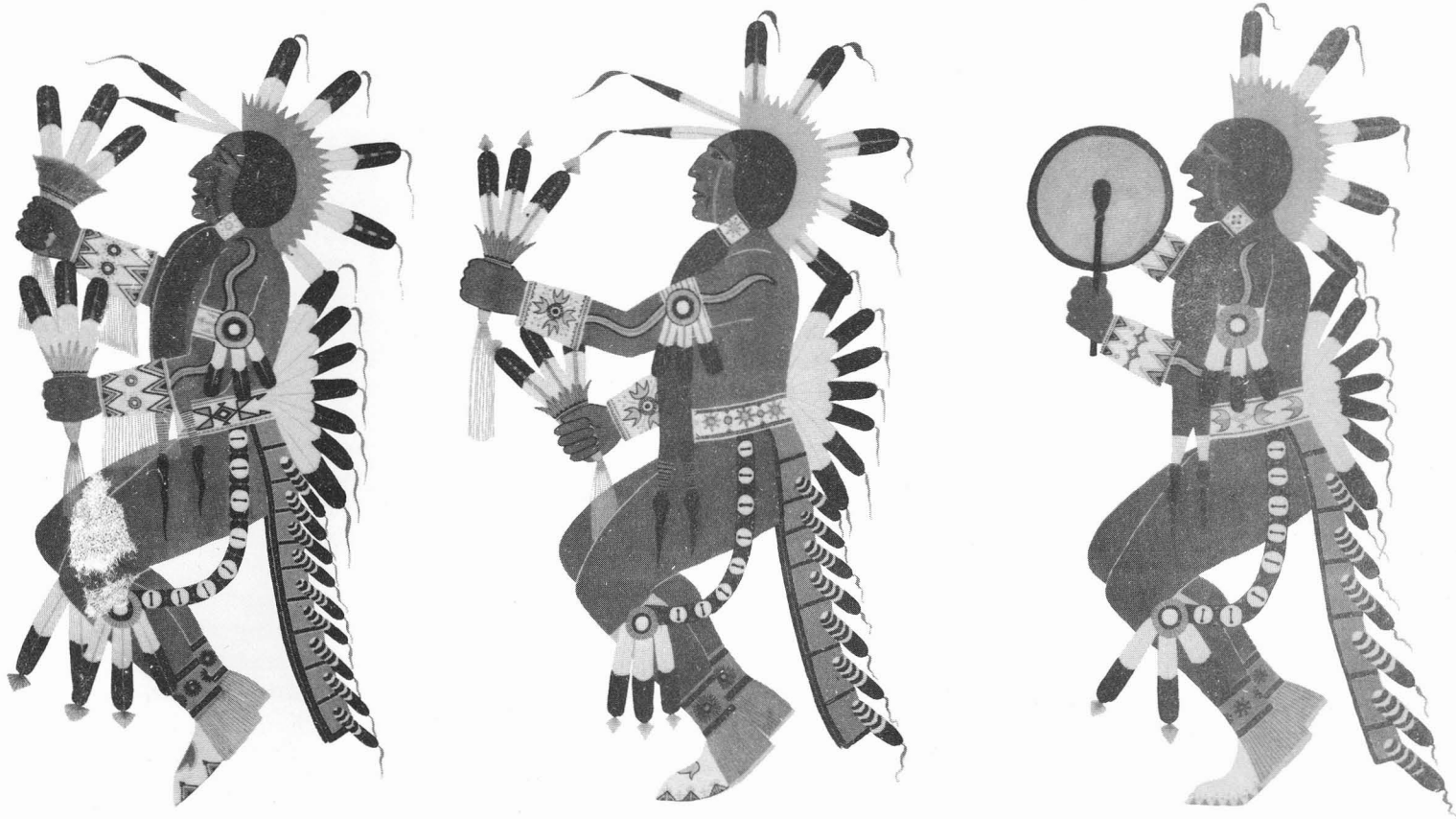


MUSIC OF THE AMERICAN INDIAN

KIOWA

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



First issued on long-playing record in 1954. Accompanying booklet revised 1984.

Library of Congress Catalog Card Number 82-743365.

Cover illustrations: DANCERS AND DRUMMER, by Jack Hokeah. Courtesy U.S. Department of the Interior.



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



FOREWORD TO THE 1954 EDITION

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

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

Douglas McKay
Secretary of the Interior

FOREWORD TO THE SECOND EDITION

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

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

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

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

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

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

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

David P. McAllester
Wesleyan University
Middletown, Connecticut
1983

PREFACE TO THE SECOND EDITION

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

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

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

The material presented in the ten albums of

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

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

Willard Rhodes
Pound Ridge, New York
March 31, 1979

ACKNOWLEDGMENTS

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

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

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

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

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

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

Willard Rhodes, 1981

INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes
Professor of Music
Columbia University, 1954

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

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

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

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

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

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

The question is often asked, "What scale do

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

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

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

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

THE KIOWA

The broad, open plains of western Oklahoma, southern Kansas, and the Oklahoma and Texas panhandles provided a congenial homeland for this nomadic people after their migration from the north. Tribal tradition as well as the accounts of early explorers places the Kiowa as far north as the Yellowstone River in the late seventeenth century. After leaving the mountains of western Montana before the beginning of the eighteenth century, they came in contact with the Crow, with whom they have maintained friendly relations through the years. Later they drifted into the Black Hills, only to be driven out by the incoming Sioux and Cheyenne. The call of the mountains seems to have been strong with the Kiowa for they finally established themselves in and around the Wichita Mountains of southwestern Oklahoma.

