

MUSIC OF THE AMERICAN INDIANS

**GREAT BASIN: PAIUTE,  
WASHO, UTE,  
BANNOCK, SHOSHONE**

From the Archive of Folk Culture

Recorded and Edited by  
Willard Rhodes



First issued on long-playing record in 1954. Accompanying booklet published 1982.

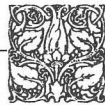
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Dedicated to the memory of  
Willard W. Beatty,  
Director of Indian Education  
for the Bureau of Indian Affairs,  
Department of the Interior,  
from 1937 to 1951.



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## FOREWORD TO THE 1954 EDITION

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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

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## FOREWORD TO THE SECOND EDITION

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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

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## PREFACE TO THE SECOND EDITION

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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

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## ACKNOWLEDGMENTS

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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. Hicker-son, 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

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## INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes  
*Professor of Music*  
*Columbia University, 1954*

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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.

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## THE GREAT BASIN

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The Indian tribes that inhabited this vast geographic area have been described by Dr. Ruth Underhill in her book *Red Man's America* as "those who had little to lose." The Great Basin is an intermountain desert country, bound on the east by the Rockies and on the west by the Sierras and Cascades. The ecology of the desert provided a hard and meager living, and the small seminomadic family groups were kept moving in their ceaseless quest for food.

Women dug for edible roots and gathered seeds and nuts. Grasshoppers were driven into trenches, roasted alive, then ground into flour. Men hunted for rats, lizards, and small game, and with nets made of hemp, they snared rabbits and birds. The *wikiup*, a dome-shaped arbor of poles and

reeds, was their shelter from the heat of the day and the cold of the night. It was a hard life, and one wonders how the people were able to survive in this hostile environment.

Great Basin Indian culture was determined to a large extent by the land. Living in small family groups, they had no need for a formal social organization, and the physical demands of keeping alive left little time for the development of religion and the arts. Their lack of contact with other tribes and the stimulus that results from such contacts may be regarded as impeding the technological development of these people to whom the derogatory name "Diggers" was applied by some whites who regarded them as living no better than animals.

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## THE PAIUTE

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The earliest information of the Southern Paiute is reported in the journal of Father Silvestre Vélez de Escalante, who, with Father Francisco Atanasio Domonguez, led a party of eight men in an attempt to find a feasible overland route from Sante Fe to the missions in California. On October 10, 1776, they met a seed gathering party of Paiutes in Southern Utah, near the present community of Cedar City. He noted, "They dress very poorly, and eat grass seeds, hares, pinion nuts in season, and dates."

A day or two later he "found a well-made mat with a large supply of ears and husks of green corn which had been placed on it. Near it, in the small plain and on the bank of the river, there were three small corn patches with their very well-made irrigation ditches." Later travelers report their contacts with the Paiutes in derogatory terms, emphasizing their poverty and primitiveness.

In *The Paiute People* (1972), Prof. Robert E. Euler reveals other aspects of the tribe's life. "The skill required to produce a warm and serviceable rabbit fur robe, the expertise required to know and locate *edible* seeds and roots, the ability to understand the physics of the bow and arrow and to produce functional weapons of this type, all point to the rapport that the Paiutes enjoyed with their culture and their environment" (Euler, p. 37).

In the early 1850s, the arrival of Mormon settlers and missionaries introduced a new chapter in the history of the Paiutes. Brigham Young arrived at Harmony on May 19, 1854, with the following explicit instructions to his followers:

You are sent [he said] not to farm, build nice houses and fence fine fields, not to help white men, but to save the red ones, learn their language, and you can do this more effectively by living among them—go with them where they go, live with them and when they rest let them live with you, feed them, clothe them, and teach them as you can—[and] not many generations shall pass away till they become a white and delightful people.

The Paiutes were often the victims of Apache and Navaho raids in which their children were

kidnapped and sold to the Spaniards, and then later to the Mormons.

