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FOLK MUSIC OF THE UNITED STATES

Issued from the Collections of the Archive of American Folk Song

Long-Playing Record L31

SONGS OF THE PAPAGO

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., 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

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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.

Music, Papago Music, Pawnee Music, Yuman and Yaqui Music, Cheyenne and Arapaho Music, Choctaw Music, Music of the Indians of British Columbia, Nootka and Quileute 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 Songs

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Names of Singers and Number of Songs Recorded by Each

	<u>Side A</u>	<u>Side B</u>	<u>Total</u>
Sivariano Garcia	5	1	6
Jose Hendricks	4		4
Rafael Mendez	1	3	4
Mattias Hendricks	2	1	3
Victoria		3	3
Jose Panco		2	2
Jose Manuel	1		1
Leonardo Rios	1		1
Juana Maria		1	1
	<hr/>		
	11	14	25

SONGS OF THE PAPAGO

Collected and Edited by Frances Densmore

INTRODUCTION

The culture of the Papago is entirely different from that of the plains and north woodland tribes whose songs have already been presented. The Papago are a desert people whose early home was chiefly south of Tucson, Arizona, extending into Sonora, Mexico. They are an agricultural tribe and formerly cultivated beans, cotton and other crops by irrigation. At present their principal crops are wheat and barley, and they raise cattle to a considerable extent. By nature an industrious people, they are now finding employment in various activities incident to the coming of the white race. They were not lacking in bravery in the old days, as shown by their expeditions against the Apache. The women are expert basket-weavers, and both their baskets and pottery resemble those of the Pima rather than those of the Pueblo.

The study of Papago music forms part of the writer's research on Indian music for the Bureau of American Ethnology^{2/} and was begun at San Xavier village, near Tucson, Arizona, in February, 1920. It was continued in November and December of the same year at Sells, more than 60 miles west of Tucson, where the U. S. Indian Agency is located, songs were also recorded at Vomari village about 7 miles from the Mexican border and a trip was made to Santa Rosa village in the extreme northern part of the reservation where information was obtained and photographs taken.

As in other tribes, the principal subjects of study were those in which the people were most interested, among the Papago these being legends, ceremonies and the treatment of the sick. The number of songs recorded and transcribed was 167, from which the present series was selected. Fifteen men and women recorded songs, nine being represented in the present series. The principal interpreters were Harry Encinas at San Xavier and Hugh Norris in the other localities. Both were familiar with the old ways and were of great assistance.

The musical instruments used by the Papago are the gourd rattle, scraping (or rasping) sticks, basket-drum and flute. The gourd rattle is used with songs to bring rain and songs with treatment of the sick. The instrument resembles that used in other tribes but the manner of shaking it is more varied. The scraping sticks resemble the morache of the Northern Ute, a short stick being drawn upward and downward across notches cut in a

^{2/} Papago Music, Bulletin 90, Bureau of American Ethnology, 1929.

long stick which is held in the hand or placed on a basket-drum as a resonator. Any basket of medium size may be used as a drum by inverting it on the ground and striking it with the hands. Three or four men may play this at once, kneeling beside it and striking it with their hands. As an accompaniment to certain songs the basket is stroked with a short stick, producing a soft, pleasant sound. The flute is made of cane and its construction is not of present interest.

SONGS CONNECTED WITH LEGENDS

The Papago watch the stars and when they see the Pleiades cross the sky in one night they say that the proper time for story telling has come. On these nights the Pleiades rise in the east at evening, cross the zenith and set in the west just before sunrise, their setting being considered the end of the night. Few men are able to tell the old stories and two men go together, one telling the story and the other assisting him. These men tell stories four nights and in that time they relate the entire series, beginning with the creation.