The Kiowa was probably one of the first tribes of the southern Plains to acquire the horse, sometime in the seventeenth century. One can hardly exaggerate the importance of this acquisition to the Indian, for it wrought social, economic, and political changes which can only be compared with those resulting from the Industrial Revolution in Western European and American society. Up to this time, land travel for the Indian had been limited to the short distances that he could cover on foot with the help of the dog travois for the transportation of his few possessions and camp equipment. Now he could travel great distances with speed and comfort and move his camp with ease. His nomadism was definitely accelerated. The cultural exchange that resulted from the frequent and repeated contacts of tribes roaming the Great Plains gave rise eventually to a fairly homogeneous culture for this geographic area. The Kiowa soon became one of the wealthiest tribes of the Plains. The buffalo hunt, facilitated by the use of the horse, now provided a more abundant food supply, larger tipis, and better clothing—in short, some of the luxuries that raised the living standard well above the subsistence level. The horse became the medium of exchange in economic manipulations, both within and without the tribe, and a man's wealth was reckoned in terms of the number of horses he owned. According to a report of the Commis-

sioner of Indians Affairs in 1869, the Kiowa, with about fifteen hundred people, had six thousand horses, and this number by no means represents the size of their herd during the years when Kiowa economic life was flourishing, unhampered by conflict with white settlers.

More important than material wealth, though inextricably linked to it, were social rank and status. Noble personality traits and virtues were socially recognized and respected, but the highest honors were reserved for those who distinguished themselves in warfare. Raids for horses and captives among the neighboring tribes, and among the white settlements of Texas and Mexico, offered opportunities for the ambitious young warrior to advance socially while acquiring the necessary wealth with which to demonstrate his generosity and validate his rank by the distribution of property. This activity brought the Kiowa into direct conflict with the United States government in its efforts to maintain peace and provide protection to white settlers and travelers in the Southwest.

The pressure of the westward movement in the mid-nineteenth century, the building of the railroads, and the large-scale operations of the fur and hide companies proved disastrous to the Kiowa and to most Indian tribes in this area. Suddenly the bottom dropped out of the economy and social organization of the tribe. The once abundant herds of buffalo, the basic source of food, shelter, and clothing, were decimated by the unregulated hunting by both Indians and whites. The Kiowa found themselves confined to a government reservation administered by an Indian agent with the support of the military. They were no longer free to acquire wealth and prestige by raiding. In view of the socially approved patterns of behavior developing out of the history of the tribe, one can feel only sympathy for the Kiowa in their difficult adjustment to the culture of the white man which encircled them, and to which they were forced to conform. Today the Kiowa are first-class, patriotic citizens, industrious, cooperative, progressive, and happily adjusted to their modern life.

Before the Kiowa were settled on the reservation and given individual land allotments, the

tribe had been divided into twelve to fifteen bands, each under the leadership of a headman, or *topotók'i*. Consisting of an extended family group to which a few families of friends and hangers-on might attach themselves, the band, or *topotóga*, operated as a self-contained unit, economically, socially, and politically. Likewise in matters religious, the *topotóga* was more or less self-sufficient; ordinarily each band held one of the ten sacred medicine bundles of the tribe known as the Ten Grandmothers. Each bundle was in the keeping of a priest who inherited his office. Among the functions of the ten medicine priests were the mediation of disputes and the bearing of the peace pipes. The bundles were held in the highest veneration by the tribesmen who made vows, sacrifices, and petitions before them with regular frequency as well as at times of crisis.

In mid-summer the bands assembled in one large camp for the tribal Sun Dance ceremony. This was an occasion of great importance, for in addition to the celebration of the religious rites, it provided an opportunity for social intercourse on the tribal scale. Old friendships were renewed, courtships were consummated in elopement, and the men's societies met to select and accept new members from among the eligible young warriors. In the dedication ceremony at the opening of the Sun Dance, warriors who had at least four heroic acts to their credit, had participated in all types of warfare, and had "counted coup" on Indian enemies, recited their deeds before the assembled tribe. Buffalo dances before and after the Sun Dance were occasions for the honoring of these distinguished warriors. Feasts and give-aways honoring favorite sons and daughters validated the rank and prestige of the wealthy families while furnishing pleasant social events for their friends.

The Sun Dance ceremony was under the direction of the keeper of the *taiime*, "a small image, less than two feet in length, representing a human figure dressed in a robe of white feathers, with a headdress consisting of a single upright feather and pendants of ermine skin, with numerous strands of blue beads around its neck, and painted upon the face, breast and back with designs symbolic of the sun and moon."* Ceremonial preparations for the dance included the building of sweat lodges for the purification of the dancers, scouting for a tree to serve as center pole of the dance lodge, charging the tree in sham combat before it was chopped down by a captive Mexican woman, moving it to the dance ground, and the building of the dance lodge. The dance began after sunset and continued for four nights and days. The *taiime* keeper was joined in the dance by his four associates, the *taiime* shield

keepers, and any tribesmen who might wish to participate. Men vowed to dance a certain number of days in order to obtain various benefits for themselves and their families. It was believed that the fulfillment of a Sun Dance vow "warded off sickness, caused happiness, prosperity, many children, success in war, and plenty of buffalo for all the people. It was frequently vowed by persons in danger from sickness or the enemy."** Self-torture or self-mortification, which was an essential element of the Sun Dance complex as practiced by so many of the Plains tribes, was not present among the Kiowa. The last Kiowa Sun Dance was held in 1887.

From late summer to December the Kiowa were busily occupied making preparations for the long, cold winter months. The men went out on daily hunts for buffalo, while the women worked hard preserving the meat and tanning the hides. The accumulation of a sufficient food supply to carry them through the winter was of the utmost importance. Winters were spent in small camps located along streams sheltered by adjoining woodlands. In these periods of little organized activity there was plenty of time for social intercourse. On long winter evenings grandparents and parents entertained the children with legends and songs. The adventures of Sende, the Kiowa trickster, were a never ending source of delight to both young and old. And the hand game, which is a guessing game played to the accompaniment of songs, afforded opportunity for gambling in a lively and exciting social setting.

