



Native American Traditions



MUSIC OF NEW MEXICO

Native American Traditions

Traditional and contemporary music by Pueblo, Navajo, and Apache musicians from New Mexico, produced by the Department of Public Programs, National Museum of American History, Smithsonian Institution, and the Smithsonian Office of Telecommunications.

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| 1. Zuni Pueblo Rainbow Dance Song 6:06 | 12. The Handshake 3:37 |
| Fernando Cellicion, Alton Nastacio, Florentine Johnson, <i>singers</i> | A. Paul Ortega, <i>singer, guitar</i> |
| 2. Picuris Pueblo Captive Dance Song 3:34 | 13. Moccasin Game Song 3:47 |
| Bernard Duran, <i>singer</i> | A. Paul Ortega, <i>singer, guitar</i> |
| 3. Picuris Pueblo Two-Step Dance Song 4:41 | 14. The Traveling Song 1:34 |
| Bernard Duran, <i>singer</i> | A. Paul Ortega, <i>singer, guitar</i> |
| 4. San Juan Pueblo Cloud Dance Song 13:19 | 15. Tsídii-Bird 1:20 |
| Peter Garcia, Sr., Jerry Garcia, Cipriano Garcia, <i>singers</i> | Geraldine Barney, <i>flute</i> |
| 5. Navajo Two-Step Dance Song 1:22 | 16. Welcome Home 4:31 |
| Carl Tsosie, <i>singer</i> | Sharon Burch, <i>singer, guitar, harmonica</i> |
| 6. Navajo Two-Step Dance Song 1:13 | 17. Taos Pueblo Courting Song 1:45 |
| Carl Tsosie, <i>singer</i> | John Rainer, Jr., <i>flute</i> |
| 7. Taos Pueblo Round Dance Song 2:17 | 18. Taos Pueblo Round Dance Song 3:07 |
| Ruben Romero, Ernest Martinez, Juan O. Lujan, <i>singers</i> | John Rainer, Jr., with Lillian, Verenda, Howard, and John Rainer, Sr., and P. J. McAfee |
| 8. Taos Pueblo Round Dance Song 2:37 | 19. Glitter Nights 5:48 |
| Ruben Romero, Ernest Martinez, Juan O. Lujan, <i>singers</i> | Geraldine Barney, <i>singer, guitar</i> |
| 9. New Navajo Two-Step Dance Song: Enjoy our lives together forever 2:10 | |
| Turtle Mountain Singers: Jimmie Castillo, <i>lead singer</i> ; John B. Dennison, Samuel Harrison | |
| 10. New Navajo Skip Dance Song: It's your fault that you're looking for your horses all night 1:49 | |
| Turtle Mountain Singers | |
| 11. Zuni Courting Flute Song 1:53 | |
| Fernando Cellicion, <i>flute</i> | |

Total time: 67:36

Tracks 4 and 15: Jack Loeffler, engineer.

Tracks 17 and 18: Peggy McAfee, engineer; mixed by Guy Randall; reproduced by permission of John Rainer, Jr.

All other tracks: John Tyler, engineer.

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Native American Music of New Mexico

Edward Wapp Wahpeconiah (Comanche and Sac-Fox)

INTRODUCTION

This recording presents only a small portion of the extant repertoire of the Native American tribes living in New Mexico. However, the recording demonstrates that Native American music is varied, dynamic, and a vital part of daily life. While traditional music is being preserved, new songs are added each year. Native musicians are also crossing cultural boundaries to create a syncretic type of music, combining their own traditions and Western musical sounds and forms.

The music heard on this recording consists of genres that can be shared and communally enjoyed among Native Americans and with those from other cultures. While some of the songs heard on this recording are used in tribal ceremonies (Zuni Pueblo Rainbow Dance

Song, San Juan Pueblo Cloud Dance Song), all were recorded in a non-ceremonial setting.

New Mexico, situated in the southwestern part of the United States, is often referred to as "The Land of Enchantment" because of its magnificent landscapes and diverse peoples. Every year, thousands of tourists, sports-lovers, artists, writers, and scholars visit the state for its abundant offerings: Native American communities, centuries-old Spanish missions, parks, museums, historic sites, and festivals. Three cultures, Native American, Hispanic, and Euro-American, helped to shape the state's distinctive heritage. And three diverse tribal groups—Pueblo, Navajo, and Apache—comprise the Native American population.

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The Puebloans are thought to be descendants of the Anasazi and Mogollon peoples who arrived in the area thousands of years ago. They have lived for centuries in separate, permanent villages located along the Rio Grande River and in the western part of the state. There are five Pueblo languages: Tiwa, Tewa, Towa, Zuni, and Keres. The Pueblo agricultural system is interrelated with aspects of their culture.