Story of the Ashes People

One of the principal stories is concerning a flood that covered the whole earth. This story was related and the songs recorded at Vomari. A mythical character known as Elder Brother gathered gum from a certain bush and made a huge olla. He got into the olla, taking with him every sort of animal, with him also were Earth Magician and Coyote. The flood came while he was doing this and soon everything was afloat. After the water subsided they came out of the olla and the work of creation was begun, Elder Brother creating the spirits of men. (These songs are omitted.) Earth Magician had a bad temper and when the things he made were criticized by the others he became very angry. Then he began to sink into the earth. Elder Brother caught at him as he disappeared and became infected with a "cause of sickness." Trying to shake this from his hands he spread sickness among men. This does not seem to have been a definite ailment but a general disposition toward illness which became present in the air.

Al Song of Earth Magician when (Cat. no. 1035,
Disappearing in the Ground. Bull. 90, no. 5)
Recorded by Jose Hendricks

Translation

Here I sink and I know all sorts of things

Elder Brother had a rival named Brown Buzzard. After four attempts he succeeded in killing Elder Brother and said he would destroy everything that Elder Brother had made except the wind and clouds which were spared for the benefit of the people.

A2 Song of Brown Buzzard after (Cat. no. 988,
 Killing Elder Brother. Bull. 90, no. 6)
Recorded by Mattias Hendricks

Translation

I have done the worst thing now in killing you, my brother,
but I am going to leave your wind and clouds.

After a long time Elder Brother came to life and some children saw him fixing a clay canteen. As he worked, he sang a song with the words, "There is an old man sitting down fixing his canteen, fixing his canteen."

Elder Brother travelled four days until he reached the sun, then he went across the sky with the sun and entered into Ashes Hill. There he found Earth Magician who was willing to go with him. Earth Magician directed his servants to make very strong bows and arrows and to prepare plenty of food for their journey. The servants went with them, and when they reached the place where they would emerge from Ashes Hill they sang this song.

A3 Song Before Emerging from Ashes Hill. (Cat. no. 981,
 Recorded by Mattias Hendricks Bull. 90, no. 9)

Translation

Now we are going to look over the world and see what is
going on.

The story goes on through many interesting adventures, with many songs, and after a long journey the Papago settled in the Sacaton Valley near Crooked Mountain.

Story of the Gambler

This story was related and its songs recorded by Sivariano Garcia of San Xavier village. In this story the Papago are living in the Sacaton Valley and Elder Brother is still the leading character. Eight songs of the story were recorded but only two are presented. After many adventures the gambler accepted some pinole that was offered by a girl. He drank this three times, and feathers began to appear on his body. He turned into an eagle, and when Elder Brother heard of this he knew that something bad

would happen. The events that followed are too many for present consideration, but Elder Brother went to the house of the eagle where he asked the wife of the eagle to protect him. After the eagle returned she sang a song which put him to sleep.

A4 Song to Put the Eagle to Sleep (Cat. no. 960,
 Bull. 90, no. 26)

At a later time Elder Brother met the eagle and killed him. An old woman found him exhausted after this encounter and brought him food and water. This was her song.

A5 Song of the Old Woman Who (Cat. no. 961,
 Attended Elder Brother Bull. 90, no. 27)

Translation

You have done it right, you little bit of an Elder Brother,
Henceforth the village will be safe and I am on the ground,
I will get along better.

Story of the Origin of the Flute

The scene of this story, like the preceding, is in the large village in the Sacaton Valley. Fifteen of its songs were recorded at San Xavier by Sivariano Garcia, three being presented. Papago stories are so long that they are interrupted by periods of rest, or "pauses." After the first pause, this story is about two boys who saw a bamboo in a lake with a rattlesnake coiled around it. The rattlesnake cut down the bamboo and they took it to their mother who cut it two lengths of two joints each. She made a flute from each piece of bamboo and gave them to the children who blew into them but could not play them. One day she played a melody on the flute and taught each boy to imitate her. Next is the melody that she played, and if no flute is available when the story is told the melody is sung with these words.

A6 "Four Fires on the Ground" (Cat. no. 967,
 Bull. 90, no. 33)

Translation

One in the corner, in the square on the ground,
A fire in each corner, four fires on the ground.

The two daughters of Brown Buzzard now enter the story, dressed in their best. The boys could feel that the girls were approaching so they played the following tune on the flutes. The words are sung if no flute is available when the story is told.

