

MUSIC OF THE AMERICAN INDIAN

**PLAINS: COMANCHE,
CHEYENNE, KIOWA, CADDO,
WICHITA, PAWNEE**

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



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Cover illustration: DANCE OF THE DOG SOLDIER SOCIETIES, by Dick West. Courtesy Philbrook Art Center.



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



FOREWORD TO THE 1954 EDITION

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

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

Douglas McKay
Secretary of the Interior

FOREWORD TO THE SECOND EDITION

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

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

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

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

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

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

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

David P. McAllester
Wesleyan University
Middletown, Connecticut
1983

PREFACE TO THE SECOND EDITION

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

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

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

The material presented in the ten albums of

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

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

Willard Rhodes
Pound Ridge, New York
March 31, 1979

ACKNOWLEDGMENTS

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

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

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

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

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

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

Willard Rhodes, 1981

INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes
Professor of Music
Columbia University, 1954

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

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

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

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

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

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

The question is often asked, "What scale do

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

Among Indians music making is generally the prerogative of the men. There are, however, many instances in which the women join in the singing with the men, as in the Guardian Spirit songs and Bone Game songs of the Northwest, the Honoring songs of the Sioux, and the Sun Dance songs of the Plains. Corn-grinding songs, lullabies, and songs of a personal nature have furnished women with a repertoire for their musical expression. In the Christian-influenced Indian Shaker religion of the Northwest and the Christian religion as practiced by various Protestant sects in the Southern Plains, women share with the men in the singing and "receiving" of songs. Some of the most beautiful hymns have been "dreamed" by women.

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

Indian music is a living expression of a vital people, not a relic of the past of a dying race. The impact of the mechanized civilization of the white man has effected culture changes which are mirrored in Indian music. When old beliefs and ceremonies cease to function in the life of a society, the songs associated with them tend to pass into oblivion. But they are replaced by new songs which give truer representation to current beliefs and practices. The Shaker songs of the Northwest, the Peyote songs, so widely diffused throughout the Plains, and the contemporary love songs used for social dances are examples of the new music. These changes are lamented by purists, predisposed to regard Indian culture in static terms and to believe the old songs more beautiful than the new ones. Acculturation, that process of change resulting from the contact of one culture with another, is age old. It was operative among Indian groups in pre-Columbian times, and the old music, like the culture of which it was a part, gives evidence of such contacts. Today the process had been greatly accelerated by modern transportation and communication. Rodeos, fairs, expositions, government boarding schools, and two world wars have brought into close contact for varying periods of time Indians of diverse cultural backgrounds, geographically remote from one another. In an attempt to give as true and complete an account of Indian music as time and space will allow, examples of both the old and the new music have been included in this series of records.

THE SOUTHERN PLAINS

(Comanche, Cheyenne, Kiowa, Caddo,
Wichita, Pawnee)

Through the nineteenth century the Southern Plains tribes, with their intertribal wars and raiding, were a problem to the United States Government, which was deeply involved in foreign and domestic affairs. Government administrators and officials, lacking an understanding and appreciation of Indian culture and psychology, attempted to solve the problem by "civilizing" the Indian into living and thinking like the white man. Treaties were made and broken and reservations were established for the various tribes in Indian Territory.

In 1887 Congress passed a bill introduced by Sen. Henry Laurens Dawes of Massachusetts which became known as the Dawes Act. This legislation provided for breaking up the reservations by allotting in severalty to each Indian man, woman, and child 160 acres of land. The surplus land of each reservation was sold to white settlers. This was a disastrous blow to the Indian, who had lived a life of freedom that allowed him seemingly endless space of the Southwest for a hunting ground and free access to the rivers and waterways. It meant the disintegration of the tribes and the sense of solidarity that had held them together and satisfied their psychological and emotional needs for belonging to a social and political body.

In Oklahoma there are no Indian reservations,

only Indians who identify themselves by tribal membership through their parents. Their pride in their Indian cultural heritage is demonstrated in their efforts to maintain their traditional ceremonies and customs, but the modern world has changed the way they live. Today they are active in farming, business, politics, teaching, nursing, and the arts.