The once nomadic Navajo and Apache now live on reservations in New Mexico. Through archaeological evidence, scholars believe that the Apache arrived in the territory about A.D. 825 and the Navajo came about 1025. The Navajo are the largest Indian tribe in the United States. They also live on the largest reservation, which occupies parts of New Mexico, Arizona, Utah, and Colorado. The two Apache groups are the Jicarilla, whose reservation is located in northwestern New Mexico, and the Mescalero, living in the southeastern part of the state. The Navajo and the Apache speak dialects of

the Athapaskan language. Through the years, they have developed tribal economies based on natural resources and raising livestock.

PUEBLO MUSIC

Music plays an important role within Pueblo ceremonies. Interrelationships can be found in regard to its purpose, context, musical accompaniment, musical instruments, costumes, text, and dance gestures and choreography. The music of the Pueblos, like most Native American music, is dominated by men. They form the nucleus of musicians who are the singers and composers of tribal music. Pueblo music is based on oral tradition and functions to accompany social occasions and religious rituals. Within a performance context, music is performed by a well-rehearsed chorus of male singers or by dancers who sing the accompanying dance song.

Pueblo songs are monophonic, beginning with low-pitched introductory phrases that leap to a higher pitch. Melodic contours are descending, with



Jerry, Cipriano, and Peter Garcia, Sr., at San Juan Pueblo.



Alton Nastacio, Fernando Cellicion, and Florentine Johnson at Zuni Pueblo.

undulating and repeated melodic phrases. Songs are accompanied by a variety of percussion instruments, mainly drum and gourd rattles. Bells, turtle shell leg rattles, and other rattles made of small Pacific Ocean sea shells are worn by dancers, adding to the fabric of musical sound. Accompaniments follow the pulse of songs in duple (two-syllable) metric patterns and are often found in parts. Puebloan singing style is marked by a low vocal range, pulsations, accents, and a tense vocal quality.

The Pueblo repertoire consists of traditional songs that have been maintained through generations of tribal musicians and new songs that are composed annu-

ally for ceremonial and social occasions. The song texts use both the native language and meaningless syllables, known as vocables ("hey, ho"). Native language texts are long poetic prayers for the well-being of the world that recognize duality in the universe. For example, if a poetic

phrase refers to a male, a repeated phrase would refer to a female. This aspect accounts for paired phrases and repetition in song forms. Text and musical form reflect other aspects of Puebloan arts: correct order, repetition, and duality.

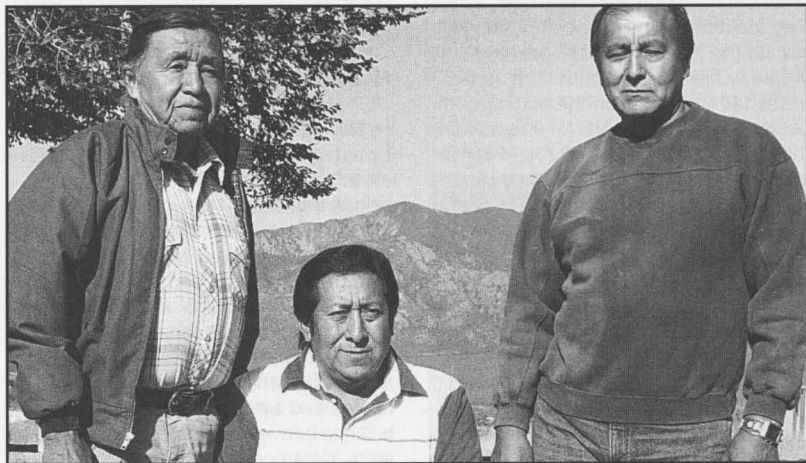
TAOS PUEBLO ROUND DANCE SONG

(Tracks 7-8, 18)

Taos Pueblo is the most northern of the Rio Grande Pueblos. Its music traditions reflect the eastern Pueblo musical style and influences from the Plains musical style. Through early contact with the Southern Plains Kiowa and Comanche—who frequently traveled to the New

Mexico area on raids and, later, for trading—aspects of the Plains musical style were assimilated into the Taos musical system.

The round dance song is now considered a traditional Taos musical form. The form contains variable and fixed musical characteristics, shared by other Plains genres. It is composed of a variable number of long and short phrases and an



Juan O. Lujan, Ruben Romero, and Ernest Martinez at Taos Pueblo.

ending melodic formula that characterizes and identifies it. The melodic formula is either the last phrase of the song, or is found within it.

Round dance songs are sung by a chorus of men who are sometimes joined by women. For a complete rendition of a song, the opening phrase is sung solo by a song leader. The phrase is immediately repeated by the chorus, singing in unison. After the song's phrases have been sung, they are repeated. Some compositions require the repetition of the opening phrase, while others do not. This aspect of the form depends on the original composition of the song. After the repetition, the song is started again. A round dance song is sung as many as four times, accompanied by a large double-headed drum. The repeated rhythmic pattern is characterized by a long accented beat, followed by a short accented one.

