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THE YUMAN MUSICAL STYLE.

BY GEORGE HERZOG.

In the summer of 1927 I recorded in the field phonographic song material upon which this study is based. At that time, in connection with an investigation of Pueblo Indian music, the Mohave, Yuma and Southern Diegueño were visited incidentally, and the material used in the present analysis secured¹. The music of these tribes is so remarkably uniform, that musically the area represents one stylistic unit. One Maricopa song recorded among the Pima is included, since it obviously conforms to this style, which, throughout this paper, I have for convenience designated "Yuman."

Yuman music represents a very specialized type, set off rather sharply from the music of Southwestern peoples like the Apache, Navaho and Pueblo. The presence of certain clear-cut features in almost all of the songs renders the style more consistent within itself and easier to describe than in most other cases. Since the main characteristics of the style are clear, influences from without are easily discernible. In some of the Mohave songs faint traces of eastern influence appear². A few other songs undoubtedly originated to the northeast of the Yuman area³. One group of songs recorded among the Mohave is obviously of Apache origin and has been transmitted to them through the Yavapai. Finally, among the Southern Diegueño, some of the songs connected with the mourning ceremony may have been influenced by Luiseño singing.

The results of this study are based upon the transcription and analysis of 85 songs, 39 of which are given here as sufficiently representative. The others will be published in another connection. The conclusions here arrived at can also be verified by means of the extensive collection

¹ I am greatly indebted to Mrs. E. C. Parsons, Mr. T. W. Surette (The Music Fund, Boston), and Miss M. Wheelwright, whose kind interest made this investigation possible.

² See pp. 185.

³ See pp. 198—199.

of Mohave and Diegueño songs in the Museum of Anthropology in San Francisco¹.

The music of the Yuman tribes presents some quite unique features. The songs, frequently more than 100, form large, coherent series, with a set order. Such a song-series follows the outlines of a long myth and is sung when the myth is told. Some of the series can also be danced to; others are used only by shamans. Any song-series can be sung at the ceremony of burning the dead. The connection of the recitation of myth and song-series with ceremonial performances is rather loose, ceremonialism itself being rather rudimentary. This is especially true of the Mohave and Yuma, less pronounced among the Diegueño where ceremonialism is more complex and requires dancing to a greater extent. Song-series and myth are dreamt, according to the native theory. Abundant material on these questions will be found in Kroeber's *Handbook of the Indians of California*², and in numerous papers dealing with the Diegueño³.

In connection with the song-series a number of interesting problems have come to my attention which, however, require more material than is available as yet. First, there is the question of the stylistic unity of each particular song-series. The natives recognize each song-series as a distinct unit; any song can be placed in its series when heard. Even non-Yuman listeners are often able to tell to which series a song belongs⁴. Accompaniment and text may help to identify the song, but probably more material would reveal that each particular series is characterised by certain distinctive musical features. Since only a limited number of songs could be recorded from each series, a musical characterization of each series can not at present be complete. Another question involves the remarkable homogeneity in style which appears within the area. No traits can be found in the present collection of songs that would distinguish the style of any one of the three tribes from the others. Mutual influence and exchange of songs must have taken place, probably for a considerable time.

Kroeber gives a comparative list of song-series of Yuman tribes⁵, and Spier has published a list of those of the Southern Diegueño⁶, both with extensive remarks on the use of the songs. In the following I add from my notes only what seems to supplement published information, or is necessary to accompany the music.

¹ Prof. A. L. Kroeber, and Dr. E. W. Gifford very kindly put this material at my disposal during a short stay of mine in San Francisco.

² Kroeber (d), pp. 754-770, 659-660, 715-716, 783-788; also Kroeber (a).

³ See bibliography, p. 230-231.

⁴ A Serrano informant recognized instantly a Mohave "Birds" song played for her on the phonograph.

⁵ Kroeber (d) pp. 786-787.

⁶ Spier, (a) pp. 327-328.

