INDIAN MUSIC

An Album by LAURA BOLTON

OF THE SOUTHWEST
SIDE I

Band 1. HOPI-Hotevilla, Arizona (90-A)
   Mudhead Kachina. Male Chorus with rattle and drum

Band 2. ZUNI-Zuni, New Mexico (90-B)
   Harvest Dance. Male Chorus with rattle, bells and drum

Band 3. NAVAJO-Lukachukai, Arizona (91-A)
   Squaw Dance. Male Chorus with drum

Band 4. NAVAJO-Lukachukai, Arizona (91-B)
   Night Chant. Male Chorus with rattle

Band 5. TAOS-Taos, New Mexico (92-A)
   Horse Song. Male Chorus with drum

Band 6. SAN ILDEFONSO-San Ildefonso, N. M. (92-B)
   Corn Dance. Male Solo with drum

Band 7. SAN ILDEFONSO-San Ildefonso, N. M. (92-B)
   Male Chorus with drum

SIDE II

Band 1. SANTA ANA-Santa Ana, N. M. (93-A1)
   Drum Dance. Male Chorus with bells and drum

Band 2. SANTA ANA-Santa Ana, N. M. (93-A2)
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Band 3. MOHAVE-Parker, Arizona (93-B1)
   Bird Song. Men and Woman, with rattle

Band 4. MOHAVE-Parker, Arizona (93-B2)
   "Alsha". Male Solo, with rattle

Band 5. PAPAGO-Sells Agency, Arizona (94-A1)
   Medicine Song. Male Solo, with rattle

Band 6. PAPAGO-Sells Agency, Arizona (94-A2)
   Girl's Initiation Ceremony. Men, with rattle

Band 7. PIMA-Gila Crossing, Arizona (94-B)
   Social Dance. Men, with drum

Band 8. APACHE-San Carlos, Arizona (95-A)
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Foreword

INDIAN MUSIC

The music of our Indians is of high cultural value to all of us in the United States who are interested in rhythm and melody—when it is primitive, exotic and remote from the conventional melodic and rhythmic patterns. Each tribe of our Indians has its own music based on its own scales or frequency relations. Often this music is sung and played with ceremonial dances which have to do with the ritual of their religion. Their life is close to nature, picturesque, colorful, and their music has these same qualities.

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COMMENTS

by

LAURA C. BOULTON

Prefatory Note

The oldest music in America is the music of the American Indians. Even though the Indians have been under cultural influences of the white man for about four centuries, they have retained and are still developing a great body of songs which reveal their artistic and spiritual strength. These, moreover, are gradually being recognized as a vital force in the musical future of America.

Through his songs and dances the Indian worships his gods. Through the power of prayer, by singing and dancing the spirits are propitiated, sickness and famine and drought are driven away, and the people are blessed with plentiful food, good health and many children. Thus the Indian has kept what many more "progressive" civilizations have lost and are striving to recover—a rich, intimate and natural use of music and art in their ordinary lives.

There are many types of songs. A great number are connected with healing the sick, bringing rain, and other sacred practices. There are also war songs, hunting songs, and work songs, such as the corn-grinding songs, which are still connected with certain ritual observances. Secular songs are numerous, as the gambling songs, riding songs, songs for social dancing, lullabies, love songs, and so on. Among certain tribes where the earlier culture has broken down to a great extent, songs from ancient myths are now used for purely social dances, although at one time they had great religious significance.

The poetic texts of the songs are beautiful in their imagery. Rain, clouds, lightning, thunder, rainbow, the directions, as well as the colors associated with the directions, are often mentioned. Beans, corn meal, pollen and squash blossoms are also dealt with in the poetry of the chants. The number four, a ritual number common among Indians, recurs in the songs and prayers, which are frequently performed four times.

The words are often obsolete, and the sacred chants are too obscure for the uninitiated to understand. Indeed, nonsense syllables are also common in Indian songs. A great many have no actual words, simple syllables without meaning being used to articulate the song. Yet they may have a very definite place in a ceremony, and the singers are as careful of the accuracy of the syllable-order as they are when using words which convey meaning.

There is a general downward trend of the melody with a definite tendency to end on a low tone. This is true of sections and phrases as well as of the whole song itself. The intervals are small—even fractional tones are frequently used—and the phrases short and well-balanced. Broken rhythms and elaborate rhythmic patterns are used, especially in the drumming, and the rhythm of the drum-beat varies with the character of the song. In certain tribes the drum and song rhythms are seldom synchronized, but go along in more or less independent parallel lines, a sort of horizontal music—or rhythmo-melodic counterpoint, if you will—in contrast to the conventional harmonized music which is perpendicular.

Indian music is pure melody, save for occasional instances of heterophony which may be observed here and there. There is no fixed scale in our sense. It is necessary to put aside some of our fixed concepts in order to hear and understand properly music which has a purely melodic basis.