Taos Pueblo is recognized as a center for the composition of new round dance songs. The texts are mainly composed of vocables or a combination of vocables and the Taos language (Tiwa) or English. A meaningful text may be humorous or reflect aspects of love. Songs are disseminated through commercial recordings and

through participation at intertribal gatherings. The round dance is a social dance and is performed at weddings, pueblo feast days and at other social occasions. It is not unusual for friends to gather and sing the songs for personal entertainment. Because of their secular function, they have recently been transcribed for Native American flute and have been arranged in a more Western style.

NAVAJO MUSIC

In Navajo culture music and religion are intertwined. Navajo thought recognizes art as a means of relating to spiritual beings that exist in the natural and supernatural worlds. The Navajos retell myths in song and poetry to affect the weather, cure the sick, and in general to influence the forces of the universe. Traditional music is derived from about thirty different ceremonies that reenact the Navajo myths of creation. The stories are interrelated and are performed to maintain a balance between individuals and the universe. Ceremonies, containing thousands of lines of poetic verse and often lasting

several days, are performed to cure specific illnesses.

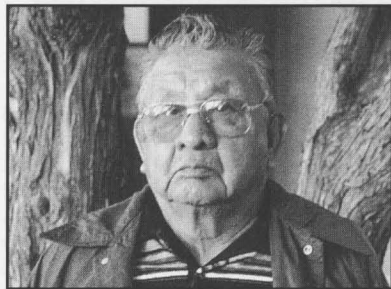
The Navajo song repertoire consists of many myth-based ritual songs, humorous songs, children's songs, game songs, and social and religious dance songs. While songs are performed mainly by men, who sing with a high-pitched nasal vocal quality, there are also many women's songs. Musical forms usually follow a chorus-verse-chorus alternation. The accompaniment is played on a clay water drum and follows the pulse of songs. Melodies are angular and, like most Native American music, have descending melodic contours. Paired phrases are common, as are formulaic phrases for specific song types.

New music for the popular traditional song types, mainly social dance songs, is added to the repertoire each year. Originally song texts were composed of vocables, but after World War II meaningful texts in Navajo were added to the dance songs. Today, English is sometimes used in popular traditional songs. Some new songs also exhibit borrowings from the Apache, who use a more bouncy, rhythmic style.

NAVAJO TWO-STEP AND SKIP DANCE SONGS

(Tracks 5-6, 9-10)

The Navajo have many ceremonies that reenact aspects of their mythology. One ceremonial, the Enemy Way, is performed during the summer months. Its purpose is to cure a Navajo who is bothered by the memory of a deceased non-Navajo. The Enemy Way consists of many ritualistic practices, accompanied by songs and public social dances. Such dances function as entertainment and as a means for unmarried men and women to meet and socialize. Two of the most popular public dances, or squaw dances, are the



Singer Carl Tsosie.

two-step and skip dances. Both couple dances have a great number of songs that accompany them.

The songs for the two-step and skip dances share similar musical characteristics. Different formulaic phrases identify the genres and are found at the beginning or as endings of songs. Individual songs will sometimes contain a variable number of phrases that are grouped in pairs. Formulas may be used to connect pairs of phrases of the skip dance song. Two-step songs are more flowing than the rhythmic skip dance songs.

The two-step song is accompanied by a single beat that follows the pulse of the song, whereas a double beat is used for the skip dance. A small water drum is used to accompany both dance songs. The drum is made from a clay vessel with an open end. Water is placed inside the vessel, and the end of the vessel is covered with a thin tanned deerskin or goat skin. The drummer has only to turn the drum upside down to wet the skin. A thin, tight, wet skin produces a high pitched sound.

Vocables formed the texts of older two-step and skip dance songs. More recently, songs with Navajo and English

texts have become more common. In songs where a meaningful text is found, several phrases contain a vocable text interspersed with a meaningful text. The texts often are humorous, or mention aspects of male-female relationships.

New songs are composed every year, and are presented as part of the public dances. Prior to an Enemy Way ceremony, composers will collect friends and relatives to teach them the new songs. During three nights of public dancing, the songs are performed. These songs are regarded as popular traditional music. Songs of this category either become favorites or they are soon discarded.

APACHE MUSIC

Apache culture is based on a complex mythology that is manifested within the tribe's musical, social, and religious systems. Apache music includes religious music that accompanies rituals, social dance songs, game songs, protective songs, and songs to honor outstanding achievements or warriors. The music is mainly vocal, with rhythm maintained by

a water drum. The vocal style is nasal and moves to a falsetto quality on high pitches.

Songs are composed of an old Athapaskan musical form that alternates a chorus of vocables with Apache language verse. Verses in ceremonial songs tend to be individual prayers, delivered in a half singing-half spoken manner. Song texts of ritual songs, such as the girls' puberty rite, are long and complex. They recognize the creation of all living things in the universe. The melodies of Apache songs are somewhat angular and move with a descending contour.