The clothing which the women made of deer-skin, though simple, was of fine design. For the men, there were moccasins, breechclout, and shirts; for the women, boot-moccasins and a one-piece, slip-over dress. Children's clothing was patterned after that of adults, but reduced to size. The Kiowa obtained metal early; of it, the men made jewelry, decorative ornaments, and horse trappings. By the middle of the nineteenth century, earrings, finger-rings, hair-plates, belts, bracelets, and necklaces had become distinguishing features of the tribal costume.

Today work in metal craft is little practiced. Many women, however, are active in the Southern Plains Indian Crafts Center, a cooperative organization devoted to the adaptation of old tribal arts and crafts to contemporary living. Dresses, scarfs, moccasins, hand bags, bead work, all inspired by traditional designs and techniques, are but a few of the many objects that may be purchased from the Southern Plains

* James Mooney, *Calendar History of the Kiowa*, p. 240.

** Hugh Lenox Scott, *Notes on the Kaddo*, p. 347.

Indian Crafts Center, which has its headquarters in Anadarko, Oklahoma.

In the field of painting, the Kiowa have demonstrated their artistic genius through the works of a number of distinguished artists. Kiowa artists have been successful not only in the delicate and sensitive medium of watercolor, but also in bold murals of panoramic dimensions.

Some of their best works have found permanent homes in the Department of the Interior Building, Washington, D.C., the Federal Building in Anadarko, the Federal Building in Muskogee, the University of Oklahoma at Norman, and numerous museums and private collections both here and abroad.

THE KIOWA LANGUAGE

by Edith Crowell Trager

The Kiowa have lived near the Wichita Mountains in Oklahoma for one hundred and fifty years. Although the northern origin of the tribe is fairly certain, there seems to be nowhere any language closely related to Kiowa, except Taos and other Tanoan languages spoken in some of the pueblos of New Mexico. Kiowa-Tanoan, along with Zuni, and Uto-Aztecan languages spoken in the United States, Mexico, and Central America constitute what linguists who work with American Indians call the Azteco-Tanoan group of languages.

Nearly all the Kiowas, except some members of the youngest generation, speak their language, and probably all of them understand it. There are differences of vocabulary and of phonetic detail between the speech of the different generations, as is the case for every language we know about, although the structure of Kiowa is the same for all speakers.

The generational differences in vocabulary are due partly to changes in culture. Oldsters, for instance, know words that the younger speakers do not—like the word for hair on the back of a baby buffalo's knee. This natural obsolescence of words is reinforced by a cultural habit which ties in with the Kiowa attitude towards death, requiring that the words that make up the name of a person who has just died become taboo, and be replaced by synonyms or circumlocutions.

No matter what the changes in vocabulary, the patterns of the sounds in a language, the patterns of words and of sentences stay pretty much the same for generations. It is those patterns we want to talk about now. No language has sounds exactly like the sounds of any other language, but it is possible to use our alphabet in a way that will suggest some of the sounds of Kiowa to an English-speaking person and serve as a point of departure for the unfamiliar sounds. The letters we will use are: *a, b, d, e, g, h, k, l, m, n, o, p, s, t, w, y, z.*

There are six vowels in Kiowa that we will write this way: *ee* as in *deep*, *ey* as in *they*, *a* as in *pat*, *ah* as in *bah*, *oo* as in *moon*, *oh* as in *go*, and *aw* as in *law*. There are also six nasal vowels. Using *ng* to represent the nasalization, we shall write *eeng, eyng, ang, oong, ohng, awng*, for those.

The consonants written *h, m, n, s, y, z* are almost exactly like the English sounds represented by those letters. The same is true of *w* which, although not native to Kiowa, is heard a lot in songs (originally borrowed—now an authentic part of Kiowa lore). There is an *l* which sounds something like an English *l* except at the end of a word. There it sounds almost like the *-dle* in *idle*.

The letters *b, d, g,* and *p, t, k,* are used for six more of the Kiowa consonants. These sound a lot like the first sounds in the English words *bet, debt, get, pick, tick,* and *kick*. The *p, t,* and *k* all have a slight puff of breath after the sound is released. You can test this easily by holding a lighted match in front of your lips. The flame will not waver when you say *bet, debt,* or *get,* but will flicker noticeably when you say *pick, tick,* or *kick*.

Kiowa has two more sets of sounds that will be a little harder for the speaker of English. One set that will be written *pb, td, kg* is pronounced without that puff of breath—a good deal like the French or Spanish sounds written *p, t, c*. The other set will be written *p', t', k'*, because each sound is closely followed by a glottal stop. The glottal stop is a full-fledged consonant in Kiowa. It occurs only incidentally in English, for instance when we pronounce "A.A.A." In our Kiowa-style alphabet, we would write this: *'ey'ey'ey*.

The last two items in the repertoire of Kiowa phonemes require us to say a word about what a phoneme is. A phoneme is a structure-point in the sound pattern of a language. We use the letters *p, b, v,* and *f* to represent four of the phonemes we have in English, and we know that they are structure-points because there are many, many examples of groups of words like *pat, bat, vat,* and *fat* which are entirely different words. In Kiowa, *p, pb, p'* and *b* are separate phonemes for the same reason, although we may find it very hard at first to detect the differences between them. No native speaker of Kiowa would ever confuse these words: *paw* 'receive', *pbaw* 'hair' or 'buffalo', *p'aw* 'moon', 'river' or 'month', the syllable *baw*; similarly for *kee* 'day', *kgee* 'meat', and *k'ee* 'wood'. To return to the last of the Kiowa sounds, let us say that we are going to write, for mnemonic convenience, a single phoneme with two letters—*ts*. There is also a glottalized sound, *ts'*.