The manner of singing is the characteristic which gives the music its individuality, more so probably than any other trait. The singing technique of the Indians is peculiar to their race. The Indian sings with his jaws only slightly open and there is very little change in the position of his jaws or lips while singing. The tone is forced out and has remarkable carrying qualities. The stress on the throat produces a special timbre (tone color). Sometimes special qualities of tones are used for certain kinds of songs.

Indian music is almost completely singing, and musical instruments are limited in use and
variety. Percussion instruments, that is, drums and rattles of many kinds, usually furnish the accompaniment. The rasp, a notched stick rubbed with another stick, is widely distributed in the Southwest and is used for some of the ceremonials songs. The bullroarer, a flat, elliptical piece of wood which is whirled to produce a weird, whirring sound, is used to represent the voice of the spirits in certain chants. I have collected and recorded both the rasp and the bullroarer among the Navajo and Hopi. A flat basket may be converted into a musical instrument by beating it as a drum or by rubbing it with a stick. I recorded this in tribes very far from each other culturally and geographically, in the Navajo corn-grinding songs of northern New Mexico and in Papago medicine songs of southern Arizona. In addition to the many types of percussion instruments whistles of bone, wood or quills and flutes of wood, cane and pottery are found. I acquired a beautiful Yuma flute of cane from an old man who felt that the flute was a very ancient instrument, as old as man.

Music, both instrumental and vocal, is primarily a man's profession among the Indians. In certain tribes it is very difficult to hear a woman's song although every tribe has some singing by women. Customarily the ritualistic songs are sung by the men because music is more powerful in bringing rain, or calling the spirits, or healing the sick, when performed by the men. But medicine women are sometimes found; I knew an old Navajo medicine woman who was highly respected for her successful cures.

Indian music is a communal, tribal outpouring. Even when a soloist performs, it is, not because he has a beautiful voice and wants to give aesthetic pleasure but because he has a song which has particular value or power. He may have bought it from someone or "received" it in a dream, as the Plains Indians do. But it is not the individual that counts in the singing or even in the composing, it is the tribe. As there is no written notation, it is through the songs and ceremonies that the beliefs and traditions of the tribe are passed on to posterity.

HOPI — Hotevilla, Arizona
Record 90A. Mudhead Kachina, Rattle and Drums

The Indians of Arizona and New Mexico can be divided into the Pueblo Dwellers, seden-

tary people who live in community dwellings, cultivating fields of corn, beans and squash; the Camp Dwellers, nomads who wander about securing their food; and the Village Dwellers, living in one-family dwellings which are grouped into fairly permanent villages.

Pueblo (meaning village), was the name applied by the Spaniards to the Indians they found living in permanent villages built of masonry. The term is still used. These people are divided into four different language families: Shoshonean (Hopi), Zunian (Zuni), Keresan (Santa Ana and others) and Tanoan (San Ildefonso, Taos and others). There are three main groups of villages, the Hopi pueblos, the Rio Grande pueblos, and Zuni standing by itself.

The Hopi villages are perched on three rocky mesas where these gentle people took refuge from their enemies. The entire population lives in ten villages, with three mesas of three villages each, and Moenocpi, which is some distance away. Each village is independent in government and ceremonies.

The Hopis, like other Pueblo people, are divided into fraternities which control all the ceremonies. A great deal of the ceremonial life takes place in the kiva, or ceremonial lodge. The early or "pre-pueblo" people, when they first felt the need of a permanent home, dug into the ground and made a circular room which they roofed with mud and logs. It was entered from above by means of a ladder. As the people began to live in villages, they probably maintained their relationships through preserving certain ceremonies conducted in these kivas. The modern kiva is the center of the clan and religious life of the Hopi today. In the Hopi villages the kivas are entirely underground. In most of the Rio Grande pueblos they are above ground.

In addition to the ladder entrance there is in the kiva a ventilator and smoke screen, the fire in the center, and most important of all, the hole in the floor, zaapw, which typifies the entrance from the underworld. The men perform all clan and village business in the kiva, and the preliminary services for every dance are performed there.

The Hopis, like the most primitive people, ascribe human qualities to animals, plants, moun-
tains, clouds, practically everything. The kachinas are spirits from an outer world who come to live
in the Hopi villages for half of the year, approximately from late January to July. During that period the Hopis represent these spirits by dancing in certain masks and costumes and carrying out certain ceremonies. The kachina may be the masked dancer, the spirit represented by the dancer, or a doll carved in cottonwood, dressed and ornamented exactly like the dancer. These dolls may be given to the children as toys, or they may be placed reverently on altars. A beautiful one was brought to me as a sign of friendship by my informant one day.

The dancing kachinas sometimes carry implements like those found in ancient ruins. They often chant in languages so old that no one can translate the words. Their costumes are prescribed by ancient traditions. The face may represent a bird, a beast, a monster or a man (the mask on the booklet cover is the Badger kachina). Just before a dance much time and energy are spent refreshing the masks and costumes of the kachinas.