NATIVE AMERICAN FLUTE

(Tracks 11, 15, 17-18)

The Native American flute tradition has undergone many changes since its near-demise during the late 19th century and its ever-growing revival since the early 1970s. Once played primarily by young men from Plains tribes to serenade a prospective bride, the tradition waned amid social changes that occurred after extensive contact with Euro-American culture. The revival of the instrument



Flutist Fernando Cellicion at the National Museum of American History.

brought contextual, musical, and functional changes in the tradition. Instead of amorous renditions of vocal love songs, flute players became popular entertainers at ethnic music festivals, intertribal powwows, and other Native American gatherings. Flute music was new to many Native Americans since the instrument was rarely heard after the turn of the century. Many

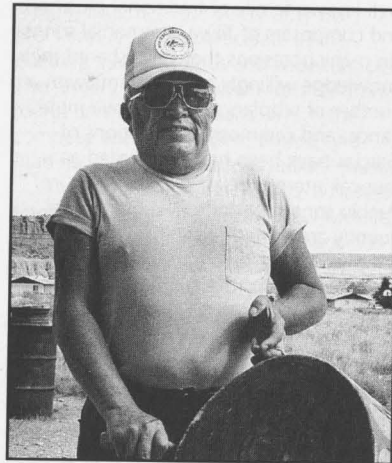
Native American men found artistic expression, economic opportunities, and recognition through flute playing. With strong consumer demand, recording companies specializing in Native American music began to produce and distribute recordings of flute music. Today, men and women from tribes throughout North America play and compose for the flute.

Traditional flute repertoire was composed of transcriptions of vocal love songs. Flute melodies were either unchanged versions of the vocal song, or the melody was sketched out according to the capability of the instrument. Melodies were ornamented simply, and, when repeated, altered by rhythmic and melodic changes. Modern flute repertoire has expanded and includes the use of other vocal genres and purely instrumental melodies that are inspired from emotional states or aspects of the environment. Within the past few years, musicians have combined the flute with orchestral and synthetic sound.

THE PERFORMERS

Several categories of musicians have contributed to the continuity, preservation, and change of Native American music. Their roles within the context of native culture are very important, highly regarded, and carry a responsibility and status that is shared by artisans and religious leaders. Tribes have a large body of songs that can be performed by members of the community. Within the community, some individuals have an interest and talent that allows them to excel in the performance and composition of communal tribal music. A musician may specialize in a certain genre, or be proficient in all genres. It is not uncommon for families to produce generations of fine musicians who are known carriers of the music tradition or are outstanding composers of secular-ceremonial songs and traditional popular music.

Within a tribal group, there are ceremonial songs that can be performed only by specialists. At an early age, young boys are identified as having special qualities for the role of ceremonial leaders. They are placed with a tribal elder who instructs them in ritual practice, which



Bernard Duran at Mesita, Laguna Pueblo.

includes the repertoire of ceremonial songs. After many years of study, the apprentices take on the role of ceremonial leader. Their responsibilities include the accurate reenactment of various ceremonies, being available when ceremonies are needed, and eventually passing on their knowledge to others who will be responsible for continuing the tradition.

Over the past several decades the changing role of the Native American musician has reflected the dynamics of Native American culture. Many musicians today fill dual roles as traditional musicians and as performers of Western popular music. Some musicians are innovators of a new syncretic type of music that combines aspects of Native American and Western music. Their music crosses cultural boundaries and appeals to a wide audience. The mass media, especially commercial record companies, have encouraged the formation of tribal groups who regularly rehearse, compose new songs, and tour. These groups, like Western performers, have identifying group names and dress in elaborate costumes.

Fernando Cellicion (Zuni) is a versatile tribal musician. He is a Native American flute player and the artistic director of a Zuni tribal dance troupe made up of members of his family that was founded by his parents. Cellicion has been playing the Plains type of flute for about six years. His repertoire encompasses a wide range of melodies, including his own modern compositions and his own arrangements of Pueblo and other tribal vocal and

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dance songs. He has made three recordings for Indian Sounds. Cellicion and his dance troupe perform at festivals, fairs, and intertribal gatherings throughout the United States and Europe. The troupe's dance repertoire spans a selection of Zuni tribal dances that are classified as "show dances." Singing on this recording with Fernando Cellicion are his brothers-in-law Alton Nastacio and Florentine Johnson, also of Zuni Pueblo.

Bernard Duran is a recognized tribal singer from Picuris Pueblo, New Mexico's smallest pueblo, located south of Taos in the Sangre de Cristo Mountains. He began learning tribal songs and participating in native ceremonies as a teenager. His father Ramos Duran, from whom Bernard learned most of his songs, was a tribal leader and renowned singer. A recording made by Ramos Duran, entitled *Ditch-Cleaning and Picnic Songs of Picuris Pueblo*, is still available on the Indian House label (IH1051). Now living at Mesita on the Laguna Reservation, Bernard returns to Picuris for traditional music and dance occasions and is also in demand to lead powwow singing in other parts of New Mexico.