During two World Wars and in other military engagements, both men and women served the country well. Many Indians are members of Christian churches, Protestant and Catholic, and of the Native American Church, which is referred to as the Peyote Cult.

In 1934 the Wheeler-Howard bill, enacted by Congress, provided a new approach to the solution of the "Indian problem" whereby Indian tribes were encouraged to become self-governing by the establishment of tribal councils to be democratically elected by members of the tribe. The new approach became known as the "New Deal," and for the first time a structure was set up that enabled Indian tribes to manage their own business affairs in cooperation with the Bureau of Indian Affairs in Washington.

Today the Southern Plains tribes have either a Tribal Council or a Business Committee that represents the business interests of the individual members of the tribes.

THE COMANCHE

Of the many Indian tribes that roamed the Southern Plains during the eighteenth and nineteenth centuries, none was more feared than the Comanche, who were noted for their "mastery of the swooping raid, the sudden strike, and the clever retreat." The tribe was a loose federation of several bands, related by language and culture, that operated more or less independently.

Prior to their acquisition of the horse, they lived in the Rocky Mountains as hunters, supplementing their diet with wild berries, fruits, and edible roots. Just when and how the Comanche acquired horses is not known, but the available evidence indicates some time after 1600. According to Wallace and Hoebel, "In horses they were the richest of all tribes; in fact *they* introduced the horse into the plains and they were the medium through which most other Indians received their mounts (at the expense of the Texans and Mexicans)."

The acquisition of the horse had a revolutionary effect upon the economy and culture of the Plains tribes, for it afforded them a mobility that they had never been able to enjoy when they traveled by foot and depended upon dogs for the transportation of their camp equipment. Now the Plains Indian could ride great distances in pursuit of the migratory buffalo and provide his family with plenty of food, shelter, and clothing. But they had a bigger interest—the raiding of both whites and other Indian tribes for horses, women, and children. Since the spectacular and daring raids resulted in booty that far exceeded the needs of the band, one must infer that they were initiated for the sake of gamesmanship and for the prestige that accompanied success.

Around 1790 the Comanche made a peace agreement with the Kiowa, their strongest rival. The mid-nineteenth century was a period of expansion for the United States that contributed to the problems of the Indians. Relations between Texans and Comanche were mutually distrustful, and incidents resulting from misunderstandings did not change the relationship. Following a period in which the Republic of Texas maintained its independence under the presidency of Sam Houston, Texas was admitted to the United States in 1846.

In 1849 the Southern Comanche were plagued with epidemics of smallpox and cholera that took the lives of two of their most prominent peace chiefs. After years of warfare with other tribes and with the United States, the Comanche, with the Kiowa and Kiowa-Apache, met in council with high-ranking officials of the United States at Medicine Lodge Creek in Kansas in October 1867. After lengthy conferences, the chiefs accepted a treaty that set aside 2,968,393 acres for a reservation of the three tribes that became officially confederated.

With the other Plains tribes, the Comanche shared certain traits that distinguished the culture of this area, the use of the horse, the buffalo hunt, and the tipi. But they never developed military societies nor did they adopt the Sun Dance, both of which are found among most of the Plains tribes.

Living in small autonomous bands or family groups under the leadership of a headman, the Comanche did not function politically as a tribe. They were conscious of belonging to a larger group of people like themselves, but they seem not to have had the sense of tribal solidarity necessary for concerted political action. There was no annual ceremony to bring all the bands together as the Sun Dance did for the Sioux and other Plains tribes. In temperament they were extremely individualistic, and their atomistic social organization was of little help to them in withstanding the advances of an alien civilization.

In a final and desperate effort to rally the Comanche, a Sun Dance was held in 1874 at the instigation of the prophet Coyote Droppings, the first and last time in all their history when "the people" were together as one. But it was too late to save the tribe. The rapidly diminishing herds of buffalo and the settlement of the land by white emigrants rendered impossible the old Comanche way of life.

Following the uprising of 1874-75, the last starving straggling band of Comanches surrendered at Fort Sill, Oklahoma, and accepted settlement on the reservation which had been assigned them at Medicine Lodge Creek.

In the early reservation period there emerged a leader who commanded Indians and whites

alike, Quanah Parker (1845-1911). His influence in this difficult transitional period of the Comanche and their associated tribes gives him an honored position in Indian history.