To sum up our survey of the vowel and consonant phonemes of Kiowa, here is a table which lists the phonemes, classified according to their phonetic similarities.

	LABIAL	DENTAL	PALATAL	VELAR	GLOTTAL
unaspirated stops and affricates	pb	td	ts	kg	
aspirated stops and affricates	p	t		k	
glottalized stops and affricates	p'	t'	ts'	k'	
voiced stops	b	d		g	
nasal stops	m	n			
spirants		s z	y		h
lateral		l			

Most languages that we know about have, in addition to vowels and consonants, phonemes of stress or of pitch, or both, and/or intonation patterns. Kiowa has a stress phoneme that works partly like our English stress phoneme. The noun *export* is stressed on the first syllable; the verb spelled the same way is stressed on the second syllable. Similarly in Kiowa, *adáw* means "I am," and *ádaw* means "they are." Kiowa also has a kind of pitch accent. One of the "tones" is a rising-falling contour that we shall write with a circumflex. One of many sets of words in which this makes a difference is *talí*, which means "boy" and *táli*, which means "maternal grandmother."

No two languages have the same sound-system, and no two languages have identical grammatical systems. Kiowa, for instance, has noun stems, verb stems, prefixes and suffixes of different kinds, and particles. What we translate into English by adjectives are really verbs, because they are stems that can be preceded by pronoun prefixes and followed by suffixes of tense and aspect, exactly like the words we translate as verbs. The pronoun prefixes have person and number—dual forms in addition to singular and plural. There are also some convenient forms which allow you to make a difference between *we* meaning "you and I" and *we* meaning "I and some other person, but not you."

Categories like the dual pronomial forms, the treatment of "adjectives" as verbs, and the countless vocabulary items like *sáwhey* 'blue-green', 'sky-color', 'grass-color' put a very different cast on the world for Kiowa speakers.

In a brief sketch like this one, it is not possible to do more than suggest that each language is like a different filter through which experience can be observed and analyzed with only an approach to true objectivity.

THE MUSIC OF THE KIOWA

A1—Sun Dance Songs

Though the Sun Dance was widely diffused among the Plains tribes, there was considerable variation in the ceremony as it was celebrated by the various tribes in this vast geographic and cultural area. Tribal differences are to be noted in the Sun Dance songs as well as in other elements of the ceremonial complex. The two songs recorded here by George Hunt were remembered from his youth. Today they are unknown to the younger generation of singers. Indian music lives only as it functions in the life of the people. When its cultural setting, be it religious or secular, is destroyed or altered, the music either disappears or undergoes radical changes. It is well over half a century since the Sun Dance was forbidden to the Kiowa by the United States government.

These two songs are sung without words. The first follows a descending sequence of tones, F, E, D, A, F sharp, D, A; the second follows another series, E, B, A, G, F sharp, E, B.

A2—Setanke's Death Song (Crazy Dog Society Song)

Despite the peace councils and treaties made with the United States government, the Kiowa chiefs and warriors found it difficult to abandon their old way of life and settle down to an uneventful agricultural existence. Ambition for war honors as well as the attraction of loot in horses, mules, and captives continued to draw men out into the open plains on raiding expeditions. These motives were deeply colored with a brooding resentment of the invading white man whom the Kiowa held responsible for the evil days that had befallen them. In 1871 Satanta (White Bear) led a raiding party of about a hundred men into Texas where they attacked the Warren wagon train, killing seven men and capturing a train of mules. Shortly afterward Satanta and two associate chiefs, Setanke (Sitting Bear) and Big Tree, were arrested and held at Fort Sill before being returned to Texas, where they were to stand trial by civil authorities. Setanke vowed

that he would never allow himself to be taken away. Loyal to the principles of the Ko-eet-senko (Crazy Dog) Society, membership in which was limited to the ten bravest warriors of the tribe, Setanke preferred death to what he considered dishonor. As the three prisoners were being taken in two wagons from Fort Sill to Jacksboro, Texas, Setanke said, "See that tree?" indicating a large pecan tree by the side of the road some distance ahead. "When I reach that tree I will be dead." Whereupon he began singing the song of the Crazy Dog Society:

háw 'áhgaw 'al 'ah 'óhboy góongtdaw
[I live but I cannot live forever]
'oy dóhm deyl kgée 'ohboy k'aw
[Only the great Earth lives forever]
'oy pbáhee deyl kgée 'óhboy daw
[The great Sun is the only living thing]

Setanke had managed to free his hands from the handcuffs that bound him, and seizing a knife, which he had previously concealed, he stabbed his guard. In the skirmish that followed, the old chief was shot. This historic incident* is but one of the many tragic episodes which cloud our past history. The sudden and overwhelming impact of modern civilization upon an ancient culture brought its measure of tragedy and suffering. This is most fittingly memorialized in the "Death Song" of Setanke, whom the Kiowa hold in the greatest respect and reverence.

The melody, extending through a range of a twelfth, follows a sequence of tones, D, C, A, G, F, E, D, C, A, G. In typical Plains style it starts high and descends in terraced phrases until it comes to a point of repose on the final G.

A3—Ghost Dance Songs

As the Indian's world passed away from him, there arose hopes and beliefs that a Messiah would come to restore the old order. From the west there emerged a new religion, the Ghost

* Alice Marriot, *The Ten Grandmothers*, pp. 112-125, and W. S. Nye, *Carbine and Lance*, pp. 123-147.