The Garcias of San Juan Pueblo are a

well-known family of traditional musicians and composers of Tewa ceremonial songs. On many occasions they have shared their knowledge willingly as informants with a number of scholars studying Tewa music, dance, and ceremony. Generations of Garcias have been highly regarded as musical interpreters of the San Juan Pueblo song repertoire. The Garcias frequently are invited to perform outside of the pueblo and have traveled extensively. One recording by the Garcia Brothers is available from Tribal Music International (see below) and their recording of San Juan Pueblo Deer Dance songs is forthcoming from Indian House.

Carl Tsosie (Navajo) began singing during the 1930s when he was a student at the Santa Fe Indian School. "My first cousin, Lee Natay (one of the first Native American soloists to record commercially) was working at the school. We would get together in the evenings and sing." Tsosie's repertoire of traditional Navajo songs grew as he attended and participated in tribal ceremonies. His singing style is of the older traditional Navajo type.

Ruben Romero, Ernest Martinez, and Juan O. Lujan are well-known tribal musicians from Taos Pueblo. They have been

singing together for over twenty-five years and regularly participate in the pueblo's many religious and social dances. The singers are also known for their new round dance compositions, which they compose annually. Ruben, Ernest, and Juan have also recorded for Indian House.

The Turtle Mountain Singers, a Navajo singing group from Lybrook, New Mexico, specialize in the singing and composition of popular traditional music. The group has won many traditional singing contests, which are becoming more numerous throughout the Navajo Nation. After the release of their first recording in 1987, the group's popularity spread to a wider audience. They were featured performers at the opening of the Museum of Indian Arts and Culture (Santa Fe) and have performed during the annual Santa Fe Indian Market. The Turtle Mountain Singers perform regularly in concert and have made four recordings for Indian House. Jimmie Castillo, John B. Dennison, and Samuel Harrison are

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featured on this recording.

A. Paul Ortega (Mescalero Apache) has been singing most of his life. He began his role as a tribal singer at the age of five, under the tutelage of his grandfather. His study encompassed the large repertoire of Apache ceremonial and social dance songs. While living in Chicago during the early 1960s, Ortega began to develop a syncretic type of music that featured an adapted blues style of guitar accompaniments with Apache social songs, as well as other Native Americans vocal genres. His innovative musical style has been popular



Turtle Mountain Singers John B. Dennison, Jimmie Castillo, and Samuel Harrison.

among Native Americans since the 1970s. Ortega prefaces his arrangements with narratives that explore aspects of Native culture and values. "I want people to know," says Ortega, "that our songs have symbolic meaning to us and deeply express our way of life." Paul Ortega records for Canyon Records, and works full time for the Indian Health Service in Washington, D.C.

Sharon Burch (Navajo) was born in Black Rock, New Mexico, on the Zuni Reservation, the child of a Navajo mother and a German father. She began her singing career in 1978, when she first sang in a folk music festival at Navajo Community College in Tsaile, Arizona. After hearing her performance at a festival in Arizona in 1979, Paul Ortega invited her to make a recording with him (*The Blessing Ways*). "When Paul asked me to move to Albuquerque and make a recording with him, I went," recalls Sharon Burch. She performed with Ortega from 1980 until 1984, and recently released her second album for Canyon Records. Although she has her own career as a solo singer, she still performs with Paul Ortega on occasion. She teaches songwriting workshops and encourages her

students to compose in their own native languages. "Native languages are dying and I want to make an effort to keep them alive through song," says Burch. Sharon Burch lives in Santa Rosa, California, where she works full time in a community-based program for developmentally disabled adults.

John Rainer, Jr., (Taos) was first exposed to the haunting melodies of the courting flute at an early age. "When I was about four years old, the men would sit beside the stream and play, early in the evening," Rainer recalls. "This inspired me to learn to play the flute." Rainer has been making and playing the Native American flute since the late 1970s. He learned the art of flute making and playing from Doc Tate Nevaquayah, Comanche artist and flute player. In turn, Rainer has taught flute and other courses on Native American music at Brigham Young University. Now living in Arizona, he devotes his creative energies to composing and arranging Native American music, using advanced Western recording and electronic technology. Rainer has released two self-produced audio cassettes on his Red Willow Songs label.



Singer, flutist Geraldine Barney.

Geraldine Barney (Navajo) is completing an Associate of Arts degree at the Institute of American Indian Arts (Santa Fe). She is an accomplished guitarist, singer, songwriter, and Native American flute player. Though Geraldine began studying the guitar while in high school, she did not discover her other musical talents until she attended the Institute. As a project for one of her first semester courses, she chose to compose and perform a song. Her music was so well received that she was invited to take part in the Performing Arts Department's spring concert. Since that time, Geraldine has given many performances throughout New Mexico, especially within the Navajo Nation. While attending the Institute, Geraldine has also directed her musical interests towards studying the Native American flute. Her flute repertoire includes traditional tribal melodies as well as her own compositions.

NOTES ON THE SELECTIONS

1. Zuni Pueblo Rainbow Dance Song.

Fernando Cellicion, Alton Nastacio, and Florentine Johnson (Zuni). The Zuni have a large repertoire of religious and secular dances. Some of their nonreligious dances, such as the Rainbow Dance, are presented as show dances and can be performed outside of the Pueblo for fairs, festivals, and tourist entertainment. The Rainbow Dance is connected with agriculture and functions as a prayer offering for rain.

