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FOLK MUSIC OF THE UNITED STATES

Issued from the Collections of the Archive of American Folk Song

Long-Playing Record L25

SONGS OF THE PAWNEE AND NORTHERN UTE

Recorded and Edited by

Frances Densmore

Preface

The long-playing records of Indian songs, edited by Dr. Frances Densmore, make available to students and scholars the hitherto inaccessible and extraordinarily valuable original recordings of Indian music which now form a part of the collections of the Archive of American Folk Song in the Library of Congress. The original recordings were made with portable cylinder equipment in the field over a period of many years as part of Dr. Densmore's research for the Bureau of American Ethnology of the Smithsonian Institution. The recordings were subsequently transferred to the National Archives, and, finally, to the Library of Congress with a generous gift from Eleanor Steele Reese (Mrs. E. P. Reese) which has made possible the duplication of the entire 3,591¹ cylinders to more permanent 16-inch acetate discs and the issuance of selected recordings in the present form. The total collection is unique and constitutes one of the great recorded treasures of the American people.

Dr. Frances Densmore of Red Wing, Minn., was born May 21, 1867, and has devoted a rich lifetime to the preservation of Indian music. Her published works include volumes on Chippewa Music, Teton Sioux Music, Northern Ute Music, Mandan and Hidatsa Music, Papago Music, Pawnee Music, Yuman and

^{1/} Certain of the cylinders transferred to the Library of Congress were made by other field collectors of the Smithsonian Institution, but the great bulk of them -- 2,385 to be exact -- were recorded by Dr. Densmore, and these have been designated as the Smithsonian-Densmore Collection.

Yaqui Music, Cheyenne and Arapaho Music, Choctaw Music, Music of the Indians of British Columbia, Nootka and Quilleute Music, Music of the Tule Indians of Panama, and other related subjects. Now, as a fitting complement to these publications, Dr. Densmore has selected from the thousands of cylinders the most representative and most valid -- in terms of the sound quality of the original recordings -- songs of the different Indian tribes. With the recordings, she has also prepared accompanying texts and notes -- such as those contained in this pamphlet -- which authentically explain the background and tribal use of the music for the interested student.

This long-playing record, and the series of which it forms a part, is a valuable addition to the history, folklore, and musicology of our North American continent. Its value is increased for us with the knowledge that much of the music has, unfortunately, disappeared from the American scene. To Dr. Densmore, and other Smithsonian collectors, as well as to the Indian singers who recorded for them, we must be grateful for rescuing this music from total oblivion.

DUNCAN EMRICH,
Chief, Folklore Section.

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List of Pawnee Songs

<u>Record No. L25</u>	<u>Title</u>	<u>Singer</u>
SONGS OF THE GHOST DANCE		
A1	Song concerning the Ghost Dance	Wicita Blain
A2	"The yellow star"	Wicita Blain
A3	Ghost Dance Song (a)	Horse Chief
A4	Ghost Dance Song (b)	Horse Chief
SONGS OF THE BUFFALO AND LANCE DANCES		
A5	"The herd passes through the village"	Wicita Blain
A6	"The buffalo and the crow"	Wicita Blain
A7	"The band of the dead is coming"	Effie Blain
SONGS OF THE HAND GAME		
A8	"You came near finding them"	Effie Blain
A9	Hand Game Song concerning a Little Boy	Effie Blain
SONGS OF THE WOLF SOCIETY		
A10	"The white fox"	Wicita Blain
A11	"It is mine, this country wide"	Wicita Blain
WAR SONGS		
A12	Farewell Song of a Warrior	John Luwak
A13	Eagle's War Song	Effie Blain
A14	"A woman welcomes the warriors"	Wicita Blain
A15	Song for Returned Pawnee Soldiers	John Luwak
MISCELLANEOUS SONGS		
A16	Mother's Song for a Dead Baby	Effie Blain
A17	"Father gave me a pipe"	Effie Blain