Dance, which spread from tribe to tribe like a prairie grass fire. A new earth was to appear with wild horses, elk, and buffalo in abundance. The spirits of dead relatives were to be resurrected, and the entire Indian race was to live again in its aboriginal state of freedom and happiness. An Arapaho named Sitting Bull, who had visited, seen, and talked to the Messiah himself, introduced the Ghost Dance among the Comanche, Kiowa, Caddo, and Wichita in 1890.

The dance consisted of the participants joining hands in a large circle and moving slowly around in a clockwise path while chanting the Ghost Dance songs. In the center of the circle, the medicine man exercised his power to induce a hypnotic trance in each of the dancers. One by one the dancers would drop to the ground in a state of trance, remaining there sometimes for as much as an hour, during which time they had visions of reunions with dead relatives.

One young Kiowa, Ahpeatone, deeply affected by the new religion, traveled to Nevada to see the Messiah, only to discover that he was a Paiute Indian named Jack Wilson and that his supernatural power was no greater than that of other Indians. Ahpeatone returned to his tribesmen completely disillusioned. As the Kiowa listened to his story, a tragic disappointment descended upon them. A few continued the dance for some time, but when it failed to produce the promised result they gradually abandoned it and sank into a state of despair and apathy.

Herzog in his study *Plains Ghost Dance and Great Basin Music*, finds the Ghost Dance songs "so closely related to each other that they must be conceived as representing a distinct type, forming an integrated 'style' of their own." The musical features which make these songs distinct are: (1) narrowness of melodic range, (2) general lack of accompaniment, (3) tendency for phrases to end on the tonic, (4) symmetrical structure achieved by the repetition of every phrase. Herzog concludes that the musical evidence indicates that the Ghost Dance songs originated in the Great Basin and spread out over the Plains without being strongly affected by the musical styles of the various tribes accepting them.

The opening and closing songs of the Kiowa Ghost Dance presented here as sung by George Hunt are at variance with Herzog's conclusions. Both songs, extending through a range of a twelfth, are sung with accompaniment and, although some phrases are literally repeated, the structure of terraced phrases and descending melodic movement suggests a strong influence of the prevailing Plains musical style. Most Ghost Dance songs are sung with words. Here the words are reserved for the concluding phrases of the

songs, reminiscent of the Plains practice of singing a song through with meaningless syllables and introducing the words on the repetition of the song.

Opening Song

'ahgyahtóh 'eym 'ohntdáhee pbey yahtóh

[The smell of the cedar smoke will make you happy]

Closing Song

'ahmágaw naw gaw hóhmax

[I am giving you a feather]

táheeng saw góol gyahk'éeyah daw

[The white-painted cross also goes with it]

The first song employs the following tones, E, D, C sharp, C natural, A, E, D, C natural, A. The second song is based on the same series without the C sharp.

A4—Legend Songs

The first of these songs is sung as part of one of the stories about the adventures of Sende, the Kiowa trickster. There are many stories about Sende, but they could only be told after dark. This is a story about Sende and the prairie dogs. One day Sende was going along when he spied a group of prairie dogs playing. Sende was tired and very hungry. As he looked at the prairie dogs he thought how nice a roasted prairie dog would taste. So he stopped and talked to the prairie dogs. He told them about a new dance he knew and offered to teach it to the prairie dogs if they wanted to learn it. The prairie dogs were delighted and begged Sende to teach them the new dance. Sende showed them how they must form a big circle and dance with their eyes closed while he sang the new dance song. He warned them not to open their eyes until he had finished singing. This is the song he sang:

tsádaw tsádaw tóhn baht'óhnt'ney

[The prairie dog, the prairie dog, is shaking his tail]

'oy yáh póhlaw tséy

[That's the end of my short song]

As the little prairie dogs danced past Sende, he hit them over the head with a big stick and knocked them dead. But there was one smart little girl prairie dog who was curious and wanted to know why they had to dance with their eyes closed. So she peeked through her half-opened eyelids. When she saw what was happening she ran away before Sende could strike with his stick.

The song is childlike in its simple repetitive pattern and narrow range of tones, A, G, F, D, A. The vocal line of the song moves in a triple meter while the accompaniment is beaten with a stick in a duple meter of even beats.

The second song tells how a young boy received his vision enabling him to become a medicine man. George Hunt related the story as follows:

Once there was a poor old woman who lived with her young grandson. She was not outcast by the people but was just really poor. The grandmother had a black buffalo spoon which she thought the world of. One day her grandson was playing with the spoon and lost it, so she whipped him for losing her property which she valued so greatly. The child felt very guilty and went inside the tipi and lay down at the back. While he was lying there a vision came to him that he was to become a great medicine man who would be lucky in the way of food. He would always have a good supply of meat.

t'áwng kóhng gyahpóytsey
[I lost the black spoon]
náw tahlyóoe deytahhóhl
[And so my grandmother whipped me]
naw kóhmeby áwteydaw tséy
[Lying unhappy in the tipi I had a vision that I would be]
áwdey daw óhmgayah
[Lucky (in the quest for food), a medicine man]

The melody is based on the following tonal sequence, E flat, B flat, A flat, G flat, F, E flat, D flat, B flat.

The third song is that of the "Antelope Drive." The story goes that during the antelope drive the antelope buck sang this song. When he had finished, he jumped the corral and ran away. George Hunt gave the following free translation of the text: "What a dangerous thing to live in this world because of the danger of being slain. It's a great pity that I have to be one of those that are slain in hunting."

déy gyah zéylbah naw áhgyah góongtdaw
[It's bad, that I am alive]
hóhndey áhgaw óhn naw áhgyah góongtdaw
[And I am sorry for myself, sorry that I am alive]

The song, following a pentatonic scale, D, C, A, G, F, D, C, is patterned in clearly defined phrases.