The Zuni Rainbow Dance Song is in four sections: A B C A. The sections are contrasted, slow-fast-fast-slow. Each section is composed of several sets of contrasting paired phrases that are repeated. The opening phrase of the song is found in each section and functions as an introductory phrase as well as a transitional phrase for repetitions.

The song is accompanied by a drum and gourd rattles. The opening and closing sections of the song are marked by single beats that follow the pulse of the song. The sections close with a rattle tremolo. The accompaniment for the two middle sections is more varied and includes a double beat accompaniment, pauses, contrasting loud-soft drum accents, and rattle tremolos. The varied accompaniments mark changes in dance gestures and choreography.

The text of the song is composed of vocables, syllables without specific meaning. Although the song is primarily syllabic, melismas—passages where one syllable glides through several notes—do occur, and one phrase in section B features a long melisma. Towards the ends of sections, melodies are raised in pitch. *Recorded at Zuni Pueblo, October 22, 1991.*

2. Picuris Pueblo Captive Dance Song.

Bernard Duran (Picuris). The Captive Dance is a social dance from Picuris Pueblo. According to the singer, the title's derivation is unknown, but it was probably borrowed from Plains tribes through Taos Pueblo. The song and its accompaniment begin in the Plains style, but its concluding section is distinctly Puebloan. The beginning drum accompaniment and vocal melody resemble the round dance in style. Towards the end of the song, a shift to the Puebloan style is evident by the spaced and synchronized accented drumbeats and vocal pitches. *Recorded at Mesita, Laguna Pueblo, October 22, 1991.*

3. Picuris Pueblo Two-Step Dance Song.

Bernard Duran. The Two-Step is a couple dance, also borrowed from the Plains. The song that accompanies the dance resembles the structure of a round dance from Taos Pueblo, containing the round dance ending melodic formula. *Recorded at Mesita, Laguna Pueblo, October 22, 1991.*

4. San Juan Pueblo Cloud Dance Song.

Peter Garcia, Sr., Jerry Garcia, and Cipriano Garcia (San Juan). The Cloud Dance (*Pogonshare*) of San Juan Pueblo is associated with agriculture, weather, and fertility. It is performed before crops are planted in the spring. The dance and its accompanying song function as a prayer to ensure rain and abundant crops. It is one of the few dances at San Juan for which new music is composed every year.

The Cloud Dance Song is in two parts. Due to the length of each portion, only the second one (called the *antege* in Tewa) was chosen for inclusion in this recording. In this section of the dance, male dancers sing as they dance. The singer-composers are located in the middle of the line formation. The single drummer and his assistants stand to the side. In addition to the drum, the dancers accompany themselves with gourd rattles. Bells, worn around the waist, and a turtle shell rattle, attached below the right knee, furnish additional accompaniment with body movement.

In the creation of new songs, the composers follow predetermined musical and textual rules that have been passed from one generation to the next. After the new song has been completed, a group of song composers gather and discuss any necessary changes before the song is rehearsed. The *antege* is a large composition based on a small amount of material, and follows an A A B B A verse structure. Each verse con-

sists of paired phrases, bridge phrases, and ending phrases. Repetition of phrases is common. An introductory phrase that opens the song identifies the genre. The *antege* is characterized by an increase in tempo and other tempo changes. The accompaniment features strong and weak drumbeats that follow the pulse of the song, and other rhythmic patterns. A rattle tremolo is used to mark changes in the choreography and to underline important words of the text.

The dance, song, song text, and costumes are interrelated symbolically to ensure success. The song text evokes the elements related to rain—clouds, lightning, thunder, and rain. Costumes are also decorated with these symbols. Many hours of joint effort are required for the day of the performance. Along with preparation for the public performance, other activities take place according to Pueblo tradition: preparation of the dance area, announcement of the dance, and preparation of food for guests.

Peter Garcia, Sr., who composed the San Juan Pueblo Cloud Dance Song, provided the following translation:

Verse 1. Whoa-Hoa-Hoa-Hoa-Hay-Hay-Hay-a-a (*Repeat*).

Sun blueish Lake, its surrounding areas, from there the sacred Koshares (clowns) began to come out—on top of the lake, they began to jump about (*Repeat*).

Chorus (for verses 1, 2, and 5):

Over there from the Laguna Lake, the summer Kachina Boys began to come out. Over there from the Laguna Lake the summer Kachina girls started to come, with their corn-producing process and with their wheat-growing process, here at this place they arrived.

Verse 2: Repeat of verse 1.

Verses 3 and 4. Haa-Pen-Bay-a-Haa-Yan-Bow (*Repeat*). Kaa-a-see-E. It is from here, San Juan Village, the Keres way, the Parrots ways, humming bird boys in their own way are enjoying their ways of life. Kaa-A-See-E. It is from here, San Juan Village, the Keres way, the Parrots ways, humming bird girls in their own way are sounding their sacred horns.