It was in Nevada that a Paiute prophet, Wovoka, or Jack Wilson, arose preaching and prophesying the salvation of the Indians through a return to the old ways. This was the Ghost Dance religion, which ended so tragically for the Sioux with the Massacre of Wounded Knee on the Pine Ridge Reservation in South Dakota in 1890.

Under the terms of the Indian Reorganization Act, the Paiutes established their constitution and a duly elected tribal council. "The Kaibob Paiute, with a reservation of 120,413 acres, a population of 136, and a land claim settlement of slightly over one million dollars, are on the threshold of better times at last."

### A1—Paiute Coyote Song

The music of this area is marked by simple archaic characteristics that set it apart from the more elaborate musical styles of other Indian cultures. The tonal range of the songs is small, rarely exceeding the interval of a major sixth, and employing scales of three and four tones. The Paiute Coyote Song illustrates these features.

### A2—Paiute Mountain Sheep Song

The Mountain Sheep Song is an example of the recitative-chant type with its repetitive rhythmic declamation of words on two or three tones.

### A3—Paiute Round Dance

Many of the Paiute songs are organized on the principle of paired phrases such as AABB or ABAB, the repetition being subject to minor variation. It was this pattern that distinguished the Ghost Dance songs and was strictly adhered to as the songs were accepted by the Plains tribes as an integral part of the Ghost Dance Religion. The vocal technique is relaxed and non-pulsating and contrasts markedly with that of the Plains-Pueblo area as described by Prof. Bruno Nettl in his study *North American Indian Musical Styles*.

## A4 and A5—Paiute 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.

The three Paiute songs (A6, A7, A8) were sung by Leah Hicks Manning, a graduate of Bacone College, Muskogee, Oklahoma, the first Indian college in North America. When the songs were recorded in 1942, Ms. Manning was teaching in a government Indian school in Nevada. Lullabies are not common among Indians, but the Paiute Lullaby is especially lovely with its simple melody and swaying rhythm.

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## THE WASHO

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The Washo is a small tribe living in Nevada that speaks a language of the Hokan linguistic family that is quite unlike the languages spoken in neighboring Indian tribes. About 1860-62 the Paiute conquered them and forbade them to own horses. Now found in the country between Reno and Carson City, they depend almost entirely upon towns and ranches for employment.

After 1934, the government set up a number of small reservations in the Basin area, with decent houses for workers in the towns. Children attend public schools, and a boarding school at Carson City accommodates those who must live away from home.

### A9, A10, A11, A12 and A13—Washo Songs

The first two Washo songs are limited to three tones, the third and fourth to four tones, and are thus typical of much of the music of this area. The Washo Girl's Puberty Ceremony is similar to those of other tribes in the southwest, with restrictions on the diet of the celebrant during the four days of the ceremony and for thirty days afterward, during which she may eat no meat, grease, salt, or pepper. At the end of thirty days another big feast is held, but there is no dancing. The distribution of gifts by the family of the girl is an important part of the ceremony.

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## THE UTE

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When first discovered, the Utes were living in the mountain regions of present-day Colorado, Northern New Mexico, and Eastern Utah. Like other tribes, they probably were part of a great migration of Indians from Western Canada and Alaska sometime during the 1300s A.D. Eventually they became a loose federation of seven bands, of which the Mouache and Capote constitute the Southern Ute with headquarters at Ignacio, Colorado.

The Weeminuches, now known as the Ute Mountain Ute, have headquarters at Towaoc, Colorado. The four remaining bands comprise the Northern Utes with headquarters at Fort Duchesne, Utah.

The ecology of the land made it necessary for the bands to break up into small family units in their quest for food. Seeds, wild berries, and fruits were gathered, and corn, beans, and squash were occasionally planted. From early spring to late fall the men hunted for deer, elk, antelope, and other animals.