A5 — Christian Prayer Songs

It was not until 1881 that the Christian churches began sustained missionary activities among the Kiowa. That year Rev. J. B. Wicks of the Episcopal Church preached to the Indians at Fort Sill, later transferring his work to Anadarko. Shortly after, the Baptist Church established a mission at Rainy Mountain which developed into one of the strongest and most active churches among the Kiowa. In time, Mennonites, Methodists, Catholics, and members of the Dutch Reformed Church followed with mission churches.

The first of these two Christian Prayer Songs is described by George Hunt as "the first church Kiowa song." The text follows:

háwndey daw gaw k'éeyah pawnséyp (repeat)
[Who came down from heaven to save?
(repeat)]
Jéezasyah déy daw gaw k'éeyah pawnséyp
[It was Jesus who came down to save]
Jéezasyah déy hawn dohséy
[Why did Jesus come down from Heaven?]
t'éygyah kgóhn baw k'éeyah pawnséyp
[He came to save the souls of all the people]
(repeat last two lines)

Based on a pentatonic series of tones, D, B, A, F sharp, E, D, the song is clearly structured in a pattern of phrases that can be described as a a b c b' c b. The meter is definitely triple with a prolongation of the final tone of each phrase. These features in combination with the melodic movement of the song suggest the influence of white gospel hymns.

The second song is perhaps the most beloved Christian hymn of the Kiowa. The words follow:

dáwkgee 'ah'ée bahdávtsahhee (repeat)
[God's Son, to Him we pray]
máng dey gyahk'óhmaw 'eyt tsáng heydeytdaw naw
[The door of the heavenly home will open]
bah'óhn tahdáv
[And we shall be happy]
béyhey gyahk'óhndaw gaw'óhndaw
[There will be no death but eternal life]
naw 'eymóhn tahdáv
[And you shall be happy]

It is based on the following tones, D, B, A, G, F sharp, E, D, B, A, and consists of four phrases, a a b b.

A6—Peyote Songs

Sometime around 1870 the Kiowa received a new system of belief—the peyote religion. This movement was destined to have a wide intertribal distribution in the years that followed. It had its origin in Mexico and by the eighteenth century had crossed the Rio Grande. The neighboring Comanche, who had received peyote from the Mescalero Apache, shared it with the Kiowa before passing it on to the Wichita, Pawnee, Shawnee, Ponca, Kickapoo, and Kansa. The Kiowa, too, were active in the dissemination of this pan-tribal religion, teaching its ritual to the Oto, Southern Arapaho, Southern Cheyenne, and Creek. Today, the peyote organizations in Oklahoma are united under a charter and a 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 the eating of 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. It is these four songs, “Opening Song,” “Night Water Song,” “Morning Sunrise Song,” and “Closing Song,” which are presented here as sung by George Hunt. Each song is sung only twice instead of the traditional four times.

Since 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, McAllester notes that they are:

- (1) sung with a relatively ‘mild’ vocal technique;
- (2) they are fast;
- (3) the accom-

paniment 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*’.

A7 and B1—Christian Hymns

Whereas many Indian tribes have been content to accept the white Christian hymns which have been translated into the native language by the missionaries, the Kiowa have preferred to create their own original hymnology. Emotional and spiritual needs that were formerly satisfied with songs from ceremonies now extinct are served today by this sizable body of native religious music. Following the old culture pattern, these songs are oftentimes received in dreams. Contrary to the general Indian practice whereby the making of music is the prerogative of the men, Kiowa women are active as folk composers and some of the most beloved hymns have been originated by them. The triadic melodic pattern of these two songs, extending through a wide range of an octave and a fifth, starting high and descending by a series of terraced phrases to the low final tone, is characteristic of the Plains style. It is evident that these hymns are genuinely Indian and not a weak hybrid adaptation of white music.

Christian Hymn (A7)

hóhnday ’óhnday ’eymdáwkgée yaw aw góhdaw
[I am happy that I acknowledge Thee as my
God]
’eymdáwtsah héetdaw
[I will praise Thee]

Christian Hymn (B1)

Dáwkgée ’éedaw hóhndey ’ey’ óhmej yán tdah ’óhmej
[The Son of God made me happy and helped
me]
béytdaw dáwkgée ’ah béyldohdey
[He is God and He is thinking about me]
naw ’ée k’ee-gaw k’eedaw ’eyngt’agyah
[My children and I enjoy good days]

héydawgyah kgéedaw 'eyngt'ágyah
[He is still with us and the days are good]
béytdaw dáwkgee béyl dohdéy
[God will always be with us]

The first song employs three basic tones, E flat, C, A flat, with their duplicates in a lower octave and occasional embellishing tones emerging from the native style of singing. The second song is similarly triadic in its melodic structure. The tonal material consists of F sharp, E, D sharp, D natural, B, and their duplicates in a lower octave. The trill at the opening of the song is a distinctive musical feature that is to be encountered in other Kiowa songs ("Flag Song," B7).

B2—Round Dance

When the Kiowa received the Round Dance from the Dakota Sioux early in the twentieth century, it became an exclusive dance of the Kiowa women's Round Dance Society, now extinct. Today it is danced by men, women, and children who form a circle by locking arms with the dancers to the right and left and facing toward the center. The circle moves clockwise with a shuffling dance step that is perfectly coordinated with the rhythmic beat of the music. In the center of the circle, a chorus of men standing around a large drum beat a vigorous, percussive accompaniment to their spirited singing. The music, with its infectious, compulsive rhythm, and its exciting vocal tone-color, commands a vital rhythmic motor response from the dancers. Often the women dancers join in the singing.