Chorus (for verses 3 and 4): Over there from the Laguna Lake the Summer Kachina boys began to come out. Over there from the Laguna Lake the Summer Kachina girls started to come, with their rain-making process and with their water-producing process, here at this place they arrived.

Verse 5. Repeat of verse 1.

Recorded in Española, January 28, 1992.

5. and 6. Navajo Two-Step Dance

Songs. Carl Tsosie (Navajo). The two-step is a social public dance from the Enemy Way ceremony. This example is an older style of Navajo singing that was popular during the 1930s, and has a more flowing style. The singer sings alone, using a

medium-size double-headed drum. Within its traditional context, a group of men sing and accompany themselves with a small clay water drum. *Recorded in Santa Fe, October 23, 1991.*

7. and 8. Taos Pueblo Round Dance

Songs. Ruben Romero, Ernest Martinez, Juan O. Lujan (Taos). Stylistically, Taos round dance songs begin on a low pitch, then leap to a higher accented pitch. Melodic contours descend with angular, undulating phrases. When a leap from a low pitch to a high pitch occurs within the melodic line, the high pitch is accented. The second song, composed by Ruben Romero, evokes stylistic features from the Southern Plains. The melody begins on a high pitch, then descends with undulating phrases with small melodic intervals. *Recorded at Taos Pueblo, October 26, 1991.*

9. New Navajo Two-Step Dance Song: Enjoy our lives together forever.

Turtle Mountain Singers: Jimmie Castillo, lead singer, John B. Dennison, Samuel Harrison (Navajo). This newly composed two-step song has a meaningful text for which composer Jimmie Castillo provided the following translation: "Enjoy our lives together forever, forever, forever. We will be happy and, enjoy our lives together day by day." The song incorporates aspects of the Apache style—a bouncy melody, rhythm,

and drumming. *Tracks 9 and 10 recorded at the Smithsonian's National Museum of American History, January 11, 1992.*

10. New Navajo Skip Dance Song: It's your fault that you're looking for your horses all night. Turtle Mountain Singers. Like the song above, this one includes a number of melodic and rhythmic Apache elements. Composer Jimmie Castillo provided the following translation: "It's your fault that you're looking for your horse all night. How could you, how could you. It's your fault; now you've got to look for your horses all night long."

11. Zuni Courting Flute Song. Fernando Cellicion (Zuni), flute. A Plains type of flute with six finger holes was used for this rendition of a Zuni courting song. The traditional Zuni flute, with three holes and held obliquely, is now almost unknown. The melody, composed by Fernando Cellicion, is Puebloan in style, consisting of several melodic phrases and variations on the phrases. *Recorded at Zuni Pueblo, October 22, 1991.*

12. The Handshake. A. Paul Ortega (Mescalero Apache). The melodic fragment that introduces and concludes the narrative is adapted from the Zuni Sunrise Song. The narrative addresses the plight of Native Americans who relocated to large cities, only to find themselves living in poverty.

The song also expresses the Native American value of human kindness. *Songs by Paul Ortega were recorded at the National Museum of American History, November 17, 1991.*

13. Moccasin Game Song. A. Paul Ortega with Sharon Burch (Navajo). The moccasin game is a gambling game played by the Mescalero Apache. A player places an object in one of several beautifully decorated moccasins. Another player has to guess where the object is hidden. Today, the game is played mainly by older tribal members. This version is an arrangement by Paul Ortega of a moccasin game song, which traditionally was sung without accompaniment. The first part of the song's text refers to going gambling. The repeated "E-oo-we" refers to the beads that decorate moccasins. The second section, in a typical Apache half singing-half speaking style, addresses the moccasin and is the singer's prayer that the right guess will be made: "I walked in you. I ran in you. I am with you." Ortega employs a folk-guitar strumming style that follows the song's rhythmic pulse.

14. The Traveling Song. A. Paul Ortega. The Apache song repertoire contains many protective songs. One type was for protection against evil forces that might plague or befall a traveler. The opening narrative explains the tradition and translates the

Apache text. The text addresses the unknown and asks that no misfortune will occur on the journey. The traveling song is composed of four phrases and is repeated three times.

15. Tsídii-Bird. Geraldine Barney (Navajo), flute. Tsídii-Bird was composed by Geraldine Barney in 1990. It was inspired as the composer remembered sitting on her grandfather's knee when he was teaching her the Navajo language. "My grandfather would say *tsídii*, then bird." Tsídii is the Navajo word for bird. After a brief introduction in the flute's lowest range, the song's melody begins on a high pitch, descending with undulating phrases to the flute's lowest pitch. The melody is played in a modern style with elaborate ornamentation that embellishes and accents the melodic line. The cedar flute used for this recording was made by Paul Thompson (Navajo) of Albuquerque. It was modeled from a Sac and Fox flute made at the turn of the twentieth century. Recorded in Santa Fe, January 28, 1992.