A7

"The Girls Are Approaching" (Cat. no. 969,
Bull. 90, no. 35)

Free Translation

From the east the girls are approaching
They came to the place of the singing
They are here.

The story proceeds through many incidents and the sections of bamboo next appear as game implements. A certain boy had such "medicine power" that he could make them fly through the air. He intended to use one of them in killing his grandfather, who had deeply offended him. Before he started on the journey to find his grandfather he showed this power to his grandmother who sang a song to make him invisible, so he could reach his destination safely. She put her hands on his shoulders as she sang this song.

A8

Song to Make the Boy Invisible (Cat. no. 973,
Bull. 90, no. 39)

Free Translation

My poor grandchild, my poor grandchild,
It is the head gaming stick that always wins,
Throw it forward.

SONGS CONNECTED WITH CEREMONIES

Dance in Supplication to the Sun

The origin of this dance was unknown but the dance had reference to the fertility of the field. The dancers moved in a circle and in the middle of the circle was a representation of the sun toward which the dancers extended their hands during the next song.

A9

"The Dwelling Place of the Sun" (Cat. no. 1065,
Recorded by Leonardo Rios Bull. 90, no. 97)

Translation

In the east is the dwelling place of the sun,
On top of this dwelling place the sun comes up and travels
over our heads.
Below we travel,
I raise my right hand to the sun and then stroke my body
in the ceremonial manner.

The ceremony closed with a song freely translated, "We have danced and been happy. We have seen our friends. Now we go to our distant homes wondering when we will come together again."

The Viikita

The purpose of this ceremony was the securing of rain and good crops. The observance was marked by processions, the first taking place just before sunrise. The leaders were followed by men carrying a representation of the sun and by the dancers who carried images of things that were desired in abundance. Six of the songs were recorded but only one is presented. This was sung during the dancing.

A10 "Each Singer Wears a White Feather" (Cat. no. 1007,
 Recorded by Jose Manuel Bull. 90, no. 102)

Translation

Each singer wears a white feather on his head,
Now it is nightfall,
We will sing through the night and perhaps we may do some good.

The Rain Ceremony

In the early part of August the Papago held a festival at which the medicine men made divinations for rain. This was in accordance with an ancient custom and was accompanied by the drinking of a wine made from the fruit of the saguaro cactus and commonly called "tiswin." The lodge for the making of tiswin was photographed at Santa Rosa, in the northern part of the reservation. Four men watched the fermentation of the wine, two during the day and two during the night. They sang most of the time, two of their songs being presented. It is characterized by a gliding and slurring of the voice.

All Song of the Watchers. (Cat. no. 1031,
 Recorded by Jose Hendricks Bull. 90, no. 107)

Translation

The sun doctor with his body painted in spots
At the edge of the earth I (the sun doctor) stand and
 see the ocean with its beautiful rolling waves,
I call up the beautiful white clouds,
I am glad to see them rise.

While the wine was fermenting the medicine men were at work. It was said they did not cause the rain but "located and predicted it."

A12

Song during Rain Divination. (Cat. no. 1032,
Recorded by Jose Hendricks Bull. 90, no. 108)

Translation

The eagle wing, under that I sat with the tiswin,
I drank that and I am well drunk.
The water that gathered on the blue hawk feathers at the
end of the vasi (a short stick with feathers at the end),
I drank of that and was staggered.

The effect of the wine was said to be a general "good feeling" which lasted a night and a day. Rafael Mendez, who recorded the next song, said that a man who had drunk the wine once saw Coyote approaching. As the man began to "come to his senses" he heard Coyote singing, and Coyote taught him about a hundred songs. The first of these was the following.

A13

"A Blue Wind" (Cat. no. 1026,
Bull. 90, no. 110)

Translation

A blue wind.
I saw the tracks on the blue mountain.
Inside the mountain I found a bamboo plant growing,
From there I saw a seven-headed mountain running low from
east to west.