During World War I this dance was known also as the Soldier's Dance, but that name has been abandoned in favor of the older name. As the dance is not ceremonial in function and as it engages both men and women in its performance, it is a popular form of diversion and entertainment at social gatherings. The basic pattern of the dance is so simple and so widely diffused through the Plains country that it provides an ideal medium for participation at intertribal gatherings such as the American Indian Exposition, held annually during the month of August at Anadarko, Oklahoma.

The song presented here is attributed to James Anquoe. It honors the Forty-fifth Division of the U.S. Army, the Thunderbirds, in which so many Indian boys from Oklahoma served during World War II and also during the Korean War.

'áh soht gootóhgyah p'at dohp 'eydóhm
[The Thunderbirds are going across to scout
around]

toh pbáhee tdey hoy 'éygaw gyatsándaw
[Sometime soon they will return victorious]

Extending through a range of an octave and a fourth, the melody follows a descending pentatonic pattern of tones, G flat, E flat, D flat, B flat, A flat, G flat, D flat, with G flat serving as a tonal center.

B3—Rabbit Society Dance

The Kiowa possessed a strong military organization consisting of six societies or orders which were graded according to the age and achievement of the individual members. Boys of six to twelve years of age were initiated into the Rabbit Society where they were drilled in future duties as warriors by certain old men. Like other societies the "Rabbits" had their own songs and dances. In their dances the boys imitated the jumping of rabbits, a movement suggested by the rhythm of the song. During the period when the Ghost Dance was popular, the Rabbit Society would perform before or after the religious dance. Today the dance is performed by young boys and girls at large gatherings, where it serves as a memorial of the past and a source of social entertainment and amusement. The song is vocalized without words on a descending series of tones, F, E flat, D flat, B flat, A flat, F, E flat, D flat, A flat, extending through a range of an octave and a sixth with A flat serving as a ground tone.

B4—War Dance Songs

The War Dance Songs of the O-ho-mo Society (War Dance Society) are among the best-known and most popular Indian music today. The Kiowa are reported to have adopted this society from the Southern Cheyenne sometime around 1880. Among other Plains tribes this lodge is known as the Omaha Society. Since the O-ho-mo Society is in a state of decline, many of the dances associated with the ceremonialism of the society are dying out. Today a distinction is made between the old-style dance called the Straight War Dance (or O-ho-mo Dance) and the Fancy War Dance. Matthew Whitehorse, leader of the group that recorded these songs, referred to the two styles as the "Slow War Dance" and the "Fast War Dance." An example of each is presented here. The new style seems to have developed around 1920 in response to the desire of a "Wild West Show" manager to have his Indian performers execute the dance as his non-Indian audiences believed it should be. Gamble believes

that "another influence was that of the 'Charleston' and similar dances." Fancy War Dance contests are often held in connection with large gatherings, and dancers vie with one another in the complexity and intricacy of their steps and the vigor of their performance.

The first song employs only four tones and the duplicates of two of those tones in a lower octave, G flat, E flat, B flat, A flat, G flat, E flat. The second song is similarly economical in its tonal material, following a series, G, F, C, A, G, F. There are no words in either song.

B5 — Squat Dance

The Squat Dance consists of two clearly defined alternating units. During the slow section of the song, the male dancers squat wherever they may be, in a tense position, poised and ready for the following action. With the quickened drum beats of the fast section, they leap to their feet and dance with bold spirited movements. Like so many dances of the Plains tribes the Squat Dance provides the dancer with an opportunity for improvisation and individual expression. Though the steps follow a basic pattern they allow for considerable originality and variation. The dance is believed to be a fairly modern one among the Kiowa. Gamble states that "in an early form of the dance when the dancers were squatting, one or sometimes two 'war honors' men walked or ran counterclockwise, at the same time encouraging the dancers and reciting war deeds. These 'war honors' men had to be those who had fought rear guard action. The dance was said to represent warriors fleeing from a numerically superior enemy."

The tonal material of this song is extremely simple and consists of A, F, C, B flat, A flat, F, in a descending order. The body of the melody is clearly triadic in its outline since the B flat appears only in the closing phrase as a neighboring tone. The retardation of tempo in this phrase is rare in Indian music and stands forth as a distinctive feature of the song. Whether the A natural in the opening phrase represents the singer's intention or the result of vocal enthusiasm and miscalculation in reaching for a high tone is a question that could be determined only by comparing several renditions of the song. Unfortunately time did not allow for more than one recording of this song. The melody is vocalized without the words.

B6 — Indian Two-Step

This dance is so widespread among the Plains tribes that it rightfully may be regarded as a pan-tribal dance. Among the Dakota Sioux, from whom the Kiowa are reported to have acquired the dance sometime before World War I, it is known as the Rabbit Dance. It is the first Indian dance in which men and women danced as partners and undoubtedly reflects the influence of white dance steps and positions. The couples form a circle which moves in a clockwise direction. At a call of the leader the direction of the circle may be reversed during the dance. Sometimes couples make individual circles within the forward movement of the large circle of dancers.

The triple-metered drum beat with a rest on every second beat is characteristic of the dance. The song divides itself into two distinct sections. The tonal material consists of G sharp, F sharp, C sharp, B, A (of variable pitch), F sharp. The A of this series lies somewhere between A natural and A sharp giving, in its melodic relationship to the F sharp below it, what is known as a neutral third.