The colonization of New Mexico at the end of the sixteenth century was important in changing the life of the Utes. From the Spaniards they acquired horses, and with horses the Utes became aggressive and warlike and engaged in raids on other Indian tribes for captives whom they exchanged for more horses. The possession of horses also enabled the Utes to become buffalo hunters and extend the area of their activities.

The Spanish period of influence was followed by a Mexican period (1821-48) when, at the close of the Mexican War, the United States took possession and the responsibility for the administration of this vast western area.

The nineteenth century was marked by raids, warfare, and broken alliances between tribes. The Mouaches and Capotes were given individual allotments of 160 acres, a reservation was established for the Weeminuches, and the remaining lands (523,079 acres of the old reservation) were opened to Anglo settlement at a minimum of \$1.25 per acre. The leadership and example of Buckskin Charlie (d. 1936) has been recognized as the major influence in facilitating the change from food-gathering and hunting to an agricultural economy.

On July 13, 1950, the United States Court of Claims adjudged that land had been taken illegally from the Utes from 1891 to 1938, and that, therefore, the Confederated Bands of Ute Indians were entitled to \$31,761,207.62. These trust funds were allocated to the several reservations. The Southern Utes, consisting of the Southern Utes of the Southern Ute Reservation and the Ute Mountain tribe of the Ute Mountain Reservation, received approximately \$6 million. Under a constitution and bylaws ratified November 4, 1936, a chairman and a council of six members conduct tribal affairs.

### A14—Ute Bear Dance

The Bear Dance is the most important dance of the Ute Indians and is performed every year in the early spring when the bear emerges from his hibernation. Frances Densmore in *Northern Ute Music* describes a Bear Dance which she witnessed in 1914. The dance was "held in a large circular space enclosed by a barrier formed by upright poles between which the branches of trees had been woven horizontally." At the side opposite the entrance was a pit in the ground covered with sheets of zinc on which the singers rested their notched sticks (*morache*). The scraping of the notched stick with another stick produced a rasping sound amplified by the hollow pit and said to be "like the sound made by a bear." A vocal glissando in moving from one tone to another in downward progressions is a characteristic of the singing style.

### A15 and A16—Ute Peyote Songs

The Peyote cult is a syncretic religion that combines native Indian beliefs and practices with Christian symbolism. The cult had its origin in Mexico and by the eighteenth century had crossed the Rio Grande. It has passed from tribe to tribe and has become an intertribal religion. In Oklahoma the Peyote organizations have been united under a charter and certificate of incorporation granted "The Native American Church"

at Oklahoma City, under the signature and seal of the secretary of state, dated October 10, 1918.

The Peyote ceremony, centering around prayer, singing, and eating the peyote, a small, fleshy cactus with hallucinogenic properties, is an interesting combination of nativistic and Christian beliefs and practices. In the all-night meetings, which are held in a special tipi, the singing of Peyote songs constitutes an important part of the ritual. Ceremonial paraphernalia, consisting of a staff, a small gourd rattle, and a water drum, specially wrapped and tied for each meeting, are passed clockwise around the circle of participants. Each person is expected to sing four songs, and each song is sung four times. The singer holds the staff in his left hand and accompanies himself with the rattle in his right hand, while the person to his right provides an accompaniment on the drum. Peyote songs are always sung by individuals, never in chorus, and with a mild vocal technique which distinguishes these songs from other songs. At four stated intervals during the ceremony the leader sings special songs which are always sung at these points in the ritual. These four songs—"Opening Song," "Night Water Song," "Morning Sunrise Song," and "Closing Song"—may be heard on AFS L35, the Kiowa album of this series.

