

MUSIC OF THE AMERICAN INDIAN

APACHE

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



First issued on long-playing record in 1954. Accompanying booklet published 1989.

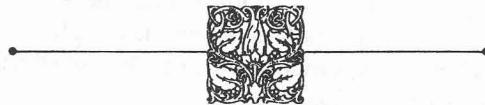
Library of Congress Catalog Card Number 82-743372

Available from the Recording Laboratory, Library of Congress, Washington, D.C. 20540.

Cover illustration: APACHE FIRE DANCE, by Al Momaday. Courtesy Philbrook Art Center.



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



FOREWORD TO THE 1954 EDITION

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

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

Douglas McKay
Secretary of the Interior

FOREWORD TO THE SECOND EDITION

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

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

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

During this period, Rhodes was continuing his time-consuming duties in the music department and the Opera Workshop at Columbia and was also developing a second career in ethnomusicology. 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 1956-66. At the end of the decade, he was president of both the International Folk Music Council and the Society for Asian Music. One of 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 100 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

ACKNOWLEDGEMENTS

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. McAllester, 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.

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.

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

tive, 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 dialectic 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 has 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 APACHE

Through the popular media of the movies, television, and magazines, Apache Indians have been given much publicity. Unfortunately, they have often been represented as the bad men. In fact, their conflict with the United States Government was over the defense of land which they had claimed as their own since the eleventh century A.D. and over their unwillingness to give up their way of life and be settled on reservations. The Apache resisted the government's attempt to turn them into farmers, and there were numerous bloody encounters with the infantry, cavalry, and scouts of the United States.

Foremost among those who resisted the government forces was Geronimo, whose band consisted not only of warriors but of women and children who were trained to evade the enemy. After almost twenty years of resistance, Geronimo surrendered to General Miles in 1886. He and his band were sent to Florida, where they remained until 1894 when they were transferred to Fort Sill, Oklahoma. They were held as prisoners of war in Fort Sill until 1913.

Sometime after 1,000 A.D., nomadic bands of Indians, speaking a language described as Athapaskan, trekked south from Western Canada into the area of the Southwest which they now occupy. As to the route that they took or the years spent on the journey, one can only conjecture, but by 1700 many of the pueblos along the Rio Grande were abandoned for fear of them.

At that time the Navajo and Apache were undifferentiated. Except for differences of dialect, they spoke the same language and shared an economy of hunting and food gathering. The Tewa pueblo people called the newcomers *apache*, meaning *stranger* or *enemy*. Organized into small bands, the Apache roamed far and wide in their raiding forays and became quite independent from their cousins, the Navajo, whose name was derived from *apache de nabahu*, meaning *enemies of the cultivated fields*.

Unlike the Navajo, who, despite their early raids, developed an economy based on sheep and agriculture, the Apache continued their raids on Indian communities, Mexicans, and white settlers. Warfare and hunting served as an interesting occupation for some groups.

Today the Apache live on reservations in Arizona and New Mexico, where they are grouped by Athapaskan dialects. To the east are the Jicarilla, Mescalero, Chiricahua, and Lipan. To the west are the White Mountain, Cibecue, San Carlos, Southern Tonto, and Northern Tonto. An April 1977 estimate of resident Indian population by state and reservations numbered the Apache at 18,686, much fewer than the Navajo.

Before being settled on reservations, the various bands led a simple life. Men followed the wild animals in their hunting, and the women planted gardens of corn, beans, and squash. While older women tended the crops, younger women looked for mesquite, screw beans, acorns, or wild green vegetables. Cooked mescal, cactus fruit, and sprouted maize were used to make a fermented beer called *tulpai*.

Their houses were dome-shaped, brush wicki-ups, which were easily set up, moved, and reassembled as they travelled from one place to another. The women became expert basket makers, and their decorative baskets are considered among the finest of Indian baskets both in design and craftsmanship.

Like the Navajo, the Apache were matrilineal, with clans traced through the mothers. Their social organization took the form of bands under the leadership of a chief who was chosen by the local group for his wisdom and generosity. Under him were the headmen of family groups.

Their ceremonial life is comparable to that of the Navajo but less elaborate. Ceremonies last from one to four days and include myths, procedures, and sand painting performed under the direction of a shaman for the health and protection of crops. These "medicine men" still have their role in the community, although the modern hospital and Christian churches have reduced their activities.