One of the best-known and commonest song-series among the Mohave and Yuma is "Birds" (*Tciyére*; Mohave, Nos. 1—4, Yuma, Nos. 11—13), sung for the dance at the annual fiesta on the Fourth of July. The songs are accompanied by the gourd rattle, and the singer ends each song by shouting repeatedly *ha, ha*. The Mohave learned these songs from the Yuma. However, in the material so far recorded from the two tribes, there is not much agreement. Of the first 11 songs of a Mohave version and the first 5 of a Yuma version only two songs show a significant similarity: the song given as fifth by the Mohave informant (No. 1) is certainly a variant, although not a very close one, of the song given as fourth by the Yuma informant (No. 12). This displacement in the series is of no significance in this connection, since different individuals sing a different number of songs for the same series, and even the same individual may on different occasions sing a different number of songs for the same series¹. The songs of this series are simpler in rhythm and melody than those of most of the others.

The singing of the *Tumánp Vanyúme* series² (Mohave, Nos. 5—7) must begin before sunset, "when the sun is three inches above the horizon." The songs are accompanied with the gourd rattle, and conform to the general types of Yuman style. This agrees with Kroeber's conjecture that the series is not of Serrano ("*Vanyúme*") origin².

The songs of the *Vínyemulye pá'tci* series³ (Mohave, Nos. 8, 9.) end in a peculiar way: singing and rattling become slower and weaker until the song gradually ceases. It seems to be characteristic of this series that the main melodic movement is carried on two tones a fourth apart. The songs are freer in rhythm and time than those of most of the other series. The emphatic way of singing which results from the strong accentuation in some of these songs is unusual in Yuman singing, and is perhaps a contact phenomenon.

The "Pleiades" song-series (*Hatcá*;⁴ Mohave, No. 10) has two songs. There is no accompaniment, and the meaning of the words was unknown to my informants. The dance for which the songs were sung was given once a year in the summer time. Upon analysis, the songs prove to be of foreign origin. (See, pp. 198—199.)

The "Rabbit" dance-song series (*Haly'dwe*; Mohave, Nos. 36—39) has been taken over from the Yavapai. The songs are decidedly not of Yuman, but very probably of Apache origin (See analysis, pp. 198—199.) The dance took place once a year, about August when the fruit had ripened, and lasted for three or four days. Men and women together danced in a circle. There was no special dress or paraphernalia used. The participants held each other's hands and jumped from time to

¹ Kroeber (d) pp. 755, 757.

² *ibid.* p. 759.

³ *ibid.* p. 760.

⁴ *ibid.* pp. 764—765.

time, "just like the rabbit runs." The words of the songs are not understood; they all end with the high-pitched "ku" syllable yelled four times in succession. There is no instrumental accompaniment. The series consists of 30 to 40 songs in a set order, each of which is repeated often. When the series was finished, the dance was over for the night. For some time, the dance has not been given.

Harraúp' (Yuma, Nos. 14—18) has, as rendered by the Yuma, songs in the Yuma, Diegueño and Cocopa language. The story is of the usual Mohave-Yuma type, describing the travels of the hero. All of the songs are marked by an unusual regularity in the rhythm. The melodic movement peculiar to these songs consists of rising and falling parts which balance each other smoothly. (No. 17 is an exception.) The singing is accompanied with the gourd rattle. The *Harraúp'* song published by N. Curtis¹ is a close variant of No. 16.

The "Frog" series (*Hanyí*; Yuma, Nos. 19, 20) is accompanied with the scraping of a basket. The rendition is with a peculiar, almost crying effect of the voice. The story deals with the travels of Frog.

Besides the song-series given by Kroeber for the Yuma in his comparative table, I have found *Alycá*, *Tumánpa* long, Turtle (*Kapét*), People (*Pípa*, sung at night, for the Ghost-dance), Lightning (*Húraw*), Swallow (*Hamkl*) and *Xta'malyaé*², and there may be still others.

The "Wildcat" songs (*donomé*; Nos. 23—26) were introduced to the Diegueño by the Yuma³; the Diegueño do not understand the words. The songs, accompanied by the gourd-rattle, serve for dancing. The singing of the series occupies one night. The dancers (only men) stand in two rows facing each other, Women and children look on from behind the rows, some of them dancing. One or two of the participants who have rattles, lead in the dance.

The dance is for amusement, and can be held at any time. These songs, with those of the following series, show the most complex rhythms of all the songs recorded. This complexity results from varied combinations of $\frac{2}{8}$ and $\frac{3}{8}$ rhythms into larger rhythmic units.