There are hundreds of kachinas. Some of them appear every year; most of them probably appear every few years. There is a continuous succession of masked dances from January until the Home-going dance, the Niman kachina, in July when the "gods" return to their home near the San Francisco Peaks. After that the most ancient ceremonies, the Snake Dance, the Flute Dance, and other unmasked dances, are performed. I witnessed a Long-Haired kachina dance in late August, but some of my Hopi friends sharply criticized the village for keeping the poor kachinas from their underworld home so late in the summer.

Clowns appear in many of the Hopi dances, for example the Mudhead Kachina Dance. The clowns are noted for their gluttony and obscenity, and there is no limit to their fun-making. Their bodies are daubed with clay and their heads are hidden in knobby sacks, also clay-daubed, giving rise to the name "Mudhead."

The Hopis believe that through an appeal to the dancing kachinas the prayers reach the kachina gods and the tribe will be blest with rain and sun, good crops and many children. Always they pray for blessings which will be not just for the individual but for the good of the whole community.

Thus in the Mudhead Kachina Song (Record 90 A) the prayer is, as usual with the Hopi, for rain:

Come up, clouds, standing there,
From the North, yellow clouds,
From the West, blue clouds,
From the South, red clouds,
From the East, gray clouds.

The Kachina songs are, generally speaking, the most complex of all the Pueblo songs. In this song many of the characteristics of Pueblo singing are evident. The calls at the beginning and end of the song are typical. The typical Pueblo manner of voice production by continuous pressure on the vocal cords is amazing. The jaws and lips are barely apart, and the listener feels the muscular stress in the throat as well as the dynamic stress of the song. The pulsations on each note are clearly heard. The forceful mode of attack is demonstrated.

The accompaniment is furnished by drum and a gourd rattle.

ZUNI — Zuni, New Mexico

Record 90 B. Harvest Dance Song

The modern Zuni pueblo is the remnant of the legendary "Seven Cities of Cibola" sought by the Spaniards. Being somewhat remote from the other pueblos, it has kept its ancient customs with very little of the Catholic intermixture which has become a part of the Rio Grande pueblo life.

Zuni religion is still very powerful and ceremonial dances go on serenely throughout the year. In the winter there is scarcely a week without a ceremonial. When spring comes, all the farmers are busy planting, but with the summer the dances for rain begin. The great festival Shalako takes place about the first of December.

The ceremonial groups are fraternities. The Mudheads, or clowns, appear in practically all of the dances throughout the year. The ritual life is in the hands of priests who have great power, the sun-priest being the head priest.

The Zuni are divided into six groups, each with a kiva, each kiva group giving two dances a year. The kivas are above ground and built
into the block of houses, probably to make them inconspicuous to the outsider. Boys are initiated into the kiva at eight years of age and again at twelve. Girls are initiated only if they "have their dreams." Certain masks are the property of the kiva. Zuni masks are among the most elaborate Indian masks. Through wearing a mask the dancer becomes a supernatural being for the time and has influence with the gods.

There are twelve curing societies, medical guilds as it were. The curing procedure consists largely of singing and reciting.

The Harvest Dance is an impressive ceremonial given at the end of the summer. When I saw it in early October, there was dancing every day for a week. The dancing began in the late afternoon and continued till sunset, when the singers and dancers retired to the kiva and practiced their songs till far into the night. The next morning the singers were very late in rising, but when they gathered to sing for me they recorded a new Harvest Dance song which had been learned in the kiva the night before and was to be used in the dance that very day. Thus new songs are added to the repertoire. The Harvest Dance song in Record 90 B is a very old one.

**NAVAJO — Lukachuai, Arizona**

**Record 91 A. Squaw Dance, Drum**

The nearest neighbors of the Hopi and the Zuni are the Navajos, the largest tribe in the Southwest. They are friendly but proud people, who in the early days wandered about continually fighting and harassing the more peaceful Pueblo Indians. Now they are peaceful, pastoral people, some fifty thousand in number, who herd their sheep in the mountain pastures in the summer and in low, sheltered regions in the winter, always searching for better grazing. They also practice a certain amount of agriculture. For the winter they live in a warm hogan built of logs and earth, in the summer in a brush shelter. Since the introduction of the horse and sheep by the Spaniards, they have become famous as horsemen as well as shepherds. The Navajo family is matrilineal. The woman owns the sheep and the hogan, and the children belong to her clan. With her wool she weaves beautiful blankets which bring the family a good income from the traders (the design on the album cover is from an old chief's blanket). The men make the splendid silver work which has brought fame to the tribe.

Whenever Navajos meet to work or worship or play, they sing, hour after hour, night after night often. They sing riding songs, running songs, love songs and songs learned from other tribes. They practice the sacred chants, always being careful to keep them in their proper season.