SONGS OF THE PAWNEE

by Frances Densmore

INTRODUCTION

One of the most interesting tribes in this series is the Pawnee, a Caddoan tribe that formerly lived in Nebraska but is now located on a reservation near the town of Pawnee in Oklahoma. Two visits were made to the Pawnee. The first was in 1919 when songs were recorded and gatherings attended, and the second was in 1920 when the writer attended a Morning Star Ceremony and a hand game, and obtained additional data. This work was done under the auspices of the Bureau of American Ethnology.^{1/}

Eighty-six Pawnee songs were recorded and transcribed, seventeen of which are presented here. The songs were recorded from nine singers, four of whom appear in this selection. The largest number were sung by Wicita Blain and his wife Effie Blain, both of whom were totally blind. A granddaughter guided them and acted as their interpreter. Mr. Blain's Pawnee name means "He overtook the enemy," and Effie Blain's name was translated as "She led a pony into the ceremony." The two other singers are John Luwak and Horse Chief. The former was chief of the Chaui Band of Pawnee, while the latter was one of the younger men and a leading singer at dances.

Ceremonialism is more highly developed among the Pawnee than in the other tribes whose songs have already been issued in this series of Indian recordings. Their mythology is filled with symbolism and poetry. Tirawa is their highest supernatural power. Next below him is Evening Star who is regarded as a woman, and below her is Morning Star, a warrior who drives the other stars before him across the sky.

The Morning Star Ceremony of the Skidi Band of Pawnee is held in the early spring, and has for its object the securing of good crops in the coming season. Through the courtesy of James R. Murie, Chief of the Skidi Band, the writer was allowed to enter the lodge during this ceremony, and was told that only one other white person had been thus honored. Escorted by Mr. Murie, she looked at the contents of the sacred bundle which were exposed to view during the ceremony. She stayed inside the lodge only a short time, and remained immediately outside it during most of the day, listening to the songs. None of these Morning Star Ceremony songs are presented on this recording, but they may be consulted in the Bulletin of Pawnee Music already noted.

^{1/} Densmore, Frances. Pawnee Music, Bull. 93, Bur. Amer. Ethnol., 1929.

SONGS OF THE GHOST DANCE

The Pawnee are deeply religious by nature and received the Ghost dance with sympathy when it was brought to them by delegates from the Arapaho and Cheyenne in the west. According to James Mooney, "The doctrine made slow progress for some time, but by February, 1892, the majority of the Pawnee were dancing in confident expectation of the coming of the Messiah and the buffalo." 1/

A1 Song concerning the Ghost Dance (Cat. no. 1102,
ser. no. 59) 2/

The words "the father's own child," occurring in this song, refer to the Messiah whose coming was expected in the Ghost dance. The song was recorded by Wicita Blain. As in other songs of this series, the Pawnee words and their literal translation are omitted.3/

Free translation:

There it is lying yonder, this stick lying here,
The father's own child gave it to me,
It is coming yonder.

A2 "The yellow star" (Cat. no. 1107,
ser. no. 57)

This song was recorded by Wicita Blain who said that he composed it when waking from a trance in the Ghost dance. He dreamed of a yellow star which came to him and said, "I am the star which you see in the sky at night." The star was in the form of a woman holding in her hand an eagle feather painted yellow. She gave him the feather, saying, "All the stars in the sky are people." A dream of the yellow star was induced by watching the star when in a Ghost dance trance. The yellow star did not appear to many dancers, but she gave to her favored friends the right to wear a yellow eagle feather upright in their hair and to use it in hypnotizing other dancers. If such a feather were used under false pretense no result would follow.

1/ Mooney, James, "The Ghost Dance Religion," Fourteenth Ann. Rept. Bur. Amer. Ethnol. pt. 2, p. 202, Washington, 1896.

2/ Catalog and serial numbers refer to entries in Bulletin 93, Bur. Amer. Ethnol., 1929, previously noted.

