THE BUCKSKIN MASK. IN ADDITION TO ITS PRINCIPAL OBJECTIVE THE EVENT PROVIDES OCCASION FOR MINOR CURING CEREMONIES AND SOCIAL EXCHANGE AND ENTERTAINMENT CELEBRATED BY SOCIAL DANCING.

OPLER STATES, "THE SONGS OF THE THIRD AND LAST SOCIAL DANCE OF EACH NIGHT OF THE PUBERTY RITE MAY APPROPRIATELY BE CALLED THE MORNING DANCE SONGS SINCE THE DANCE THEY ACCOMPANY BEGINS SEVERAL HOURS BEFORE DAWN AND CONTINUES UNTIL DAYBREAK". IT IS TO THIS GROUP OF SONGS THAT THE SUNRISE SONG BELONGS.

THE MUSIC OF THE WESTERN APACHE BEARS AN OBVIOUS KINSHIP TO THAT OF THEIR ATHABASCAN-SPEAKING RELATIVES, THE NAVAJO. THOUGH LESS VARIED AND ELABORATED THAN NAVAJO MUSIC IT FOLLOWS A PATTERN OF ORGANIZATION FOUND IN MUCH NAVAJO CEREMONIAL MUSIC, THE CHANTING OF LONG PRAYERS ON ONE OR TWO TONES WITH A SHORT REFRAIN OF NON-SENSE SYLLABLES (HE-NE-YA) PUNCTUATING AND ALTERNATING WITH THE PHRASES OF THE CHANT. THE LIMITED TONAL RANGE OF THESE SONGS AND THEIR CLOSE ADHERENCE TO THE MAJOR TRIAD ARE MUSICAL FEATURES TO BE NOTED.

#### YUMA

THE MUSIC OF THE YUMAN TRIBES PRESENTS A REMARKABLE HOMOGENEITY IN STYLE WHICH SETS IT APART FROM THE MUSIC OF OTHER SOUTHWESTERN PEOPLES. THE SONG CYCLES POSSESS A STYLISTIC UNITY WHICH ENABLES A NATIVE TO PLACE ANY SONG IN THE SERIES TO WHICH IT BELONGS. IN MOST YUMAN SONGS ONE CAN RECOGNIZE TWO DISTINCT PARTS, THE ONE A PRINCIPAL MOTIVE WHICH IS CONSTANTLY REPEATED, THE OTHER CONSISTING OF MELODICALLY DIFFERENT PHRASES WHICH ALTERNATE FROM TIME TO TIME WITH THE FIRST PART AND TURN UPWARD IN THEIR MELODIC MOVEMENT. HERZOG FINDS, "THIS SHIFT OF THE MELODIC WEIGHT UPWARD IS THE MOST NOTEWORTHY FEATURE OF THE STYLE". AMONG OTHER STYLISTIC FEATURES WHICH ARE FOUND IN YUMAN MUSIC ARE THE UNUSUAL MANNER OF SINGING, THE RHYTHMICAL SEQUENCE OF SHOUTS (HA, HA, A, A) WITH WHICH SONGS ARE FREQUENTLY CONCLUDED, THE PREDOMINANT USE OF THE RATTLE, THE CONVENTIONALIZED MOVEMENTS OF THE HAND IN RATTLING, COHERENCE OF SONGS INTO LARGE CYCLES, STRONG CONNECTION WITH MYTHS AND WEAK RELATION TO CEREMONIALISM.

THE "BIRDS", ONE OF THE BEST-KNOWN AND COMMONEST OF THE SONG CYCLES AMONG THE MOHAVE AND YUMA, IS SUNG FOR THE DANCE AT THE ANNUAL FIESTA ON THE FOURTH OF JULY. LIKE ALL OTHER SONG CYCLES IT MAY BE USED AT THE CEREMONY OF BURNING THE DEAD.