Mooney estimated the Comanche population to have been seven thousand in 1690. By 1910 they had dwindled to 1,717.

A1—COMANCHE RAID SONG

The "Comanche Raid Song" opens with a war cry and the following speech by the leader of the party: "We are going on a warpath. All of you sing. You are going to see a land that you have never seen before. We are going to enjoy a feast on a young colt."

A2—COMANCHE CHRISTIAN HYMN

The Christian missions brought to the Indians not only the Bible and its teachings but also a repertoire of Christian hymns that were translated into the local native language and taught to the Indians. Though the translated text of the hymns carried their meaning to the Indians, the musical style of the hymns was completely foreign to them. Eventually the Indians began to create their own hymnody, songs with their own original texts and with original tunes that bore a genetic relationship to the style of their traditional music. The "Comanche Christian hymn" (A2) is typical of this genre.

Many of the hymns are the creation of women and are "received" in dreams. This source of inspiration recalls that of the Plains vision quest and also that of Walter's "Prize Song" in Wagner's opera *Die Meistersinger*.

The melody, limited to a scale of four tones, C A F D, extends over a range of a tenth (an octave and a minor third). It develops as a series of interlocking thirds with movement both upward and downward. The cadential phrase, A D, is nicely resolved with a descending interval of a fourth, F C. The overall descending movement of the melody with its terraced phrases is characteristic of the style of Plains music.

A translation of the "Comanche Christian Hymn" (A2) follows:

*Listen to Jesus, He is calling us,
From earth to heaven, we will go.*

*Listen to Jesus, He is calling us,
From earth to heaven we will go
From earth to heaven we will go.*

*Listen to Jesus, He is calling us,
From earth to heaven we will go.*

A3—COMANCHE ROUND DANCE SONG

Indian singers have taken great delight in fitting English words to some of their traditional songs and in making new songs with English words. Though the repertoire of songs in this category is small compared to the bulk of traditional material in the native languages, it is a sizeable volume and one that is steadily growing. To younger Indians who have never experienced the Indian way of life in its fullness of expression and its proud glory, these songs serve as a link with their cultural heritage.

Most of these songs are love songs like the popular songs of radio, television, and movies, and serve as music for dancing or singing. Songs of this type are widely diffused among the Indians of Oklahoma and have found favor among the Navajo, the Pueblos, particularly Taos, and some of the Plains tribes. Inasmuch as the Indian tribes settled in Oklahoma in the nineteenth century and have been in close association with one another for the greater part of a century, it is difficult, if not impossible, to designate the modern songs as belonging to any one tribe.

During this period of constant and accelerated acculturation, tribal differences have tended to lose their sharp outlines. This is especially true of the music. As tribal ceremonies have been abandoned, the songs which constituted the core of the tribal rituals have fallen into disuse and have been forgotten, only to be replaced by the modern secular, intertribal songs.

As to the provenience of the "Comanche Round Dance Song," Mrs. Minnie Bointy, Comanche, said, "I don't know where I got the song, but I worked out the words." Although I have listed the song as Comanche, it would be more nearly correct to classify it as a modern intertribal song. Mrs. Katherine Wolfe, who sings with Mrs. Bointy, is a member of the Wichita tribe.

*He ya he yo, ya he e
He ya he yo, ya he e
He ya he yo, ya he e
I am very lonesome,
I am very lonesome,
Many days have gone by,
Through the hills I look for you.
I tell the stars in heaven
That I love you.
Praise and love me, sweetheart,
In my dreams I think of you.
He ya he yo, ya he e.*

A4—COMANCHE 49 SONG

The "Comanche 49 Song" is in the style of the preceding song (A3). The text follows:

*He yai yo, he yai yo
He ya ho we, ya he ya
I don't care where you go
What you do
I can do just the same.*

A5—CHEYENNE WAR DANCE SONG

The "Cheyenne War Dance Song," sung by Chief Red Bird, was recorded in Anadarko, Oklahoma, August 11, 1951, at which time the singer was seventy-five years old. Like the "Cheyenne Wolf song" that follows, sung by Prairie Flower (Mrs. Red Bird), it is limited to the singing of vocables.