3/ A forgotten incident of field work is preserved by the sentences that precede this song on the record. It was necessary to take the phonograph to the house of an Indian at some distance from town, as no other place for recording was available. The driver of the car did not know the road and the trip was difficult. These sentences were recorded by the writer in order to show the Indian how the recording was done. With this encouragement, Wicita Blain recorded the first song of the present series and recording continued during the day.

Free translation:

The yellow star has noticed me,
Furthermore, it gave me a standing yellow feather,
That yellow star.

Certain Ghost dance songs are sung in the dancing which takes place at intervals during a hand game. The two following songs are used in that manner and have no words. Both were recorded by Horse Chief.

- | | | |
|----|----------------------|---------------------------------|
| A3 | Ghost Dance Song (a) | (Cat. no. 1145,
ser. no. 53) |
| A4 | Ghost Dance Song (b) | (Cat. no. 1146,
ser. no. 54) |

SONGS OF THE BUFFALO AND LANCE DANCES

The ceremony of Painting the Buffalo Skull is held every spring by the Chaui Band of Pawnee and is in charge of Mr. Stacy Matlock, a prominent member of that band. The closing events of the ceremony are the Buffalo and Lance dances which were witnessed by the writer through the courtesy of Mr. Matlock, no other white person being present. The ceremony and dances were held in a large earth lodge, several miles south of the town of Pawnee. The semi-darkness of the lodge and the solemnity of the occasion made it impossible to take notes on either the music or the details of the dances, but the buffalo skull was seen lying on a folded blanket in front of the "altar" which was opposite the entrance. It had been painted a few days previously, only members of the Buffalo Society being present at that time.

The chief singer at the Buffalo and Lance dances was Wicita Blain, the blind man, who received the songs by inheritance. He led the songs, which were sung at a certain position back of the altar. At a later time he recorded several of the songs, two being presented.

SONGS OF THE BUFFALO DANCE

- | | | |
|----|---------------------------------------|--------------------------------|
| A5 | "The herd passes through the village" | (Cat. no. 1114,
ser. no. 2) |
|----|---------------------------------------|--------------------------------|

This song was sung at the Buffalo dance attended by the writer and is a very old song concerning Mrs. Blain's uncle whose name was Naru'-dapadi. A great herd of buffalo came to the place where the Indians were encamped, and threatened the destruction of the village. Her uncle rode toward them, shouting and firing his gun in an attempt to divert

them from their course, but he was caught in the herd. There were buffalo on all sides of him as the herd swept through the camp and across the stream, carrying him with them. The song was recorded by Wicita Blain.

Free translation:

Listen, he said,
Now it (the man) sits among them (the buffalo),
These are his sayings,
Now it sits among them as they come,
Now they have passed through the village,
Now they have crossed the stream,
It flies above them here and there, shouting and calling.

A6

"The buffalo and the crow"

(Cat. no. 1116,
ser. no. 3)

This is considered one of the most valuable of the Buffalo dance songs. It is said that a buffalo heard the call of a crow and looked around thinking it might be an enemy, but he was not afraid of the crow. The song was recorded by Wicita Blain.

Free translation:

Listen, he said, yonder it stands,
These are his sayings, yonder it stands,
Father (buffalo) was startled,
The crow was flying and shouting, but he was not frightened,
He was standing,
Father was startled but not frightened.

SONG OF THE LANCE DANCE

At a certain point in the Lance dance the decorated lances were carried around the lodge while the following song was sung. This was one of the most impressive portions of the ceremony witnessed by the writer. The song is very old and belonged to a woman who had two sons, the song being sung whenever they danced. The woman lived to be so old that she could not stand erect but it was said that "she was always singing this song while she was cooking or working." The song was recorded by Effie Blain.

A7

"The band of the dead is coming"

(Cat. no. 1091,
ser. no. 10)

Free translation:

Father, the band of the dead is coming.