As Peyote songs, particularly the four special songs, are passed on from one tribe to another as an integral part of the ceremony, it is not surprising that they manifest a unity and distinctness of style that sets them apart from other tribal music. In describing the style of Peyote songs, David McAllester notes that they are "(1) sung with a relatively 'mild' vocal technique; (2) they are fast; (3) the accompaniment is in eighth-note units running even with the voice and adding to the impression of speed; (4) they are uniquely consistent in the use of only eighth and quarter-note values in the vocal melody; (5) they have the

usual Plains phrase patterns but in addition show a significant incidence in paired patterns, restricted compass and unusually long and flat codas; (6) the finals show a cumulative use of the tonic for phrase endings; (7) at the end of the typical peyote song, as diagnostic as the Christian 'amen,' comes the phrase '*he ne ne yo wa.*'" The Ute Peyote songs (A15 and A16) sung on this record by Herbert Stacher are representative of the general musical style of Peyote songs.

### **B1—Ute Turkey Dance**

The Turkey Dance is one of the principal dances of the Ute. The native name for the dance means "jigging dance," but the name by which the dance is known was given by white men. Singers sit around a large drum at the entrance to the dance circle and beat the drum as they sing. The dancers follow the leader imitating a turkey by thrusting their heads forward and wagging from side to side, their arms hanging loosely from the shoulders. The dance step consists of putting the feet to the ground alternately, the point of the foot touching the ground first, then the heel, "put down with an accent" (Densmore 1922).

The song, with its downward melodic movement in a series of terraced phrases ending on the lowest tone of the song with a glissando, bears a close resemblance to the musical style of the Plains.

### **B2—Ute Parade Song**

The "Ute Parade Song," with its slow tempo and the vocal trill on the alternation of two tones, has a distinct ceremonial character. Like the preceding song, it partakes of the Plains musical style with its downward melodic movement.

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## THE BANNOCK

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The Bannock was a Shoshonean tribe living in Southeast Idaho and Western Wyoming, associated with the Washakie Shoshone. They were a widely roving tribe, and this habit contributed to their dispersal and separation into groups. A treaty with the Eastern Band Shoshone and Bannock, 1868, provided for the establishment of the Fort Hall Reservation.

In his report to the Commissioner of Indian Affairs for 1900, Agent A. F. Caldwell wrote:

This is the first time that the Bannock and Shoshone tribes have been reported together, the population of the two tribes having always been reported separately. They are so intermarried and related to each other that it is nearly impossible to distinguish one from the other, many individuals being the offspring of intribal marriages.

### **B3—Bannock Warrior's Dance Songs**

The Bannock Warrior's Dance songs, like all Shoshone songs except the Ghost Dance songs, are sung without words on vocables that enhance the sound of the voice.

### **B4—Shoshone Chief's Song**

Charles Washakie, the leader of the "Shoshone Chief's Song," states that he made this song in honor of his father who made a gift of the Waters of Thermopolis to the United States Government.



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## THE SHOSHONE

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The Shoshone was the northernmost division of the Shoshonean family. They were horse and buffalo Indians and ranged far and wide over territory now incorporated in Wyoming, Idaho, Montana, Utah, and Nevada. The life of the people was dependent on the land and varied accordingly. None of the southern bands were agriculturists and were dependent for food on fish, which they supplemented with rabbits, roots, nuts, and seeds. In the sagebrush country they lived in brush shelters, but in the north and east they used the tipi.

The Washakie Shoshone were closely associated with the Bannock, and the two tribes were settled on the Fort Hall Reservation after 1868. Chief Washakie had his people aid immigrants across fords and help find their strayed cattle. He is reported to have received a testimonial to his kindness signed by nine thousand immigrants.

The Shoshone developed a mild version of the Plains Sun Dance.

### **B5—Shoshone Ghost Dance Songs**

The two Shoshone Ghost Dance songs adhere to the pattern of paired phrases that characterize all Ghost Dance songs.

### **B6—Shoshone Hand Game Songs**

The Shoshone Hand Game songs are sung with a rhythmic drum accompaniment.

### **B7 and B8—Shoshone Sun Dance Songs**

The first two songs, band B7, are prayer songs from a set of four, each of which is sung four times. They constitute an important part of the ceremony and contrast with the following song (B8), which is accompanied with drum and an eagle bone whistle and sung in the context of dancing. The women's voices sing the final phrase.

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