SONGS CONNECTED WITH EXPEDITIONS TO OBTAIN SALT

The Papago visited the salt deposits near the Gulf of California for two reasons, first, to obtain salt for commercial use and second, to obtain "medicine power" from the ocean. Songs were connected with both sorts of expeditions, a song with the second sort being presented. This song was said to be very old and to have come down from some forgotten medicine man "who lived when the people first found out about medicine." Concerning this song the informants said that in their opinion the sea holds everything -- the clouds and the wind. The storms come from the sea and spread over the world and the clouds follow after.

A14

"The Wind Blows from the Sea" (Cat. no. 1028,
Recorded by Jose Hendricks Bull. 90, no. 123)

Translation

By the sandy water I breathe in the odor of the sea,
From there the wind comes and blows over the world,
By the sandy water I breathe in the odor of the sea,
From there the clouds come and rain falls over the world.

Side B

SONGS CONNECTED WITH THE TREATMENT OF THE SICK

It is the belief of the Papago that major illnesses are caused by what might be termed psychic causes. These are of several sorts and there are medicine men who treat each. The sick person does not decide to whom he will go for treatment. Instead he must go to certain men who send him to the medicine men whom they consider best fitted to treat him. If his condition does not improve they send him to another. Songs are connected with various forms of illness and are the property of the medicine men who treat those illnesses. Material remedies are not always used. Certain illnesses are attributed to the action of "bad medicine men," others to spirit animals or birds, and others to spirits of the dead while some are supposed to be caused by accidents or injuries. For some injuries a cure is provided by a spirit animal or bird of the sort that caused the injury. Fifty songs used in the treatment of the sick were recorded but only four are presented.

Jose Panco, who recorded this and the song next following said he is using them at the present time (1920) in treating persons suffering from "deer sickness." They are part of a series of five such songs that he received from his grandfather who told him of their origin. The story and the nature of the ailment are not of present interest.

The village mentioned in the first song is that in which the songs originated. The song is a gentle, pleasing melody which would be acceptable to a sick person. These songs are in pairs, or "parts," each having the same melody but the words being different.

B1 "Sandy Loam Fields" (Cat. no. 1036,
Bull. 90, no. 48)

Translation

Part I.

Sandy Loam Fields, on top of those lands Elder Brother stands and sings.
Over our heads the clouds are seen, downy white feathers gathered in a
bunch.

Part II.

After hearing these songs the women gather on Sandy Loam Fields,
Their heads decorated with clouds of feathers.

The next song is third in the series and the melody has firmness and vigor instead of the gentleness of the preceding songs.

B2

"Out of the Mountains"

(Cat. no. 1038,
Bull. 90, no. 50)

Translation

Part I.

That bird comes out back of Frong Mountain,
It stretches its arms trying to reach Cokwigan Mountains
(in Mexico).

In the country of the Papago there lives a wasp that makes a small, straight hole in the sand. In the words of the following song a snake speaks to a wasp that is digging its hole in front of him and throwing the dust in his eyes. This is one of the "rattlesnake medicine songs" that was sung with a certain degree of loudness.

B3

Song to a Little Yellow Wasp. (Cat. no. 1023,
Recorded by Rafael Mendez Bull. 90, no. 56)

Translation

Little yellow wasp, you throw dirt in my eyes.
I do not know what to do with you.
All I can do is to make a long-drawn breath, hoping you will
die in four days.

It was the belief of the Papago that illnesses might be caused by the spirits of Apache killed in war or by spirits of dead Papago. Songs were given by the spirits for the treatment of these illnesses which appear to have been nervous in character. Like the song next preceding, this was recorded by Rafael Mendez at Vomari.

B4

Song of the Dawn (Cat. no. 1027,
Bull. 90, no. 70)

Translation

It has been a long time since the light began to show, my brother,
Just look, my brother,
Toward us the bows are brightening (referring to shafts of light above
their heads like long bows).

DREAMS SONGS

Songs received in dreams are generally for aid in some undertaking, such as treating the sick, or in war, or the hunt. An interesting contrast was found in a series of eight songs recorded by Victoria, an aged man living at

Sells. With two exceptions he received them in dreams during a period of many years and they are concerning his wanderings during the dreams. The singer said that he learned the next dream song from his mother.