The Music

The music of the Apache is similar to the music of their Navajo cousins in that the melodies tend to follow a triadic pattern, but the structural organization of the music is even more distinct and

diagnostic. Each song opens with a short refrain that repeats itself throughout in alternation with changed phrases of text of variable lengths. The texts are generally chanted on two tones a minor third apart, occasionally a fourth apart. The constant rhythmic repetition of this formula gives the songs a hypnotic effect.

A1 and A2—Crown Dance Songs

The Crown Dance songs follow the pattern outlined above. The Crown Dance is danced by a group of men who impersonate the gods, much like the *kachinas* of the Pueblos. The dancers are colorfully costumed and masked, and wear an elaborate headdress known as a *tablita*. They have been referred to by whites as “Devil Dancers,” but their mission is to offer blessings to the people. A clown accompanies the dancer to provide entertainment for the audience.

These two examples of the Crown Dance form are sung by Macklin Palmer with Andrew Palmer and Stanky Paxson at White River, Arizona, in 1951.

Crown Dance Song (A1)

Refrain: *The Beginning of Life*

*I came to the spruce pine tree
With its feathery top.
There the Black Crown dancers
Prayed in the four directions.*

*Four spruce pine trees are praying
To the black pine to the East,
To the West,
To the four Crown dancers,
Then to the East where
The sun rises.*

*They are praying to the
Top of the spruce pine trees.
Black in the East,
Blue in the South,
Yellow in the West,
White in the North,
Lightning shoots from
The dancers' tabletas.
The Crown dancers pray
And I pray also.
We all pray together.*

*I came to the Crown dancers.
There were four different feathers
With which I prayed.
There was a noise in the East*

*Where the sun rises, and on the earth.
I prayed with the four holy feathers.*

Crown Dance Song (A2)

Refrain: *Voices are all around*

*In the four directions we pray
To the mountain in the East.
With the four holy feathers of the
Crown dancers I pray.
The Crown dancers' voices are
in the heaven and on the earth.*

*With the four holy feathers
The tabletas of the Crown dancers
Become alive with lightning.
In the four directions are
Prayers of the Crown dancers.*

*I came around the mountain
In the East where the
Crown dancers are praying.
With the lightning tabletas
Life takes its forms on the earth.*

A3 and A4—Sunrise Dance Songs

The soloist's rhythmic recitative style makes this genre a vehicle for poetic texts. Syllables on a repeated tone are spoken to the quarter-note beat of a drum and a bell-like rattle.

This texture alternates with a refrain by the soloist and accompanist. Sunrise Dance is another name for the Girls' Puberty Rite, which is described at length in the notes that follow.

Sunrise Dance Song (A3)

Refrain: *The Sun is rising.*

*I'm going to the Sun
And I'll be praying there.
Four different metals he showed
And he blew upon the earth.
I'm going to the Sun.
There are four different cactuses.
That's where I'm going.
To the Sun, the Center of the Universe.*

*There were four little ways,
No matter how,
The four whirlwinds and
The four knives, going
To the Sun.
It is from the Sun that light comes.
I pray to the daughter of the Sun.*

*No matter how the world is
The four whirlwinds and the
Four knives.
I pray to the Sun.
I'm going to the Sun.
I pray to the ceremonial girl.*

*There are four directions.
I'm praying to the Sun.
I'm going to the mountain in the East.
On its top there was black
Lightning.
I'm going to the Sun.*

A5, A6 and B3—Love Songs

Songs in this category are distinguished by their lyricism and by the intimacy of thought and emotion they express. The words rarely consist of more than a simple statement that is broken into two or three phrases and repeated over and over. But to the singer and the person to whom the song is addressed there is an inner meaning not apparent in the words themselves. The circumstances and situation attending the making of the song, the emotional relationship between the singer and the subject, memories, and associations shed an aura of warmth and feeling on the love songs.