Navajo ceremonial life is very elaborate. Most ceremonies are curing "sings," conducted by the medicine men. Probably all Indian music was originally in the field of the medicine men, that is, the priests and physicians, or of those who had acquired magical powers through a dream or a vision (as among the Plains Indians). Through singing the medicine man put forth his "spirit power" for the benefit of the tribe or an individual. It is still true among the Navajos that a great number of the songs are the chants of the medicine men.

Among the Navajos there are thousands and thousands of ritualistic songs. They follow a few definite patterns, perhaps forty patterns in all. The curing songs are extremely numerous, with very elaborate song texts. The medicine man is the chief singer and sometimes the only one. The entire success of the curing ceremony depends on the accuracy of the medicine man, who is commonly called "the singer" or "the chanter."

There are many special rituals; the Night Chant, the Mountain Chant, the Blessing Chant, and so on. In a nine day ritual hundreds of different songs are sung, and they must follow each other in definite order. A single mistake in the order of songs, or even in the order of the nonsense syllables which make up the entire texts of certain groups of songs, will ruin the cure. Some of the medicine men know several ceremonies, some know one ceremony only, but that one may have four or five hundred songs in addition to all the sand paintings, prayers, dance steps and other ritual details which must be remembered. To become a good medicine man requires first of all a good singing voice, also a remarkable memory, a certain spiritual quality, and a long, strenuous training. The apprentice may have to study twenty years before he is trusted to lead a big nine day "sing."
These "sings" play a remarkably important role in the social life of the community by bringing together great numbers of Navajos from their large and sparsely populated reservation. The astonishing unity throughout the whole tribe is largely due to the practice of the old medicine men who travel from sing to sing holding the tribe together in the ancient faith and ancient traditions.

The songs which the medicine man sings alone or with his assistant are chanted and seem nearer speech than music. Yet they have definite musical form, beginning with an introduction, then the stanza giving the ritualistic text, and ending with a coda (like the introduction). The Navajo language has two distinct tones, and in certain melodies the rise and fall of the melody is related to the rise and fall of the words of the song-text. In these chants the musical melody does not depend on the speech melody, for the text has to fit into the chant pattern.

A well-known curing ceremony and social dance which takes place frequently in the summer time is the so-called "Squaw Dance." This three day ceremony was formerly a war-dance, the disease now being the enemy to be defeated.

"Squaw Dance" is the name the white man has given this dance because it is the only one in which couples dance. The girl approaches the man, grasps him firmly by the arm or the belt, and pulls him into the circle of dancers. He must dance with her until he pays, and pays well. The payment used to be jewelry, horses or even a white child brought from the wars. Now it is usually money that the young lady prefers.

One of the many Squaw dances which I attended stands out in my mind above all others. It was held in the beautiful forest near the Lukachukai Mountains in the northern part of the Reservation. Hundreds of Navajos had come from miles around to sing, to dance, to gossip with their friends and relations. Inside a great circle of covered wagons and tethered horses was a circle of many little camp-fires where whole families, wrapped in their blankets, slept or ate or sat quietly talking. In the center of this circle was a great bonfire where huge burning trees were throwing out heat and light for the circle of dancing men and girls. Giant trees towered into the sky, silhouetted against the moon. The dancing continued throughout the night. From time to time we wandered back to our spruce shelter to revive
ourselves by the family fires with chunks of boiled mutton and cups of steaming coffee.

The music was furnished by a large group of male singers, accompanied by a small drum. Innumerable songs were sung, each one lasting perhaps only a minute or two. One by one, the singers led out with a new tune, and almost immediately everyone in the chorus had joined as one great voice. The lusty singing continued until the cold gray light of morning.

The group songs of the Squaw Dance illustrate not only a Navajo tribal style but indicate that within the tribe, even within a single ceremony, there are many different types of songs. For the Squaw Dance, aside from the medicine songs which are sung over the patient inside the hogan that has been especially built for the ceremony, there are group songs: "serenade" songs sung outside the patient’s hogan and the ikash or “away” songs which are sung without dancing, the tchotche and the nejiotache which accompany the dancing, and so on. Even among these special groups of songs, the Navajos recognize two types, an old (which they feel is slower) and a new (faster) type. Record 91 A is nejiotache, old type. The sitters, now here, now there, can be heard introducing their special melodies. . . .

**Record 91 B. Night Chant, Rattles**

The Night Chant (called Yebitchai after the principal figure, the maternal grandfather of the gods) is perhaps the most sacred ceremony of all the Navajo chants for in it the gods and goddesses appear in masks (made of sacred buckskin) and assist in the ritual. The nine days of the “sing” are filled with the elaborate detail of preparing ceremonial properties, making sand-paintings, and chanting prayers over the patient.

On the fifth day the initiation of the children may take place. They are lightly whipped by masked gods carrying yucca whips. Then the gods remove their masks, and the children recognize them as their neighbors and relatives. On the eighth day initiation for the higher degrees (also whipping with yucca whips) may be held. No one is permitted to impersonate the gods until he has been through the initiation four times.