B5 "White Mountain Birds Were Singing" (Cat. no. 1059,
Bull. 90, no. 157)

Translation

White mountain birds were singing sweetly in the east,
It sounded like thunders where he was sitting.

The next dream song, also recorded by Victoria, is one of the most pleasing melodies recorded among the Papago. Its movement is free and graceful, and it has a compass of ten tones.

B6 "A Black Crow" (Cat. no. 1060,
Bull. 90, no. 158)

Translation

A crow came down from above to this earth,
A black crow came down from above to this earth,
He was jumping on me.

WAR SONGS

The ancient tribal enemy of the Papago was the Apache. Many songs of the warpath were recorded by Sivariano Garcia, of San Xavier. The next song concerns an incident that took place in the wars with the Apache. A member of that tribe was wounded and tried to escape. He staggered and fell, rose and staggered a little farther, and finally the Papago killed him before he reached the ground. Rafael Mendez asked that several singers join him in recording this song. One singer gave the "yells" that would have been given by a woman. The renditions containing the "yells" are not presented. The song had two sets of words, one of which appeared to be spoken by the wounded Apache and the other by the pursuing Papago.

B7 Song Concerning a Wounded Apache. (Cat. no. 1020,
Recorded by Rafael Mendez Bull. 90, no. 141)

Translation

(First set of words, supposed to be spoken by the Apache)

Near sunset time I fall down,
Near sunset time I fall down,
I am going almost like a drunken man.

(Second set of words, supposed to be spoken by the Papago)

It is toward evening (yell), he falls (yell),
It is toward evening,
He falls, he staggers like a drunken man (yell).

When the returning warriors approached the village they were met by the women, who received the trophies they had brought. Captives as well as scalps were brought by the returning warriors and the next song is concerning children taken captive among the Apache. The melody has a dignity and pathos that are worthy of consideration.

B8 "The Little Captive Children" (Cat. no. 1062,
Recorded by Victoria Bull. 90, no. 135)

Translation

Men shouting "brother," men shouting "brother,"
Among the mountains they have taken little Apache children where the
sun went down in sorrow,
All women, what shall we do to realize this?

The time required for the purification of Papago who had killed Apache was 16 days, the period being divided into four equal parts. In the evening of the sixteenth day the warriors bathed, braided their hair, painted their bodies and went to the victory dance which lasted four days and was characterized by the final disposal of the Apache scalps. A dance performed at this time was called the Wind dance. Four of its songs were recorded by Sivariano Garcia, only the fourth being presented.

B9 "The Eagle Is Talking" (Cat. no. 930,
Bull. 90, no. 147)

Translation

The eagle is on the highest point of rocks,
He is talking,
I was walking below and I heard the sound
echo among the rocks.

SONG OF THE KICKING-BALL RACE

The principal athletic contests of the Papago were the kicking-ball races in which each contestant kicked a wooden ball before him. The song of a medicine man to bring success in the game is not presented. Only two men ran at a time. There is a tradition that a certain man wanted to be a good racer and practised running every day, as soon as the sun rose. One

morning he met something on the road that said, "I will give you a song and perhaps if you sing this song you will win a race." The man learned the song, sang it, and won the race. He wore a feather of the blue hawk in his headband before he received the song and believed it helped him in obtaining the song. This is his song.

B10

"We Must Run"

(Cat. no. 978,
Bull. 90, no. 148)

Recorded by Mattias Hendricks

Translation

Now be ready, my poor brother, and we will start to run,
Now before us our nice ball goes far,
After it we run,
No matter what kind of ground there is,
We must run over it.

MISCELLANEOUS

The closing song of the series is somewhat humorous in character and is one of the few Papago songs recorded by a woman. The melody contains an unusual variety of intervals.

B11

"I Met a Mexican"

(Cat. no. 1070,
Bull. 90, no. 166)

Recorded by Juana Maria

Translation

While I was running I met a Mexican who said,
"How do you do?"
While I was running I met a Mexican with a long beard who said,
"How do you do?"