B7 — Flag Song

The patriotism generated by World War I and World War II found expression in a number of new war songs inspired by the events and situation of those crucial years. The flag songs, centering on the American flag as a symbol, have survived the period which gave them birth and today they function as a tribal anthem, "just like the Star Spangled Banner." Sung at the opening of ceremonies and public gatherings, they command the same respectful attitude and behavior that one accords the national anthem. The singers believed this song to have been made during World War I.

t'áhee gaw 'ohl'tágaw
[Raise the flag with care]
beyt'ágyah 'ohl hahyéé
[Go out and whip the enemy]
hóhndey 'óhndey bah'óhngyah
[And be glad.]

The most distinctive musical feature of the "Kiowa Flag Song" is the trill on F and E flat in the introductory section. The melody is triadic and based on the following sequence of tones, F, E flat, D flat, B flat, F.

NOTE ON THE RECORDING

The songs sung by George Hunt (A1-6) were recorded at Riverside Indian School, Anadarko, Oklahoma, in August 1941. A Presto Disc Recorder, Model 7-K, was used. The "Christian Hymns" (A7, B1) were recorded at a Sunday

afternoon service at the Big Tent on the Fair Grounds, Anadarko, Oklahoma, during the American Indian Exposition, August 1951. The songs led by Matthew Whitehorse (B2-7) were recorded at Riverside Indian School in August 1951. For the recordings made in 1951, a Presto Tape Recorder, Model 900 A-1, was used.

SELECTED BIBLIOGRAPHY

- Crowell, Edith E. "A Preliminary Report on Kiowa Structure." *International Journal of American Linguistics* 15(1949):163-67.
- Curtis, Natalie, ed. *The Indian's Book*. New York and London: Harper and Brothers Publishers, 1935.
- Gamble, John I. "Changing Patterns in Kiowa Indian Dances." In International Congress of Americanists. *Acculturation in the Americas: Proceedings and Selected Papers of the 29th International Congress of Americanists, 1949*, pp. 94-104. Edited by Sol Tax. Introduction by Melville J. Herskovits. Chicago: University of Chicago Press, 1952. Reprint, New York: Cooper Square Publishers, 1967.
- Harrington, John P. *Vocabulary of the Kiowa Language*. Smithsonian Institution, Bureau of American Ethnology, Bulletin 84. Washington, DC: Government Printing Office, 1928.
- Herzog, George. "Plains Ghost Dance and Great Basin Music." *American Anthropologist*, new series, 37(1935):403-19.
- Jacobson, Oscar, and Jeanne d'Ucel. *Les Peintres Indiens d'Amérique*. Nice: Editions C. Szwedzicki, 1950. In French.
- La Barre, Weston. *The Peyote Cult*. Yale University Publications in Anthropology, no. 19. New Haven: Yale University Press, 1938. New enl. ed., Hamden, CT: Shoe String Press, 1964. Enl. ed., with a preface by the author, New York: Schocken Books, 1969. 4th enl. ed., Hamden, CT: Archon Books, 1975.
- Lowie, Robert H. *Societies of the Kiowa*. Anthropological Papers of the American Museum of Natural History, vol. 11, pt. 11. New York: Trustees of the American Museum of Natural History, 1916.
- McAllester, David P. *Peyote Music*. Viking Fund Publications in Anthropology, no. 13. New York, 1949.
- Marriott, Alice. *The Ten Grandmothers*. Norman: University of Oklahoma Press, 1945.
- Mishkin, Bernard. *Rank and Warfare among the Plains Indians*. Monographs of the American Ethnological Society, no. 3. New York: J. J. Augustin, 1940.
- Mooney, James. "Calendar History of the Kiowa." In Smithsonian Institution, Bureau of American Ethnology. *Seventeenth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1895-96*, pt. 1, pp. 129-445. Washington, DC: Government Printing Office, 1898.
- Nye, Captain Wilbur Sturtevant. *Carbine and Lance: The Story of Old Fort Sill*. Norman: University of Oklahoma Press, 1937.
- Parsons, Elsie Clews. *Kiowa Tales*. Memoirs of the American Folk-Lore Society, vol. 22. New York: American Folk-Lore Society, 1929.
- Rhodes, Willard. "North American Indian Music: A Bibliographic Survey of Anthropological Theory." *Music Library Association Notes* 10(1952):33-45.
- Richardson, Jane. *Law and Status among the Kiowa Indians*. Monographs of the American Ethnological Society, no. 1. New York: J. J. Augustin, 1940.
- Scott, Hugh Lenox. "Notes on the Kado, or Sun Dance of the Kiowa." *American Anthropologist*, new series, 13(1911):345-79.
- Spier, Leslie. *Notes on the Kiowa Sun Dance*. Anthropological Papers of the American Museum of Natural History, vol. 16, pt. 6. New York: Trustees of the American Museum of Natural History, 1921.
- . *The Sun Dance of the Plains Indians: Its Development and Diffusion*. Anthropological Papers of the American Museum of Natural History, vol. 16, pt. 7. New York: Trustees of the American Museum of Natural History, 1921.

MUSIC OF THE AMERICAN INDIAN

Recorded and Edited by
Willard Rhodes

- AFS L34 Northwest (Puget Sound)
 - AFS L35 Kiowa
 - AFS L36 Indian Songs of Today Sung by Indian
Young People
 - AFS L37 Delaware, Choctaw, Creek, Cherokee
 - AFS L38 Great Basin: Paiute, Washo, Ute,
Bannock, Shoshone
 - AFS L39 Plains: Comanche, Cheyenne, Kiowa,
Caddo, Wichita, Pawnee
 - AFS L40 Sioux
 - AFS L41 Navajo
 - AFS L42 Apache
 - AFS L43 Pueblo: Taos, San Ildefonso, Zuni, Hopi
-

For a price list of these and other long-playing records
write to: The Library of Congress
Motion Picture, Broadcasting and Recorded Sound Division
Washington, D.C. 20540