The last day is spent preparing for the public dance. The patient’s family is entertaining the crowd, but friends always help. The purification and the sand-paintings are now completed. When night comes, Yebitchai appears and dances with four masked gods. All night long a similar dance is performed by four sets of gods—the original number was four, but nowadays there may be more—each set with eight dancers, their bodies painted white, wearing kilts, masks and coyote skins, and carrying spruce boughs. There is a clown with each set who imitates all their actions. The dancing and the costumes are very like those of the Pueblo kachinas.

After the initial eerie calls of the god, “Hu-tu-tu-tu,” the dancers shake their rattles with a sweeping motion from the ground to their heads, then whirl to the opposite direction and repeat the rattling. To the accompaniment of the rattles the gods begin to dance, stamping the ground vigorously with their right feet and singing a wild, rhythmic chant. The Yebitchai chant is to many people the most haunting of all Indian music. The high falsetto of the god’s singing is unforgettable.

“Ho-ho-ho-bo, he-he-he-he,” syllables with no meaning are sung hour after hour with insistent hypnotic power. Dance teams who have been practising days for this occasion compete with each other until dawn. At sunrise the melodious “Bluebird Song” is sung by a group of unmasked singers, and this ends the ceremony.

**RIO GRANDE PUEBLOS—Taos, New Mexico**

**Record 92 A. Horse Song, Drum**

The great plateau that stretches across northern Arizona and New Mexico was the site of the ancient pueblos, whose ruins we now admire in Chaco Canyon, and other sites. As the danger from the war-like nomads increased, the inhabitants of the pueblos moved east. Now most of them, except the Hopi in Arizona and the Zuni in western New Mexico, are living along the Rio Grande River in eastern New Mexico.

At the present time there is a confused mixture of Spanish and Indian traits in the life of the Pueblo people. Their ritual organization was well and efficiently planned. The ceremonial
life of each pueblo is headed by a priest whose duty is to fast and pray for the whole community. Next to him is a war-priest who is head of the warriors' group who have acquired supernatural power by taking scalps. He controls the morals of the community and polices the ceremonies. The town crier announces the ceremonies, communal work and communal hunts. All other ceremonial duties are taken care of by societies and priesthoods, which perform ceremonies to bring rain, to heal illness and to rid the town of witches. The eastern pueblos also have kachinas, ancestor spirits who visit the pueblos by proxy and dance, bringing rain. But unlike the Hopi, due to long Spanish oppression, they will not permit the white people to see the masked dances. Both summer and winter kachina dances are performed in the kiva.

Taos, at the foot of the sacred Pueblo Peak, is perhaps the most famous of the Rio Grande pueblos. Its two large, honeycomb-like houses, terraced back from the sides, are splendid examples of the pyramidal type of house built for defense as well as for communal living. Facing each other across a beautiful little stream these houses, rising to four or five stories, are no doubt the most photographed pueblo dwellings in New Mexico. All around Taos are cultivated fields. The ceremonial life centers around the kivas, which are completely underground as in the Hopi villages. The entrances are flush with the ground but boldly announced by the tall ladder poles so that we would not make the mistake of going too near.

The Taos Pueblos used to make expeditions to the Plains to hunt buffalo. These trips could be made safely only in large parties and with the greatest care against attacks from the Plains Indians. The communal hunting of antelope, deer and elk has been discontinued but rabbit hunts still go on. The deer and buffalo hunts furnished food and clothing in the early days. Many traits from the Plains may be seen in the Taos group; for example, the men wear their hair in braids wrapped with fur or flannel, as do the Plains Indians.

RIO GRANDE PUEBLOS—San Ildefonso, New Mexico

Record 92 B. Corn Dance, Comanche Song, Drum

Both Taos and San Ildefonso belong to the Tanoan language group. In San Ildefonso the common prehistoric arrangement of dwellings around an enclosed court from which the upper stories recede is still found. During the wars with the Spanish in the late 17th century the inhabitants of San Ildefonso, now peaceful people famous as potters, showed themselves great warriors. In the end the Indians were subjugated; they accepted nominally the Christian faith, but have always continued their native religious practices. Now they live a peaceful life and have become famous for their beautiful black pottery.

The Corn Dance

(1) The Corn Dance is an ancient and very beautiful Pueblo dance. Among Rio Grande Pueblos the dances are allotted to certain seasons and the Corn Dance is the outstanding Summer Dance. It is a prayer for growth and rain, given in most pueblos on the day of the saint for whom the Spaniards named the village. If the saint's day comes in the fall as it does in Jemez, this dance is given when the harvest is brought in.