16. Welcome Home. Sharon Burch, singer, guitar, harmonica. "Welcome Home" was composed by Sharon Burch. It is in a contemporary folk style, but has characteristics of Navajo music. The text consists of the Navajo language and vocables, which function as melodic filler. The composition is made up of repeated melodic phrases, a

characteristic of Navajo song construction. The melody is played on the harmonica at the conclusion of the song, accompanied by the guitar. Both instruments were introduced into Navajo culture before the 1950s. Sharon Burch provided the following translation for this song: "My young child, he tells me: Now it is that you have returned to your home. My young child, he tells me: Now it is your home belongs to you once more. The sacred corn pollen, all the powerful blessings: Now it is that these are your belongings once more. Your people . . . skin of many colors, the warrior veterans . . . of many tribes: Now it is that they belong to you once more. Material gifts, Soft goods, Hard goods: Now it is that these are your belongings once more." Recorded at the National Museum of American History, November 17, 1991.

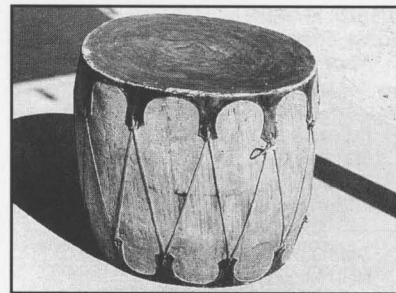
17. Taos Pueblo Courting Song. John Rainer, Jr. (Taos), flute. Flute melodies were traditionally derived from vocal love songs. Recent innovations in flute music have expanded the repertoire by using other vocal genres. The "Taos Pueblo Courting Song" resembles formal features of the round dance song. The opening phrase is repeated, followed by several contrasting phrases and the characteristic ending formula. The latter is stylized by repeating the same pitch, but using the formula's rhythmic pattern. The artist's rendition is an older style of playing, which does not

incorporate elaborate ornamental figures. This song and the Taos Round Dance that follows employ a synthesizer to enhance the flute sound. Recorded in Provo, Utah, February 1990.

18. Taos Pueblo Round Dance Song.

John Rainer, Jr., with Lillian, Verenda, Howard, and John Rainer, Sr., and P. J. McAfee. The round dance song used for this arrangement was composed by Red Shirt, John Rainer's uncle. The song is given three different treatments. First the song is sung by a chorus, accompanied by a tambourine and chordal drones played on a synthesizer. The second rendition features the flute as a solo instrument, with a drum added to the existing accompaniment. The flute plays the song's opening phrase in the third rendition, which is repeated by the female vocalists. They continue, singing the first half of the song, and then are joined by the male vocalists for the repeated section of the song form. Recorded in Provo, Utah, February 1990.

19. Glitter Nights. Geraldine Barney, singer, guitar. Many Native Americans have experienced loneliness, fear, and a feeling of not belonging in a new environment without family and friends. "Glitter Nights" was inspired and composed as Geraldine Barney reflected on the periods of loneliness and fear that she experienced when she left her family and the Navajo Nation



Bernard Duran's drum.

to seek educational opportunities. The song combines both Western and Navajo musical characteristics in its composition. One aspect of Navajo song form is an alternation of vocable text with meaningful text. "Glitter Nights" follows this scheme. The vocable section functions to separate verses of the song, which is in English and Navajo, and allows the singer an opportunity for some melodic improvisation. The Navajo text addresses three members of the composer's family who have been most supportive in her life: her mother, grandfather, and a younger brother, to whom she says, "My heart aches. Help me!" The use of English, of improvisation, and of melody and harmony played on the guitar, are aspects of Western influence. Recorded in Santa Fe, October 23, 1991.

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FURTHER LISTENING

The following companies are resources for recordings by Native American artists. Canyon Records and Indian House have extensive catalogues of Indian music recordings.

Canyon Records, 4143 North 16th Street, Phoenix, Arizona 85016 (recordings by Sharon Burch, Paul Ortega, and many other Indian performers; Canyon's catalogue also lists recordings from other companies).

Indian House, Box 472, Taos, New Mexico 87571 (recordings by the Garcias, Turtle Mountain Singers, Ruben Romero and Taos singers, and many other Indian artists).

Indian Sounds, P.O. Box 6038, Moore, Oklahoma 73153 (recordings by Fernando Cellicion and others, distributed by Gray Deer Arts, P.O. Box 6038, Moore, Oklahoma, 73153).

Red Willow Songs, P.O. Box 890, Globe, Arizona 85502-0890 (recordings by John Rainer, Jr.)

Tribal Music International, 449 Juan Tomas, Tijeras, New Mexico 87059. (one recording by the Garcia Brothers of San Juan Pueblo).

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All other photographs are by Howard Bass, except Smithsonian Institution photographs of the Turtle Mountain Singers and Fernando Cellicion (Rick Vargas). Howard Bass, who produced this recording, is a program coordinator in the Department of Public Programs, National Museum of American History, Smithsonian Institution.

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