SONGS OF THE HAND GAME

On two occasions the writer had the privilege of attending a hand game of the Pawnee. The first of these games was in 1919 and was opened in a ceremonial manner by James R. Murie, chief of the Skidi Band, who also recorded the guesses by means of seven decorated sticks placed upright in the ground before him. More than 200 Indians were in attendance and the game continued more than six hours. The second hand game took place on April 16, 1920, and was given by Mrs. Good Eagle. This was said to be her hand game, not only because she gave the invitations and provided the feast, but because certain features of the game, as played that day, had been revealed to her in a dream. Both games were held in the six-sided lodge where the victory dances for returned soldiers had been held. Certain Ghost dance songs were sung in the dancing which took place at intervals during the game.

In former times this game was played only by men and the objects hidden were short sticks, but at the present time both men and women take part in the game, hiding small balls, slightly larger than bullets. The players are divided into two opposing sides which take turn in hiding the balls. The man holding the balls moves his hands above his head, puts them behind his back, and does everything possible to mystify and confuse his opponent, while the songs grow more excited as the moment for making the guess approaches. The balls are hidden by players of one side until the opponents have made five correct guesses in succession. Eight "guessing songs" used at games attended by the writer were later recorded by Horse Chief, but are not included in the present series.

A8 "You came near finding them" (Cat. no. 1095,
ser. no. 49)

This song was said to have come down from the time when only men played the hand game. The rhythm of the melody suggests the physical movements of the players and their swaying from side to side. The song was recorded by Effie Blain.

A9 Hand Game Song concerning a Little Boy (Cat. no. 1097,
ser. no. 48)

In explanation of this song it was said that long ago, when the Pawnee "used to go travelling," they stopped at night to rest and often played the hand game. Among them was a little boy, too young to play, who loved to watch the game. He was so little that he wore no clothing.

As soon as night came this little boy ran to get wood and made a big fire so that everyone would come and play the hand game. He did not even want to eat he was so anxious for them to play. The men made this song about the little boy and sang it as they played the game. The song was recorded by Effie Blain

Free translation:

They (the men) are coming,
One boy is running.

SONGS OF THE WOLF SOCIETY

It was the custom of the Wolf Society to pound on a tanned buffalo hide, instead of a drum, during their songs. Only two songs of this society were obtained, both being presented.

A10 "The white fox" (Cat. no. 1103, ser. no. 29)

The first song of this society was said to "go back to the time when the Pawnee lived in Nebraska where the white or silver fox was commonly found." The animal was also designated as a kit fox by James R. Murie. Tradition states that a war party heard a white fox singing this song, which was recorded by Wicita Blain.

Free translation:

Yonder it comes,
The expanse of earth is wide,
My brother the fox spoke and said,
"Behold and see the wideness of the earth,
The white foxes know the earth is wide."

All "It is mine, this country wide" (Cat. no. 1106,
ser. no. 30)

The second Wolf Society song was said to belong to an old man who lived many years ago. In explanation it was said, "Before the people had horses they traveled on foot and often became tired out from walking." The old man to whom this song belonged said, "Tirawa gave us this land to walk upon and he gave us the light. I can see my way, but I am so tired that I can go no farther." According to James R. Murie this song might be sung in reference to any unfortunate circumstance or occurrence. Like the preceding song, it has a compass of two octaves and was recorded by Wicita Blain.

In World War I the Pawnee Tribe was represented by 40 young men, serving in the United States Army. Many saw hard service at the front, but none were wounded and all except one returned in full health and vigor. One died in France, from disease. A Pawnee said, "While the boys were away we prayed for their return. It looks as though our prayers had been answered."

Two dances in honor of the returned soldiers were held on June 6 and 7, 1919, both being attended by the writer. The first was an occasion of general rejoicing to welcome the soldiers, and about 200 Indians were present. The second was more formal and was attended by many white people from the town of Pawnee. Old war songs were sung with new words suited to the occasion. One man had composed words which mentioned airplanes and submarines, these words being sung to an old tune. The shrill, quavering cry with which Indian women express pleasure or approval was heard throughout the afternoon.