For most dances nowadays the day of the public performance begins with a Catholic cere-
mony. There is apparently no connection between the mass for the saint and the ancient ceremony which begins with the Koshare, or Clowns, rushing out of the kiva, their painted bodies, costumes of corn-husks and rabbit skins reminding the onlooker that they are spirits of the dead. All day they perform interesting bits of burlesque from time to time. The dancers, men and women, enter from the kivas in brilliant costumes, shells rattling, bells sounding, the leader carrying a pole topped with yellow feathers, a symbol of the sun inviting the rain to fall. A large chorus of chanters, marking time with hands and feet, hour after hour, calls on the gods for clouds and rain with singing and drumming.

(2) The Comanche Song, by the San Ildefonso singers, may represent a large group of songs which have been borrowed from the Comanche tribe. They are sung with great gusto by practically all Pueblos, illustrating the habit of borrowing songs from tribe to tribe. This song may have belonged to the Comanche tribe or it may be a part of the San Ildefonso Comanche war dance, formerly used to arouse the tribe to defy invaders.

RIO GRANDE PUEBLOS—Santa Ana, New Mexico

RECORD 93 A. Drum Dance, Midnight Dance, Bells, Drum

The modern pueblos have many legends connecting them with the inhabitants of the ancient cliff dwellings and the great communal villages like those on Mesa Verde, which is claimed by the Hopi as their source. The Santa Ana Pueblos, who belong to the Keres language family, believe that Rio de los Frijoles was their ancestral home. The medicine men make ceremonial pilgrimages to the ancient sites. The present ceremonial observances are linked with the past. Each pueblo has a society of fun-makers, or clowns, who represent powerful beings of supernatural origin. Among the Keres the clowns use their jokes to correct villains by holding them up to the ridicule of their town-fellows, a very effective moral agent in the community, like the songs of satire among African natives. Here instead of singing they often perform in pantomime, the beginnings of an indigenous theatre movement.

The Drum Dance and the Midnight Dance Songs of the Santa Ana further illustrate the outstanding characteristics of Pueblo singing.

MOHAVE—Parker, Arizona

RECORD 93 B. Bird Song, Ailisha Chant, Rattle

The Mohave belong to the Yuman-speaking people who live in western Arizona, and the lower Colorado River Valley. They are closely related to some of the tribes of northern Mexico. They have well-defined tribal lines, live in settled villages, and practice agriculture, growing corn, beans, pumpkins and melons. Their adobe homes have cottonwood supports, roofed with thatch.

The Yuman musical style is very distinct from that of the Pueblo, Navajo or Apache. Mohave songs are sung in long cycles, sometimes more than a hundred in a cycle, which require a whole night to perform, with special songs for each part of the night. Each series is a definite unit with a distinctive style. They are learned by "helping" an old man sing his songs all night for several nights.

The songs are often used with the legends, sometimes embodying a part of the narrative. It is very important that the correct order of songs and words be kept. Some are used only by the shaman, or priest, and some for dancing. Any song cycle can be used for the cremation ceremony.

The songs are divided into sections, each having specific rhythmical characteristics. The tempo of the voice and percussion accompaniment (drum or rattle) are often synchronized, which is not always true in Indian music. The use of rests is a distinct characteristic of the Yuman style. It is not just a rest for breathing, as the note before the rest ends the phrase in a quite definite manner. Another typical trait is the skipping of the melody to a higher register for a brief stretch, and back again to the main phrase. This "rise" may repeat or imitate the main motive or introduce new material. The Mohave accompany their songs with rattles, basket drum, pounding of feet, or nasal grunting. They also have flutes, whistles, bullroarers and notched sticks.

(1) The Bird Songs are well loved by the Mohave. They are used for the big annual ceremony on the Fourth of July. The songs are
accompanied by a rattle and end with a sort of staccato ejaculation, "ha, ha, ha," etc. Many song series end with special devices. The Mohave are said to have learned the Bird Songs originally from the Yuma though now their songs are different. These songs are simpler in melody and rhythm than most of the other songs of the tribe. The typical staccato ending is distinctly heard in Record 93 B.

(2) The Aisha Chant is used for the social dance.

PAPAGO — Selia, Arizona

Record 94 A. Medicine Song, Girls' Coming of Age Song, Rattle

The Pima and Papago of southern Arizona and northern Mexico belong to the same group in culture and language. They regard themselves as one people. They are the most southern group of this southwestern area and in many respects seem closer to the tribes of Mexico than to the more northern tribes we have been dealing with. These Village Dwellers have evolved a peaceful agricultural life in their desert country. They had summer villages and winter villages, depending on the rain supply, with a much simpler organization than the Pueblo villages.

In earlier days the chief village official, an old man called "Keeper of the Smoke," assembled the men of the village every evening to consider communal affairs such as war, food-gathering expeditions, the cleaning of irrigation ditches in their gardens, and so on.