The *Takúk* dance-song series (No. 27) has also been taken over from the Yuma. The songs are accompanied by the gourd rattle. Some of the songs are in Diegueño, others in Yuma; the meaning of the latter is unknown. The dance lasts one night; it is for amusement and can be held at any time. The dancers form two rows, the men in one and the women in the other. The rows move toward each other and then go back again. At other times the dancers "go around jumping." Occasionally an old man may be seen dancing by himself on the side.

¹ The Indian's Book, p. 341, 342, 551.

² Compare Diegueño *Xeltamataie* ("hair") and Mohave (according to information from Dr. Kroeber) *Ahta-amalya'e*.

³ Du Bois mentions them as learned from the Mohave, (c) p. 124. Among the Mohave dreaming about the wildcat secures success in hunting; Kroeber, (a) p. 279.

"Birds" (*I'sá* or *I'sá mi'xwakól*; Diegueño, No. 28) is also a song-series for dancing, with the gourd rattle. The words are in Diegueño.

The "Piñon-bird"¹ dance (*E'sir*; Diegueño, No. 29) was given before the people went to gather piñon nuts, across the Mexican border where these were more abundant. The dance was held on the fiesta-ground, at harvest time. The participants went around and danced at different places; after receiving gifts they went further. The number of singers was fixed at two, one man and one woman. The other performers danced, "in one bunch." The songs are accompanied by the gourd rattle. The words are Diegueño.

The "People" songs (*Tipai*; Diegueño, No. 30,) are in the Diegueño language. The text of the song recorded (see p. 230) suggests a similarity with those of the songs of derision ("bad songs"), sung at the girls' adolescence ceremony² and in the mourning ceremony.³

In connection with the Diegueño girls' adolescence ceremony (*To'ndk-nan* song-series, No. 31) the following brief information was obtained. From time to time the girl was taken out of the hot pit for a rest. At such times, she had to stand on the hands of an old woman, crossed at the back. If she fell off, it meant bad luck for her. Afterwards she was taken by the hand and led aside to rest, while men and women danced.⁴ The songs of this series show similarity with the *Harraúp'* songs (Yuma).

The mourning ceremony of the Diegueño (*Holú'i* series, No. 32, *Kerúk* series, No. 33) has been adequately described.⁵ The words of the songs I have recorded are in Diegueño⁶. The style of the songs is, on the whole, Yuman. Yet, more material will probably strengthen the impression of an influence of Luiseño singing upon these songs.⁷ The *Holú'i* songs are accompanied by a continuous grunting.

The songs sung for the "peon" guessing game⁸ (Yuma: *Twdhú'ly*, Nos. 21, 22, Diegueño: *Homárap*, No. 34) are the only ones not sung in

¹ According to my informants, the bird is a kind of jay-bird which lives on piñon-nuts and comes to the Diegueño-country from the Mexican side.

² Waterman, p. 290—291.

³ Spier, (a) p. 318, 323—324. According to Spier the "People" songs were sung at the moon eclipse ceremony; (a), p. 326.

⁴ Cp. Waterman, p. 288—289.

⁵ See the bibliography.

⁶ Waterman mentions that many of the songs for the mourning ceremony are in Luiseño or other Shoshonean languages; p. 275, 309 etc.

⁷ According to Spier, the *Holú'i* dance itself is a recent introduction from the Luiseño of Pala; (a) p. 316. See also DuBois, (c) pp. 74—76. — No. 33 (*Kerúk*) is sung in a peculiar, choppy way, mentioned in the descriptions of the dances for the mourning ceremony. See Waterman, pp. 319—321.