A15

Song for Returned Pawnee Soldiers

(Cat. no. 1134,
ser. no. 36)

Two of the most interesting songs heard at the gatherings for returned soldiers had their origin in two dreams by John Luwak. The melody was the same but the words referred to different dreams. John Luwak, who speaks practically no English, said that his friends translated the accounts of the war and he prayed daily to Tirawa saying, "Help our boys over there, so they will all come back strong, and let me live to see them again." One night, after such a prayer, he had a strange dream. In his dream he saw thousands of white people dancing and heard them sing this song. He had never seen white people as excited as these who were dancing and waving flags. A few days later he heard of the armistice and the scenes of its celebration. These scenes were similar to those which had appeared to him in his dream. The following song, recorded by John Luwak, was connected with his first dream. He related the dream and sang the song at a gathering of the people before the return of the soldiers. The words of the song when sung at the victory dance were connected with events of the war.

Free translation:

You are coming,
You are the ones for whom I am looking.

List of Northern Ute Songs

<u>Record No. L25</u>	<u>Title</u>	<u>Singer</u>
	SONG OF THE BEAR DANCE	
B1	"Dance faster"	Fred Mart
	SONG OF THE SUN DANCE	
B2	Sun Dance Song	Eugene Perank
	SONGS OF SOCIAL DANCES	
B3	Turkey Dance Song	Chigoop
B4	Dragging-feet Dance Song	Tim Johnson
B5	Lame Dance Song (a)	Charlie Saritch
B6	Lame Dance Song (b)	Tim Johnson
	PARADE SONGS	
B7	Parade Song (a)	Charlie Saritch
B8	Parade Song (b)	Little Jim
B9	Parade Song (c)	Tim Johnson
B10	Parade Song (d)	Jim Kolorow
	SONGS USED IN THE TREATMENT OF THE SICK	
B11	Song Used in the Treatment of the Sick (a)	Teddy Pageets
B12	Song Used in the Treatment of the Sick (b)	Mrs. Washington
	MISCELLANEOUS SONGS	
B13	War Song	Dave Weetch
B14	Song when Begging for Tobacco	Tim Johnson

SONGS OF THE NORTHERN UTE

by Frances Densmore

INTRODUCTION

The songs presented on the B side of long-playing record L25 are those of the Northern Ute whose home is on a high plateau on north-eastern Utah. North of this plateau rise the Rocky Mountains. The singers were chiefly members of the Uinta and White River bands, but include a few members of the Uncompahgre band who live on the same reservation. These songs were recorded in 1914 at Whiterocks and in 1916 at Fort Duchesne, the work being under the auspices of the Bureau of American Ethnology.^{1/}

The Government agency for the Uinta and Ouray Reservation is located at Fort Duchesne which, in 1914, was reached by leaving the through railroad at Mack in Colorado, crossing a range of mountains by a narrow gauge railroad and proceeding 25 miles by stage. Whiterocks was chosen for the beginning of the work and the trip there was made with the mail carrier from Fort Duchesne. This location was selected as it was accessible to the older Indians and was the site of the Government Day School, affording facilities for the work.

The Northern Utes have appeared in history chiefly through the journey away from the reservation by the White River band, in 1906. Red Cap, one of the two chiefs who led this expedition, was living when the Ute songs were recorded and lent his influence to the work. The writer asked him to her "office," explained the work through the interpreter and played a few recordings. He listened, and said that he did not sing but would instruct his best singers to record songs. A few old men were sitting on the grass, outside the room in which the songs were being recorded, and they were summoned. Red Cap conferred with them and Tim Johnson recorded several songs that were suggested by Red Cap or approved by him.

The interpreter throughout the work was Fred Mart, who was a student at the United States Indian School at Carlisle, Pa., from 1903 to 1908. Charles Mack, who also interpreted, was prominently identified with tribal affairs as an interpreter and twice visited Washington with delegations. Both gave excellent service by explaining the work

^{1/} Densmore, Frances. Northern Ute Music, Bull. 75, Bur. Amer. Ethnol., 1922.

to the Indians and winning their favor, as well as by interpreting when songs were recorded.