THE CHEYENNE

One of the westernmost tribes of the Algonquian family, the Cheyenne lived prior to 1700 in what is now the State of Minnesota. There they followed a sedentary life and cultivated the soil. Later they trekked westward, establishing villages along the Missouri River, where they began to take on some of the nomadic habits of the Plains tribes.

As they moved on to the Black Hills, they seem to have abandoned the raising of corn and the making of pottery and to have become typical buffalo-hunting Plains Indians. Prior to moving out onto the plains, the Cheyenne derived an important part of their food supply from the corn, beans, and squash which they cultivated. Fish and small animals such as rabbits and skunks added variety to their diet. Though the seasonal migrations of the buffalo made agriculture more difficult after they became buffalo hunters, it seems that they never completely abandoned the planting of crops except in years of war. Until 1876 they kept up their Corn Dance, in which a sacred ear of corn attached to a stick was carried by the woman leader of the dance.

After the building of Bent's Fort on the upper Arkansas in 1832, one group established itself near the fort, while the remainder continued to roam about the headwaters of the North Platte and the Yellowstone. By the Treaty of Fort Laramie in 1851, this separation in the tribe was made permanent, the two bands being known respectively as the Southern Cheyenne and the Northern Cheyenne. Some years later the Northern Cheyenne were assigned a reservation established for them on the Tongue River in Montana where their descendants live today. In 1867 the Southern Cheyenne, with their allies the Arapaho, were assigned a reservation in Indian Territory, but it was not until after the general surrender of 1875 that they were induced to remain on their reservation. In 1901-1902 the Southern Cheyenne were allotted their land in severalty, and the surplus reservation land (3,500,562 acres) was opened to white settlement on April 19, 1892.

In summing up his study of the Cheyenne, Dr. E. Adamson Hoebel wrote, "The Cheyenne stand out among the nomadic Indians of the Plains for

their dignity, chastity, steadfast courage, and tightly structured, yet flexible, social organization—never a large tribe, they have held their own with outstanding success. They have come to terms with their environment and themselves."

A6—CHEYENNE WOLF SONG

Wolf songs, said to have been learned from the wolves, are traveling songs and were formerly sung by scouts or young men when out looking for enemies. They were also sung by men when they were out on the prairie, alone, discouraged, and in a downhearted state. Many of the songs are love songs with references to the singer's sweetheart, and there are some supposedly sung by a girl, with words addressed to her lover. One wolf song invoked the protection of the Great Spirit with the following text: "Wherever I may go, it is good, for the Great Spirit is with me." The category of wolf songs is a broad one and admits considerable variety of content and function. Often they were sung by young men sitting on the hills near their village for no reason other than the beauty of the song and the aesthetic pleasure of singing.

A7—CHEYENNE LULLABY

This tender little lullaby, even though it invokes the bogeyman to induce the child to go to sleep, is suggestive of the affection with which Cheyenne parents regarded their children. With a tonal vocabulary of only four tones—E D C A—and a rhythm of childish simplicity, this song achieves a balance and completeness of form that is aesthetically satisfying.

The song is sung by Mrs. Mary Inkinish, a Cheyenne grandmother of seventy-five years when the song was recorded in Andarko, Oklahoma, August 1951. Though living a well-adjusted life in a culture and society that is distinctly white, Mrs. Inkinish recalls with fondness, nostalgia, and excited enthusiasm the days of her childhood when Cheyenne culture still functioned. The old songs,

which Mrs. Inkinish recalls with sensitive feeling for their beauty and significance, recreate for her a world that has passed away and that can only be revived in the memory. After singing the "Cheyenne Wolf Song," she said with deep emotion, "When I sing that song anywhere I just feel the spirit in me." (The "Cheyenne Wolf Song" may be heard on this record in the preceding selection, A6, sung by Mrs. Red Bird.)

The lullaby she sings was learned from her grandfather, who as a young man wanted to become a medicine man. He disciplined himself by fasting, rising early in the morning, and walking. One day he heard someone singing softly in a bush. It was a little bird singing this song which he received. He became a great doctor for children. Mrs. Inkinish said, "It belongs to us and his children."