⁸ Waterman gives an excellent description of the game as played by the Diegueño, pp. 330—332. For the Mohave see Kroeber, (d) p. 741.

a coherent series¹. The gamblers do not sing but accompany the singing of the others with swaying of the body and rhythmical grunts or the utterance of syllables like *hi ha, ha ha*, etc. The rhythm of this swaying and grunting, as a rule, does not synchronize with the rhythm of the song. The singing is done by onlookers behind the gamblers, especially women, in order to help the gamblers. Among the Southern Diegueño these women receive a payment for this service. The umpire may also sing, according to the Diegueño, but if he does so, he must sing for both parties. The "better" songs a party has, the more certain is their success. The Southern Diegueño use, among other practices, "medicines" rubbed on the hands before gambling, to secure success. The diffusion of these songs among the tribes of this general region must have been considerable, since intertribal gatherings were frequent.² The Yumans, like the Pima, are conscious of the fact that this kind of song, especially, can be "picked up," and do not have to be dreamt in order to communicate power. The songs secure, however, more luck for the person who acquired them in a dream. More material will show that some of these songs have traveled a considerable distance. The words of the songs may be in the language of the tribe which sings them or of the tribe from which the song was learned. Some have meaningless syllables. A few of the Diegueño gambling songs have retained corrupted Spanish words, or old Diegueño words which are used only in this form. No. 21 and other gambling songs of the Yuma are sung by the Southern Diegueño with slight variations. Both are convinced that their variant is the right one.

I have not found any lullabies and love-songs.

No. 35 is a Maricopa song from the Maricopa version of the story of *Ná'ase*, recorded from a Pima³. The words are supposed to be in Maricopa. The song conforms to the usual Yuman types.

MUSICAL INSTRUMENTS.

The flute, gourd rattle, turtle-shell rattle, deerhoof rattle and the scraped basket are used throughout the area.

¹ The *Twdhú'ly* game is, however, sometimes reckoned as a song-series by the Mohave and there seems to be a story associated with the songs; Kroeber, (d) p. 766.

² The Cahuilla gambling song, given by Barrows is a variant of No. 21 and certainly of Yuman origin. See Barrows.

³ The story of *Ná'ase* is known to both Maricopa and Pima. Each version has its own set of songs. The Pima know also the Maricopa songs to the story and according to my informants, prefer to sing these to the story, because "they fit better." These songs are also used as love-charm songs among the Pima. The songs recorded from the Pima version are Pima in style, the ones recorded from the Maricopa version (from the identical place in the story, by the same story-teller) are Yuman in style.

The flute (*wilwíl*) is made of wood or cane, with four holes. It is used for love-making by the boys.

The gourd rattle (*axnály*, South. Dieg. *xalamá*¹) functions as the main accompanying instrument, as the drum does in more northern areas. Among the Southern Diegueño this rattle was introduced from the Yuma recently; formerly rattles of clay were used². A spicebox-rattle put on a handle may replace the gourd rattle of the Southern Diegueño in the *Hokú-i* dance.

The bullroarer has been reported from the Yuma³ and the Diegueño. Among the latter it was used to summon the people to ceremonials; a chief could also summon them on other occasions in this manner. The bullroarer was sounded three times in succession, towards the east. The instrument was made of greasewood about a yard long, with three notches⁴; the notches were cut "because it was sounded three times and because it represents the arrow with its three feathers." The native term for the bullroarer was given as *xotát*.

The deerhoof rattle (*tasíl, tasíl*) occurs among the Yuma and Diegueño, used only in the mourning ceremony.

The Diegueño use whistles (*tcahwéw*) made of bone, which have no special ceremonial significance. (Such whistles may be used by the Yuma and Mohave, also.)

Kroeber mentions the musical bow for the Diegueño,⁵ and the flageolet for the Mohave.⁶

The Mohave strike together two bunches of stems to accompany one of their song-series. The Diegueño use sticks in the whirling dance. The dancer rests upon them and signals for faster singing by striking the sticks rapidly together. The tapping of the sticks has also ceremonial significance.⁷

Beating and scraping a basket in various ways occurs among the Mohave and Yuma and perhaps, to a lesser degree, among the Southern Diegueño. Kroeber gives a variety of these methods for the Mohave, Miss Densmore for the Yuma.⁸ It is interesting to note that if the basket is beaten with two sticks, both of these are held in the same hand.

The accompaniment of the Frog songs with basket-scraping among the Yuma is of interest in the light of the various associations between frog, rain and notched stick which have been recently compiled by

¹ *axná* was given to me in S. Diegueño as the word for turtleshell rattle.

² Spier, (a), 349.

³ Densmore, p. 41.

⁴ A Luiseno bullroarer reproduced by Kroeber, (d), p. 508, pl. 44e, has three dark stripes.