#### PAPAGO

IN JULY THE PAPAGO HOLD THEIR MOST IMPORTANT COMMUNAL CEREMONY, THE OBJECT OF WHICH IS THE MAKING OF RAIN. IN PREPARATION FOR THIS EVENT THE RIPE FRUIT OF THE SAGUARO CACTUS IS GATHERED, BOILED INTO A THICK SYRUP AND FERMENTED INTO A LIQUOR WHICH FORMS THE BASE OF A DRINK OF LOW ALCOHOLIC CONTENT WHICH THE PAPAGO CALL "TISWIN". THIS IS DRUNK CEREMONIALLY. UNDERHILL EXPLAINS, "THE IDEA IS THAT THE SATURATION OF THE BODY

WITH LIQUOR TYPIFIES AND PRODUCES THE SATURATION OF THE EARTH WITH RAIN. EVERY ACT OF THE PROCEDURE IS ACCOMPANIED WITH CEREMONIAL SINGING OR ORATORY DESCRIBING RAIN AND GROWTH".

THE PAPAGO MANNER OF SINGING IS DISTINGUISHED BY A MILDNESS OF TONE QUALITY, GENTLENESS OF VOCAL ATTACK, AND A RESTRAINED DYNAMIC RARELY EXCEEDING A FORTE, CHARACTERISTICS WHICH SET IT APART FROM THE PUEBLO SINGING TECHNIQUE. THE SONG IS IN A SLOW TEMPO AND CONTAINS MANY LONG SUSTAINED NOTES, PARTICULARLY AT THE END OF PHRASES. THE UPWARD INTERVAL OF A SIXTH, RELATIVELY RARE IN NORTH AMERICAN INDIAN MUSIC, OCCUPIES AN EXPOSED POSITION AND CONTRIBUTES CONSIDERABLY TO THE INDIVIDUALITY OF THE PAPAGO MUSIC. THE MANNER OF SINGING AND THE STYLE OF THE MUSIC SUGGEST SPANISH INFLUENCE.

#### WALAPAI

THE WALAPAI FUNERAL SONG OR MOURNING SONG AS IT MAY WELL BE CALLED IS COMPLETELY YUMAN IN ITS STYLE, STRUCTURE AND FUNCTION. CONFINED TO A NARROW MELODIC RANGE OF FIVE TONES IT STILL MANAGES TO CONFORM TO THE YUMAN STYLE BY SATISFYING THE MOST DISTINCTIVE FEATURE OF YUMAN MUSIC, THE UPWARD RISE OF THE SECOND MELODIC ELEMENT OF THE SONG. IN DESIGN, THE PATTERN OF THE SONG IS A, A, A, B, A, A, A, A, B, A. THE TEMPO AND METER OF THE SONG ARE STEADY AND EVEN, EACH PHRASE BEING SIXTEEN BEATS IN LENGTH AND CONSISTING OF TWO SUB-PHRASES WHICH BEAR A BALANCING RELATIONSHIP TO EACH OTHER. THE B PHRASE, WITH ITS INITIAL INTERVAL OF AN ASCENDING THIRD, REPRESENTS A VARIATION AND TRANSPOSITION OF THE A PHRASE. MANY OF THESE SONGS WERE BORROWED FROM THE YUMA AND THE WORDS ARE NO LONGER UNDERSTOOD BY THE WALAPAI.

#### HAVASUPAI

THE MUSIC OF THE HAVASUPAI, LIKE THEIR GENERAL CULTURE, IS SIMPLE AND RELATIVELY POOR. THE STICK GAME SONG WITH ITS LIMITED MELODIC RANGE, STEADY TEMPO, AND UNVARYING REPETITION OF PHRASES IS LESS INTERESTING, MUSICALLY, THAN THE MUSIC OF THE OTHER ETHNIC GROUPS OF THE SOUTHWEST. A RHYTHMIC UNIT OF THREE PULSATIONS, RATHER RARE IN THE BULK OF NORTH AMERICAN INDIAN MUSIC THOUGH COMMON TO THE MUSIC OF THE YUMAN TRIBES, ATTRACTS OUR ATTENTION TO THIS SONG.

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