Little child, go so sleep

Bogeyman is coming.

He is going to catch you

If you don't go to sleep.

In this brief recollection of childhood, Mrs. Inkinish reveals one of the Cheyenne techniques of child training. Though the method might be subject to criticism by contemporary educators and child psychologists, one can hardly fail to be impressed with the Cheyenne results, "They mind."

A8—CHEYENNE STORY OF THE BOGEYMAN

"When there's a gathering together at ceremonials, you know, getting so many parents and the children, they try to keep the children inside. So the bogeyman he goes along all over the camp so he keep them in. Every tipi he stops and he sings this song to them—and they all line up standing and hold their hands for making horns, and the bogeyman, he was singing—

Mista Komena

Bogeyman is coming

Mista Komena

Bogeyman is coming

Mista Komena

Bogeyman is coming

Mista Komena

Bogeyman is coming

That's the way they use to, you know, they don't have to whip them or anything. They mind."

A9—CHEYENNE WOMEN'S SOCIAL DANCE SONG

Among the Cheyenne, women exercised a strong influence. Grinell states, "They discuss matters freely with their husbands, argue over points, persuade, cajole, and usually have their way about tribal matters. They are, in fact, the final authority in the camp." This description of the woman's position by a recognized authority counters the popular misunderstanding that regarded the Indian woman a drudge, a beast of burden, and the property of her husband. Such false notions have been superficially gained and perpetuated too long by travelers who have observed only the externals of a culture without being able to understand and share through active participation the inner life of a people. Like the men, the women had their societies which were highly respected and open only to those women who could qualify.

The Women's Social Dance was one in which the woman had an opportunity to choose a male partner. With short gliding steps, they would approach the man of their choice and touch his foot with theirs. Words were unnecessary. This was an invitation to accompany the woman onto the dance ground.

I was unable to obtain a detailed description of this dance. It appears that this dance is much like Grinell's description of the fourth dance of the Scalp Dance, "the slippery dance," in which the young men were held by their sweethearts until the men's sisters had presented to the sweethearts a ring or a bracelet. This process was called "setting them free."

THE KIOWA

The Kiowa are reputed to be the bravest, most courageous, most warlike of the tribes of the Southwest. After leaving their traditional home in the mountain region of what is now western Montana, they moved southeast, where they met the Crow and with whom they made a friendly alliance. With the acquisition of horses, they drifted out on the plains, where they established themselves as an important and formidable tribe. About 1790, after years of warfare, they made peace with the Comanche, an alliance that served as the basis for the Kiowa-Comanche reservation in Oklahoma where the two tribes were settled later.

The Kiowa were noted for their pictograph records in the form of calendar histories in which a specified event of tribal importance was recorded for each summer and each winter by paintings made on skin. The calendar is complete from 1832-33 through 1892. George Poalaw, a Kiowa, continued the record from 1893 until 1939 when he died. A number of Kiowa artists of the twentieth century have gained national and international acclaim for their watercolor paintings.

The tribal organization and sense of solidarity came to an end for the Kiowa as it did for other tribes when allotments of 160 acres were made to each member of the tribe and the surplus tribal reservation land was opened to the whites. Once the Kiowa capitulated to the United States government and accepted the restrictions of a sedentary life, they made remarkable progress in adjusting themselves to an alien civilization. Today they live on their farms and fulfill their responsibilities as citizens of the state and the nation. Their personal and business interests are represented by their elected members on the Kiowa-Comanche-Apache Intertribal Business Committee.

A10—KIOWA STORY OF THE FLUTE

Belo Cozad was a famous Kiowa flute maker and a gentleman of great charm. We are fortunate to have his playing and his story of the flute as recorded in Anadarko, Oklahoma, in the summer of 1941. I have transcribed his speech as

it appears on the record without attempting to edit or correct his English. I believe the warm, lovable personality of the man manifests itself in his voice.