The number of songs recorded was 114, of which 14 are presented here. Twenty-five singers recorded songs, 10 of them being represented in this series. As in other tribes, an effort was made to preserve the oldest songs and those most representative of tribal culture and history.

SONG OF THE BEAR DANCE

This series opens with a song of the Bear dance which is the characteristic dance of the Ute Indians. It is held every year in the early spring, at about the time that the bear comes from his hibernation, and is an occasion for sociability and general good feeling among the people. The inclosure used for the Bear dance in 1914 was visited by the writer. The walls, about 9 feet in height, were formed of upright poles between which branches of trees were woven horizontally. This inclosure was about 200 feet in diameter and opposite the entrance was a hollow (or "cave") about 5 feet long, 2 feet wide and 2 feet deep which was said to be "connected with the bear." Pieces of zinc were laid over this excavation and on these the singers rested their "scraping sticks." This accompanying instrument consists of a stick about 26 inches long in which notches are cut, and a short stick which is rubbed sharply across the notches, producing a loud, rasping sound. Formerly a shallow basket was placed over a hollow in the ground as a resonator but at present the pieces of zinc are placed over an excavation for that purpose.

At the opening of a Bear dance the men and women dancers are in parallel lines facing each other, then the line of women approaches the men and tries to push them backward. After a time the women succeed in pushing the men across their side of the inclosure and against the wall. This marks the conclusion of the dance.

B1 "Dance faster" (Cat. no. 772, ser. no. 3)^{1/}

This song was recorded by Fred Mart, the writer's interpreter. It is a modern song but its origin is like that attributed to songs in the old days. Mr. Mart said he heard the song in a dream, sang it while

^{1/} Catalog and serial numbers refer to entries in Bulletin 75, Bur. Amer. Ethnol., 1922, already noted.

he was asleep, and was singing it aloud when he awoke. He taught it to the singers at a Bear dance, and when it was sung, the old people mistook it for an old song. In explanation of the words, he said, "Many Utes wear a flat, polished shell suspended around their necks, and at the Bear dance they tie a weasel skin to this shell. The idea of the words is, 'Dance harder so your skin will swing faster.'" When recording the song he shouted between the renditions, "Dance harder, Red Stick," as though addressing a dancer, and "That is the way to dance," it being customary to urge the dancers in this manner.

Translation:

Weasel skin,
hard (or fast)
swing (imperative verb).

SONG OF THE SUN DANCE

The last Sun dance of the Utes on the Uinta and Ouray Reservation was held in June, 1914, against the orders of the Government. The place of the dance was a level part of the high plateau and was visited by the writer, accompanied by several old men who took part in that dance.

There was no element of physical suffering in the Sun dance of the Utes beyond the effects of fasting and long-continued dancing. The purpose of the dance was the curing of the sick, and many accounts of remarkable cures were related. The disease most frequently mentioned in this connection is rheumatism which is prevalent on the reservation. Teddy Pageets, a Ute medicine man, explained the curative effects by saying, "They get better because they don't eat and drink for awhile." The dancers did not look at the sun, as among the Sioux, but at a willow branch fastened in a crotch of the Sun dance pole. This had remained in position after the last dance and was photographed. The women sat with the men at the drum. A "parade" was held before the beginning of the Sun dance. In this, as in other parades (Cf. B7), the participants were on horseback, the men preceding the women and beating hand drums as they sang.

B2

Sun Dance Song

(Cat. no. 777,
ser. no. 21)

The man who recorded this song belongs to the younger generation of Utes. He is known as Eugene Perank, his surname being a mispronunciation of the English name "Frank." He recorded only two songs. The present song was sung with a "jiggling" tone that was heard in the dancing songs in connection with the Sun dance among the Sioux.