The Apache violin played on band A5 by Clarence Peaches is unique among the musical instruments of the Indians of North America. It is made of a hollowed out mescal stock, rarely more than two feet in length, played with a bow strung with rosined horsehair. The sound produced is rather raucous and squeaky, and the intervals at best are a vague approximation of those of the song when it is sung. The repertoire consists of *tulpai* drinking songs. Professor McAllester reports, "The Apache also make a whistle flute of river cane with three stops which usually produce notes approximating do-mi-fa-sol of the European scale. Brief melodies on those notes are repeated over and over with a breathy quavering technique. Flutes and flute-playing are associated with love and magic." These recordings were made at Cibecue, Arizona, in 1951.

B1—Fire Dance Song

Like the Sunrise Dance songs above (A3, A4), this genre displays an alternation between the soloist's rhythmic declamation of the text and a sung texture in which the soloist (Sam Haozous) is joined by an accompanist (Blossom Haozous). In this song there is drum (but not rattle) accom-

paniment. The selection was recorded at Apache, Oklahoma, in 1941.

B2—Moccasin Dance Song

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

B3—Love Song

This selection is described above in conjunction with two other love songs, A5 and A6.

B4 and B5—Songs from the Girls' Puberty Rite

The Apache Girls' Puberty Ceremony, traditionally a major ritual that benefits not only the pubescent celebrant but also the people who participate in its preparation and enactment, is less frequently performed today than it was in former times. The cost of hosting and feasting the multitude of people who are welcomed to this important event by the girl's family has contributed to the infrequency of the ceremony. However, the girl's family can count on the cooperation of clan relatives for help in sponsoring and financing the ceremony. Through the courtesy and with the help of Nelson Lupe, then chairman of the White Mountain Apache Tribal Council, I was able to attend a Girls' Puberty Ceremony in Cibecue in 1952 and to record the songs presented here. The operation of recording the music did not allow the freedom of movement necessary for observing the visual details of the rite, and later attempts to study the ceremony with the shaman were unsuccessful. I am most grateful to Prof. Keith Basso, who has specialized in the study of the Cibecue, for allowing me to quote and paraphrase from pages 65 to 68 of his monograph, *The Cibecue Apache* (1970):

The object of the ceremony is to transform the pubescent girl into the mythological figure Changing Woman, whose power she retains for four days after the ceremony. Following an account of the preparations that precede the ceremony and a

description of its setting, Dr. Basso proceeds to an analysis of the rite in which the Cibecue Apache recognize eight distinct phases. A summary of the eight phases follows:

Phase I—"Alone She Dances." Throughout this phase the girl dances on the buckskin, bouncing lightly on one foot, then on the other, to the accompaniment of a chant with drum beat. By the end of phase I, Changing Woman's power has entered the girl's body, and she is instructed to pray to herself: "Long life, no trouble, Changing Woman."

Phase II—"Changing Woman's impregnation by the Sun." The girl kneels on the buckskin, raises her hands to shoulder level and, swaying from side to side, looks directly into the sun. The critical fact that she has menstruated for the first time is symbolized by her assumption of the posture in which Changing Woman underwent the same experience.

Phase III—"Lying." The girl is instructed by the medicine man to lie prone on the buckskin while her sponsor massages the muscles of her legs, back, arms, and shoulders. According to a medicine man, this is done "so she will grow up strong and in good shape and always be able to help at her camp and whenever her relatives need help."

Phase IV—"Cane set, out she runs around it." Prior to the start of phase IV, the girl's cane is inserted in the ground about fifteen yards east of the buckskin. When the first chant begins the girl runs to the cane, circles it once, and runs back again. She is followed by her sponsor, who, after circling the cane, returns with it to the buckskin. This procedure is repeated during the three additional chants that comprise phase IV. At the start of each chant, the cane is placed further away from the buckskin, thereby increasing the distance the girl must run. Each of the four runs symbolizes a stage of life through which the girl has passed, or hopes to pass in the future. The first run represents infancy, the second is childhood and adolescence. The third symbolizes adulthood, and the fourth, which is the longest, is old age. Thus after completing the final run, the girl has symbolically passed through all the stages of life and is assured protection until she is very old.

Phase V—"Running." Phase V does not differ greatly from phase IV, and its alleged purpose is similar to that of phase III. The cane is set out to the east, and again the girl and her sponsor run to circle it. The cane is then placed to the south, then to the west, and finally to the north. This phase enables the girl to run without getting fatigued.