I glad to met you, brother, and I want tell you something about my old, old lifetime to—far, far[?] back, you know. And, eh, I'm a Kiowa tribe; my daddy he's the chief of the 'Pache Indian. And he's the first one went to Washington City see the Uncle Sam, and a lot of Kiowas went out with him, and, eh, they all die out, and I'm only one living—oldest one living today. I am seventy-seven years old now. I'm pretty old. And, eh, I like to, to-to-to give you some kind of news said [?] about this music, music I got, you know. And if you like it, I gon' fetch it up for you, *sing, sing* for you, and you, you could have that long as you live. And, eh, remember me and tell all your friends that, that I, that you saw me right here at this Riverside Indian School. I like to play music for you and to put good song that, that I know myself—I made it myself—good song that I gonna put it in for you. And keep it just long as you live. I got this music from way back in, in, eh, Montana. One of the poor boy, he, he ain't got no home, and he went up on the mountain and stayed out four nights there, and he learn-ed, learned this music and got it—he got it from some kind of spirit that give it—He *give* it to him, show him to make it this way and make it good music. And keep it, keep it long as you live and you make you good living. Because these trees is, eh, good, good trees. We call cedar trees. Cedar. Cedar trees. It's a great tree, you know, and that's where he got this, you know. He's an orphan boy, he ain't got no home. From now on he got this music and he's come into well-off. He got, got well-off womans and good home. He has well-off boys, and he got raising children, and *today*, today, I think that I am the *one* of 'em. Because that children grown up and just keeping coming and coming, and today I think we, we raise from that, you know. I'm gonna play it for you, to you. I want you to hear good.

B1—KIOWA LOVE SONG

Love songs were not only sung with words but were played on the flute, which was regarded as a courting instrument. After singing the song, which is addressed to his wife, Ema, Belo Cozad plays the melody on the flute.

*Ema, come here,
I want to tell you something.
Hurry up, come here.
Ema, come here,
I want to ask you something.
Hurry up, come here.*

THE CADDO

The Caddo, now resident in southwestern Oklahoma and regarded as a single tribe, are the descendants of something like twenty-five tribes which at the time they first became known to Europeans formed three or more confederated groups beside some units that held themselves apart. Their territory included what is now north-eastern Texas, southwestern Arkansas, and part of Louisiana.

The increased immigration which followed the acquisition of Louisiana pushed them westward, and in 1835 their first treaty was made in which they "agreed to move at their own expense beyond the boundaries of the United States, never to return and settle as a tribe." The hostility of the Texas settlers, further aggravated by the raids of the Comanche, made it necessary for the Caddo to make a forced march of fifteen days in the heat of July 1859 in order to escape a threatened massacre. After losing more than half their stock and possessions, they were safely settled on a reservation set apart for them near Fort Cobb, Oklahoma, where they became a part of what was known as the Wichita and Affiliated Tribes.

Like other Indians of the Southeast, the Caddo were agriculturists, cultivating tobacco, sunflowers, beans, squash, and corn. Corn was their basic food, and its cultivation figured importantly in their economic, social, and ceremonial life. They were known for the excellence of their pottery.

In summarizing the ethnology of these Indians, Swanton finds "the connection of the Caddo with the Southeastern tribes is evident in every respect of their lives—material, social, and ceremonial—such differences as existed being in matters of detail and never in fundamentals." They have been described as being industrious, intelligent, sociable, courageous, brave in war, and friendly to visitors.

At the beginning of the Civil War, a treaty was signed with the Commission of the Confederate States to the Indian nations and tribes. The Caddo with other tribes of the Wichita Agency were counted with the five civilized tribes in the "United Nations of the Indian Territory." While some Caddos served as scouts and rangers in the Confederate army, a large portion of Caddo re-

mained loyal to the Union and moved to Kansas. They returned in 1867 to the old Wichita Agency and their locations near Fort Cobb.

In 1901 every man, woman, and child was allotted 160 acres when the Wichita-Caddo reservation was allotted in severalty and the surplus lands were opened to white settlement.

B2—CADDO ROUND DANCE SONG

This song is sung without words, according to the singer, Stanley Edge, who was seventy-seven years old when the song was recorded July 17, 1952, in Anadarko, Oklahoma.

B3—TWO CADDO VICTORY SONGS

These songs recount two successful encounters with non-Caddo people. "They did not dance for these songs."