SONGS OF SOCIAL DANCES

The Utes of the present time have numerous social dances that are less important than the Bear dance. Songs of seven such dances were recorded, only three being represented in this series.

B3 Turkey Dance Song (Cat. no. 790,
ser. no. 34)

The Turkey dance is one of the principal social dances, and was witnessed by the writer in 1914. The accompanying instrument was a large drum placed on the ground at the right of the entrance to the dance circle, the drummers being seated around the drum and singing as they beat upon it. Women seldom take part in this dance. The leader of the dancers sits at the left of the entrance, and in beginning the dance he rises and dances around the entire circle, the other dancers following him. After completing the round of the circle he moves in an erratic manner, the dancers following close behind him in all sorts of irregular curves, within the dance circle. The step of the dance consists in putting the feet to the ground alternately, the point of the foot touching the ground first, after which the heel is "put down with an accent." The dancers imitate a turkey by thrusting their heads forward and wagging them from side to side, while their arms hang loosely from the shoulders. This song was recorded by Chigoop who was one of the younger members of the Uncompahgre band of Utes, living on the Uinta reservation. The song has the unusual compass of thirteen tones.

B4 Dragging-feet Dance Song (Cat. no. 721,
ser. no. 43)

Men and women take part in this dance, not alternating but standing side by side as convenient and facing the middle of the circle. The motion of the dance is sideways "with the sun." This dance is common to many tribes under various names, and was photographed among the Sioux by the writer.^{1/} The dance has fallen into disuse among the Utes but its step was remembered and demonstrated. This step was the same as that used in other tribes, one foot being advanced sideways and the other foot lifted and placed beside it. The drumbeat with the songs of this dance was in quarter notes synchronous with the voice, not following it as in the Lame dance songs. This song was recorded by

^{1/} Densmore, Frances. Teton Sioux Music, Bull. 61, Bur. Amer. Ethnol. 1918. pl. 78 and p. 477.

Tim Johnson, an old warrior of the tribe. According to John Star, another old warrior, the Dragging-feet dance was formerly held after a Scalp dance.

B5

Lame Dance Song (a)

(Cat. no. 701,
ser. no. 39)

The action in this dance was that of a man whose right leg was so crippled that he dragged it. The dance has not been in use by the Utes for many years but its action was remembered and demonstrated. Only women took part in the dance, and in the old days it was not unusual for 100 women to join in it. The accompanying instrument was a hand drum, and the drummers, usually four in number, stood in a row facing the east, with the men singers behind them. The dancers were in two long parallel lines more than 30 feet apart, facing the drummers. They danced forward until they were near the drummers, when the leaders turned and danced toward each other, followed by the dancers. Then the leaders turned again and the dancers formed a double line, moving away from the drummers toward their original position.

In all the recorded songs of this dance the tempo of the drum is the same as that of the voice, but the drumbeat follows slightly after the voice. This was not noted in any other class of Ute songs. The songs of the Lame dance, like those of the Turkey dance, are characterised by a large compass and prominence of small intervals.

This song was recorded by Charlie Saritch who recorded 10 Ute songs of various classes. Another of his recordings is a Parade song (B7).

B6

Lame Dance Song (b)

(Cat. no. 720,
ser. no. 40)

Tim Johnson recorded this song which contains only one word (Tsiyuta) said to be the Shoshoni term applied by them to the Utes. The melody has a compass of 11 tones and more than half the intervals are smaller than a minor third.

PARADE SONGS

In former times when the Utes were gathered in a large camp, a "parade" took place every morning. Both men and women were on horseback, the men preceding the women. At the head of the procession rode two leaders, side by side, beating on hand drums, while all the people sang the Parade songs. These songs were numerous and popular. Eleven were recorded and are characterised by a particularly slow tempo.

In explanation of this song it was said, "When an Indian had a little tobacco which he had gotten from a white man, the other Indians went to his house and sang this song. Then he would give them some of the tobacco, and afterward they would go and sing somewhere else." The song was recorded by Tim Johnson, one of the oldest Ute singers.