Phase VI—"Candy, it is poured." The medicine man blesses the girl by sprinkling cat-tail pollen over her head, shoulder, and on the crook of her cane. He then picks up a basket filled with candy, corn kernels, and (usually) some coins. Standing on the buckskin, he pours these contents over her head. Following this, the male relatives pass through the crowd with cartons of candy and fruit, encouraging every one to reach in and take as much as he can.

Phase VII—"Blessing Her." During this phase the girl and her sponsor dance in place, while all adults who so desire line up before the buckskin and repeat for themselves the blessings that inaugurated phase VI. The significance of this is enormous, for anyone who blesses the girl may at the same time request the power of Changing Woman to grant him a personal wish.

Phase VIII—"Throwing them off." The girl steps off the buckskin, picks it up with both hands, shakes it, then throws it toward the east. She then throws a blanket in each of the three other cardinal directions. The girl and her sponsor retire immediately, the crowd disperses, and the medicine man and his drummers leave the danceground in search of shade and something to drink. As many as four hours may have passed since the ceremony began.

These two songs from the girls' puberty rite were recorded at Cibecue, Arizona, in 1951; James Humes was the song leader.

Song from the Girls' Puberty Rite (B4)

Refrain: *I'm going to the Sun, going, going.*

*The light, the daughter of the Sun,
Comes from her.*

I'm going to the Sun.

No matter how it is

I'm still going to the Sun.

On the other side of the Sun

There was black lightning from

The four directions and

Four whirlwinds came to the earth.

No matter how it is

I'm still going to the Sun.

Where the holy girl is praying

To the Sun.

There were four different cactuses

I don't want it, but no matter how

It is, I'm going to the Sun.

There are four different directions.

There were four cattails waving.

Song from the Girls' Puberty Rite

Refrain: *The leader is talking.*

*The blue is the Sun's home.
Inside a green bird was talking.
The green bird is the leader.
He is talking to the Sun.*

*A girl is at home.
Inside a white bird was talking.
The white bird is the leader.
He is talking to the Sun.*

SELECTED BIBLIOGRAPHY

- Basso, Keith H. *The Cibecue Apache*. New York: Holt, Rinehart and Winston, 1970.
- , and Morris Edward Opler, eds. *Apachean Culture, History and Ethnology*. Tucson: University of Arizona Press, 1971. Based on the Apachean Symposium held at the 69th annual meeting of the American Anthropological Association, November, 1969, New Orleans.
- Bleeker, Sonia. *The Apache Indians, Raiders of the Southwest*. New York: Morrow, 1951.
- Debo, Angie. *Geronimo: The Man, His Time, His Place*. Norman: University of Oklahoma Press, 1976.
- Dobyns, Henry F. *The Apache People*. Phoenix: Indian Tribal Series, 1971.
- Forbes, Jack D. *Apache, Navajo, and Spaniard*. Norman: University of Oklahoma Press, 1960.
- Goddard, Pliny Earle. *Myths and Tales from the White Mountain Apache*. Anthropological Papers of the American Museum of Natural History, vol. 24, pt. 2. New York: The Trustees, 1919.
- Goodwin, Grenville. *The Social Organization of the Western Apache*. Chicago: University of Chicago Press, 1942. Reprint, with preface by Keith H. Basso, Tucson: University of Arizona Press, 1969.
- McAllester, David P. *Indian Music in the Southwest*. Colorado Springs, Colo.: Taylor Museum of the Colorado Springs Fine Arts Center, 1961.
- Melody, Michael Edward. *The Apaches: A Critical Bibliography*. Bloomington: Indiana University Press for the Newberry Library, 1977.
- Opler, Morris Edward. *An Apache Life-Way: The Economic, Social, and Religious Institutions of the Chiricahua Indians*. Chicago: University of Chicago Press, 1941. Reprint, New York: Cooper Square Publishers, 1965.
- Roberts, Helen H. *Basketry of the San Carlos Apache*. Anthropological Papers of the American Museum of Natural History, vol. 31, pt. 2. New York: The Trustees, 1929.
- White Mountain Apache Culture Center. *Western Apache Dictionary*. Fort Apache, Ariz.: White Mountain Apache Tribe, 1972.
- Wright, Muriel H. *A Guide to the Indian Tribes of Oklahoma*. Norman: University of Oklahoma Press, 1951.

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