Free translation of the first song:

*The Caddos went a long way to visit the white man.
When they began whooping to announce themselves,
"Mrs. White woman" began to cry.*

Free translation of the second song:

*The Comanche was going back to where he came from.
The Caddos overtook him and he never got back.*

B4—CADDO LULLABY

This lovely lullaby explains itself. The following transcription omits repetitions.

*ma ma ma ma ma
ma ma ma ma ma
ma ma ma ma
ma ma ma ma*

*hai iki he, hai iki he
[Go to sleep, go to sleep]
gai yo ti si, gai yo ti si
[My baby, my baby]
he iki he, ma ma
[Go to sleep, ma ma]*

**B5—CADDO SONG OF THE LITTLE
SKUNK'S DREAM**

This is a translation of a story song that grandmothers enjoyed singing to their grandchildren:

I had a dream last night that they were digging us out of our hole. I was being baked in hot ashes. The mother was cooking some of us in a brass kettle. The father was barbecuing some of us on a stick.

THE WICHITA

This small Caddoan-speaking tribe appeared to be aboriginal to the country ranging from about the middle Arkansas River in Kansas southward to the Brazos River in Texas, antedating the Comanche, Cheyenne, and Kiowa tribes. The Wichita were agriculturists long before their first contact with the white man and raised corn, melons, squash, pumpkins, and tobacco. They bartered their produce with the nomadic Indians for furs and other merchandise.

A distinctive feature of their material culture was their grass house, also found among the Caddo. The description of a Wichita village by Vincent Collyer, made after a visit to Camp Wichita (Fort Sill) in 1869, recreates the scene: "A level plain, dotted with 'huge haystacks,' symmetrical and beautiful, thirty to forty feet high, and as regularly built as though they were laid out by rules of geometry. As we neared them we soon discovered that our haystacks were the houses of the Wichitas, built of straw, thatched layer upon layer, with stout bindings of willow saplings, tied together with buffalo hide, or stripped hickory."

In 1835 they became party to the first treaty made with western Indians by the United States. During the Civil War the failure of the Confederate authorities to carry out the terms of a treaty of 1862 caused a greater part of the Wichita to move to Kansas, where they remained as refugees until 1867 when they returned to Indian Territory. Their agency was reestablished by the United States Indian Office about two miles north of Anadarko.

On June 4, 1894, United States commissioners made an agreement with the Wichita and Affiliated Tribes whereby allotments to 965 Indians on the Wichita-Caddo reservation were completed and the surplus lands were opened to white settlement on August 6, 1901.

B6—WICHITA CEREMONIAL RAIN SONGS

To the Wichita, who depended to a large extent upon their agricultural activities for food supply, rain was of the utmost importance. The Rain

Ceremony, lasting four days and nights, was held during the summer. According to Hugh Miller, who sings these songs, the Wichita Rain Ceremony had not been celebrated since 1918. Prior to that time Mr. Miller had attended several of the ceremonies, some of which were conducted by his uncle. He said that there are more than one hundred songs that belong to the ceremony.

The kinship between the songs is readily apparent, for in their descending melodic pattern and their chant-like insistence upon the ground tone, they appear as a cycle of variations on a tone-row. In reply to questions regarding the songs, the singer insisted that each song was a distinct unit and not merely a verse of a song of many verses.

*Someone is coming from a journey,
A breeze is following this man.
The rain is coming.*

*Rain, when you come,
You must fall gently.*

B7—WICHITA DEER DANCE SONGS

The Deer Dance is found in many North American Indian tribes. It is generally a mimetic dance, performed to secure benefits from the spirit of the deer. The singer, Hugh Miller, could give little information regarding the Wichita Deer Dance other than to state that it was an old dance and "before my time." Mr. Miller was seventy-one years old at the time of this recording in Anadarko, Oklahoma, in August 1951.

The first song follows a descending pentatonic scale. He gave the following free translations of the two songs:

*I look like the buck deer
That has power to do things.*

*Something has given a presentiment.
When an owl lights on the limb of a tree,
It speaks an unknown language.*

THE PAWNEE

Of the Caddoan-speaking tribes, the Pawnee is perhaps the best known. The tribe consisted of four bands, each of which, prior to the contacts of the nineteenth century, acted independently in its relations with people of other linguistic groups. They were discovered by Coronado, the Spanish explorer, on his expedition to Quivira in 1541 and are known to have bartered with French traders before 1750.