The myths begin with the creation of the world, made from the void by Earth Magician. The union of Earth and Sky produced a second deity. They were assisted by Coyote, Yellow Buzzard, Spiders, Turtle, Singing Birds and the Greasewood. The Pima and Papago address their prayers to animal supernatural beings, whom they frequently contact in dreams. Any boy might be visited in a dream and taught a song which would give him power. A man who never dreamed could not expect much success. The medicine men have power to bring rain, foretell the results of war and races, and especially cure the sick. In curing he sings all night beside the patient, accompanying the song on a gourd rattle, brushing the patient with eagle plumes from time to time. The prominence given to songs in ceremonial fits, is interesting. There are song cycles for almost every occasion. On the Pima reservations the ancient practices and songs are remembered only by a few old men and women. In the remote parts of the Papago reservation they can still be found in use.

Papago-Piman music is much more melodious than most Indian music. The attack instead of forceful is gentle. Instead of pulsations on every tone, accents are rare and tones are repeated or held. Many old songs trail off at the end with "m-m-m." There are no shouts at the beginning or end of the song; and calls are rare. The tones are fixed rather than vague. The melodies are varied, and the melodic movement is generally downward. There are often two definite tonal sections. The range is limited. Instead of sharp contrasts in the rhythm there is an even flow of short rhythmic figures. The songs usually have meaningful words, rarely nonsense syllables. The instruments used are gourds, rattles, notched sticks and a basket drum, beaten or scraped. The Papago are said to have the flute, although I have not seen it played.

(1) The Medicine Song (Record 94 A) tells of the Fly who got an eagle feather and put it on its head. Then he went into the West, returning with a beautiful stone (a diamond) which he invites the people to see. This is part of a long cycle of songs.

(2) The Girls' Coming of Age Song recorded here is the first song of an important ceremony during which the medicine man sings all night for four nights, always singing different songs. This is the Coyote Song. It describes the sun setting in the West, saying that the mountains in the West against the sun look like the leaves of an oak tree when they have turned red.

The Papago have a special manner of playing the rattle which produces a continuous, pulsating accompaniment.

PIMA — Gila Crossing, Arizona

Record 94 B. Social Dance, Drum

On the Pima reservations only the older men sing the old songs at present. These songs which formerly had great power are now used for the Social Dance, a circle dance which is the last remnant of tribal social gatherings, in-
herited from the ceremonial rites. In this cycle of songs the composer tells of his experiences (in his dream) when he went to war and came back exhausted. Maidens came to greet him and fanned him with burnt feathers. This particular song of the cycle describes a trip into the sky to help the maidens.

APACHE—San Carlos, Arizona
Record 95 A. Horse Dance, Drum

The Apache, like their Navajo brothers, speak Athapascan and probably migrated from Western Canada about the same time. They have always been hunters, living on the wild things which the country offered. Always fierce warriors, they were feared by the village and pueblo dwellers who called them “enemy.” The name “Apache” is a Zuni word for enemy. The strategy, endurance and fierce spirit of the Apache made them hard to conquer. But after forty years of living on the war-path, they finally had to yield to the superior numbers and strength of the American soldiers. In 1887 all the bands were captured and put on reservations.

Now they live chiefly on four reservations, the Jicarilla and Mescalero in New Mexico, and the White River and San Carlos Apache in the White Mountains of Arizona, about seven thousand five hundred altogether.

The Apaches got horses very early, not through gifts from the missionaries, like their more peaceful neighbors, but by raiding the mission stations and by waylaying small parties of whites or Indians and driving off their horses. Thus they could retreat and live at a safe distance from their enemies. Those in the East near the Plains Indians lived in the tepees of the Plains; those away from the Plains lived in wickiups of arched boughs covered with grass.

This kind of wandering life made any strong tribal unity impossible... There were no societies, no kivas, no kachinas. They had large geographical groups gathered around a locality, and these were divided into smaller “bands.”

These restless, nomadic people have farmed only to a limited extent but they are quite successful at herding sheep, goats and cattle. The Jicarilla are the most successful shepherds, with about sixty sheep per person.

The nomadic life of the Apache has prevented fixed dates for ceremonies, and there is no trace of the elaborate ceremonial life such as is found among the sedentary Pueblo people. There are no great communal rituals as among the Pueblos held for the good of the whole community. Probably many of their ceremonies have been completely lost.

The Apache legends are very similar to those of the Navajo. They also have medicine men; in fact it is said that “every man has a little medicine” which he will use only when paid for it. They have medicine “sings” and much magic.

The horse has been very important in the culture since its introduction to America by the Spaniards. However, legend associates the horse with the “first” people. The Horse Dance Song is used by the medicine men over a very sick man. Here again the magic number four appears, for there are four horses in a circle for the dance. The song tells of the horse that was used by the “first” people.

APACHE—Mescalero, New Mexico
Record 95 B. Crown Dance, Drum

At the present time, the Apache have combined all their ceremonial observances into one big annual festival around the Fourth of July. The Government encouraged this plan to prevent them from being called away to various ceremonies during the growing season and neglecting their farms. This four-day ceremony is primarily for the blessing of the young girls who have reached maturity during the year.