They lived in permanent villages of earth lodges, almost conical in shape with a covered entrance facing east. After acquiring horses they combined their sedentary life as agriculturists with buffalo hunting. Following the spring planting of corn, squash, pumpkin, and beans, they would leave for the summer buffalo hunt, returning in time to harvest their crops. During the hunts they lived in skin tipis. Each band had its hereditary chief and a council of leading men that attended to the affairs of the tribe.

The Pawnee were noted for their tribal religion in which myth, symbolism, and poetic fancy were important elements of their rites and ceremonies. Cosmic forces, the sky, stars, sun, and the moon, were deified in their creation myth and arranged in a hierarchy to explain the mysteries of life. A Supreme Being, Tirawa, generally spoken of as Father, communicated with men through his messengers, the animals. Next in power to Tirawa were Evening Star and Morning Star, female and male deities whose daughter became the mother of the people of the earth by the son of the Moon and Sun.

Frances Densmore, who was the first to record and study the music of the Pawnee in 1919-1920, wrote in her monograph, *Pawnee Music*, "A sacred bundle of the Skidi Pawnee was associated with Morning Star and its ceremony was held in the early spring, having for its object the securing of good crops in the coming season." The Calumet Ceremony was celebrated for the peace and prosperity of their people.

By a series of treaties, dating from 1833 to 1876, the Pawnee ceded all their lands in Nebraska and accepted new lands in Indian Territory (Oklahoma), where they now live. An immigrant trail through their country introduced disease and dissipation, leaving them less able to

counter the devastating raids of their enemy, the Sioux, and the hardships they endured during their removal to Indian Territory greatly reduced their number. Mooney estimated a population of ten thousand Pawnee in 1780. By 1906 it had fallen to 649. The Bureau of Indian Affairs lists the number enrolled in 1982 at 2,249.

Throughout their history the Pawnee have been loyal to the United States. Their scouts rendered signal service to the government during the nineteenth century, and in the present century they have furnished soldiers for two World Wars in the various military services.

B8—PAWNEE PRAYER SONG

This prayer is directed to Tirawa, whom the suppliant addresses as Father.

*Father, have pity for me.
Show me mercy.*

B9—PAWNEE HAND GAME SONGS

Game Songs provide social entertainment and accompaniment to guessing games that are variously described as moccasin games, shoe games, hand games, and stick games. The games are played by two teams of individuals who sit in parallel lines facing each other. The object of the game is to guess in which moccasin or hand certain objects have been hidden by the opposing team. Scores are kept with sticks, which serve as counters as they are moved from one side to the other as the game proceeds.

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

B10—PAWNEE GHOST DANCE SONGS

The Ghost Dance was a revivalistic Indian religion that was initiated by Wovoka (Jack Wilson), a Paiute, who preached and prophesied the return of the buffalo, the disappearance of the white man, and a return to the old Indian culture.

According to James Mooney, "The Ghost Dance was brought to the Pawnee . . . by delegates from the Arapaho and Cheyenne in the west. The doctrine made slow progress for some time, but by February 1892 the majority of the Pawnee were dancing in confident expectation of the speedy coming of the Messiah and the buffalo. Of all these tribes, the Pawnee took most interest in the new doctrine, becoming as much devoted to the Ghost Dance as the Arapaho themselves" (Mooney, 1892-93, pt. 2, p. 902).

The songs are easily recognized by their pattern of paired phrases, in which each phrase is repeated before proceeding to the next phrase, AA, BB.

B11—PAWNEE FLAG SONG

This song was made by Frank Murie after World War II. It honors the veterans and acknowledges Tirawa, the Supreme Being ("He's the Boss of all things").

Hail to the flag.

You veterans (warriors) defended us.

God, the Father is Supreme.

B12—PAWNEE WAR DANCE SONG

War was an ever-present possibility for Indians in the past, and they had a repertoire of war songs in preparation for warfare as well as for the celebration of victory. Today the War Dance songs have lost their functional role and serve for colorful, exhibitionistic dances at powwows and fairs. Indians distinguish between a slow war dance and a fast war dance.

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