Even though the whole community participates, this ceremony is not communal. A medicine man is hired for each girl by the family. He is well paid and does not work for the community, but for the girl. A man and wife are found to act as sponsors for each girl during the ceremony and throughout her life. The woman chosen must be industrious and virtuous. For four days the girl is “sacred.” She wears the ceremonial costume of buckskin, and dances from time to time. The medicine man sings certain prescribed songs.

On the fourth night there is a great public ceremony which seems to be a combination of several old Apache ceremonies. Spruce trees are set up at the four points of the compass to typify plenty, for in the old days they found
plentiful game in the spruce forests. In the west a skeleton wickup is erected with four poles—pine, walnut, cedar and oak, which represent the trees from which the little girl will gather fruit when she is mature. At sunset the medicine men begin to sing and the girls dance until midnight. At midnight or somewhat before, the spectacular crown dancers appear, wearing towering crowns, their faces hidden by masks of black buckskin. Their bodies are blackened with spots, stripes and zigzag streaks of red, yellow and white. Long, fringed buckskin kilts and high boots complete the costume. The great superstructure or crown towering about two feet above the dancer indicates the personality of the Spirit. The crowns are yellow, and beautifully decorated with symbols of rain, clouds, thunder and lightning. The dancers carry yucca swords decorated with the lightning symbol. There is a set of four crowned dancers and a clown, dressed in loin cloth and white mask, for each girl. The dancers are called gahe (spirits) and do not talk but give high cries like the weird call of the hoot owl, sacred to the Apaches. They dance with a queer straddling sort of step, with knees bent, and swords held outward from flexed elbows like wooden figures. It is a very angular dance with a fierce wildness about it.

The musicians accompany their song on a huge drum similar to that of the Plains Indians. In Record 95 B the eerie calls of the "gahe" can be heard above the singers.

**OTHER RECORDS BY LAURA C. BOULTON**

**FW8801 SONGS AND DANCES OF TURKEY.** Recorded in Turkey by Laura Boulton. Released in cooperation with the Turkish Information Office, N.Y. Includes dances, love songs, caravan songs, shepherd's songs, classic and band music. Instruments include: clarinet, violin, flute, drum, cymbals, tambourine, gurul, daf. Solos, choruses and orchestras. Text.
1:12" 33 1/3 rpm longplay record

**FE4434 FOLK MUSIC OF YUGOSLAVIA.** Recorded by Laura Boulton in the Yugoslavian regions of Croatia, Serbia, Macedonia, Bosnia-Hercegovina, Slovenia and Montenegro. Includes are choruses, instrumental groups, dances, epic ballads, ancient ritual songs, with flutes, bagpipes, duduk, gusla, kaval, clarinets, drums, etc. Notes by Laura Boulton and Mi. S. Filipovic.
1:12" 33 1/3 rpm longplay record

**FE4444 ESKIMO MUSIC OF ALASKA and the HUDSON BAY.** Johnnie Bull Song, Before We Came to This Religion, Girls' Game, Children's Game, Bird imitations, Animal Stories, Hunting Song, Dance Songs, Story Songs. Record and notes by Laura Bouliton.
1:12" 33 1/3 rpm longplay record

**FW8805 SONGS and DANCES OF YUGOSLAVIA.** Recorded by Laura Boulton in 1951-2 in Yugoslavia. Includes popular traditional songs and dances from Bosnia, Hercegovina, Serbia, Macedonia, Croatia, Montenegro, Slovenia. Woodwind songs, vocal and instr. kolo for dancing, festival songs, choruses & traditional music. Instrumental acc. A wide variety of selections. Notes include text translations.
1:10" 33 1/3 rpm longplay record

**FW8807 SONGS and DANCES of SWITZERLAND.** Recorded in six Cantons by Laura Boulton in 1950. Romanian, French and German. Folk dances, village orchestras, yodeling, choruses. Hackbrett, Alpine Horn, Bell Tree. Complete song text in English.
1:10" 33 1/3 rpm longplay record

**FW8828 UKRAINIAN CHRISTMAS SONGS.** Recorded by Laura Boulton in Canada. Text in Ukrainian and English.
1:10" 33 1/3 rpm longplay record

**FW8836 CHRISTMAS SONGS of SPAIN.** Recorded in Spain by Laura Boulton. Includes: Venid Paskoritos, Esta Noche, A Belen, A La Puerta Hay Un Nino, La Virgin Llamaba, etc. Spanish and English texts.
1:10" 33 1/3 rpm longplay record

**FW8845 CHRISTMAS SONGS of PORTUGAL.** Recorded in Portugal by Laura Boulton. Includes: Quem Diremos Na Noite, Encontrei A Maria, Tres Reis, Viemos Do Mando, A Senhora Da Paz, etc. Portuguese and English texts.
1:10" 33 1/3 rpm longplay record