⁵ Kroeber, (b), p. 278; cf. Spier, (a), p. 349.

⁶ Kroeber, (b), p. 277.

⁷ Waterman, p. 309, pl. 26, 27; cf. Spier, (a), p. 321—322, 325.

⁸ Kroeber, (d), pp. 763—766; Densmore, pp. 70—71.


Spier¹; often a basket serves as a resonator, upon which the notched stick is placed.

ANALYSIS.

In the following discussion, I have taken up in order, stylistic features such as manner of singing, tonality and melody, rhythm and accompaniment, and structure (form). I have not included in this discussion certain of the songs, which upon analysis, are clearly of foreign origin; these are treated separately.

MANNER OF SINGING.

Manner of singing has heretofore been largely overlooked as a constituent feature of a primitive musical style. Our musical notation, which conforms to *our* musical practice, is not an adequate medium for the representation of mannerisms present in primitive singing, and is not associated with a technical terminology for such features. In spite of the difficulties, however, it is necessary to give adequate attention and effort to this aspect of our problem. In primitive singing mannerisms have a definite function. They are not merely ancillary to melody as we ordinarily conceive them to be because of our musical habits, but have the same status as melody, rhythm or form. Often habits of singing can be shown to be of greater stability than other phases of a musical style. Thus the description of a musical style can hardly be complete if this aspect is not discussed fully.²

Dr. von Hornbostel has shown that certain definite peculiarities of singing are distributed over an immense area in both Americas.³ This distribution is correlated, to a great extent, with that of special traits of structure and melody. One of these features is strong accentuation, often on every beat, producing the figures , so common in Indian singing. Another is the breaking up of long tones into smaller time-units by even pulsations of the voice. Finally, the general melodic outline very often consists of a succession of small descending steps, rendered with a strong legato or glissando.³

In the Yuman style these traits are hardly present. The general impression of the singing is that of an even flow. The general character of the melodies is descending; this is almost universal in primitive music. Yet, the sinking of the melody in these songs is very different from the forceful descent in styles like the Navaho, Pueblo, Plains and others. The melody is often rather exhausted in a movement of limited range in the neighborhood of the tonic or of other centers of melodic movement. The voicing is stable; strong accents are unusual. There is no guttural

¹ Spier, (b), p. 291.

² Cf. v. Hornbostel, (c).

³ v. Hornbostel, (b) pp. 414—417.

tension and sudden, forceful expulsion of breath, nor strong pulsations; the vibrato is soft. A movement in triplets, not very usual in Indian singing, is quite frequent here. Quite peculiar to Yuman style is also the generous use of rests.

The song, if accompanied by the rattle, is always preceded by a little rattling. This custom is analogous to the short introductory drumming frequently found in Indian singing. Many of the song-series close with special devices. The song is frequently concluded by a rhythmical sequence of shouts like *ha, ha, a, a*, and the like, during which the rattling continues. The number of the shouts can be as much as twenty: it is fixed in a few instances only.¹ Other devices are mentioned with the song-series. Usually the end-device is the same for all songs of a series. Among the Mohave and Yuma, for those dance-songs which end in shouts, the dancers change from dancing to jumping when the shouting begins. Among the Diegueño these devices have a ceremonial significance.

In spite of the variations, we are dealing with the same feature, a specialized type of ending devices widely distributed in North America.

Rhythmical grunting or shouting enters into some songs as an accompaniment. This has been described with the songs for the peon game and for the *Hohí-i* dance among the Diegueño.

In the short rests between the songs of a dance, the singer exhorts the dancers by shouting remarks² like "the dance is getting good," "get together, close to the ground," etc.

The song is usually kept on the same pitch and in the same time, which contrasts with other areas where there is constant rise in pitch and increase in time.

Although, then, it might be said in general that the Yuman have a manner of singing definitely their own, they have not remained entirely unaffected by the singing-habits of other areas. This influence, however, is a slight one and appears in relatively few songs. (See p. 206—208.)

TONALITY AND MELODY.

It is of primary importance in investigations of primitive music, to discard our own musical concepts, such as that of fixed tones, of the tone-system as the total of these tones, and the concept of scales as series of tones with fixed relations. The actual forms in which these concepts happen to be exemplified with us, namely, major and minor, together with their intervals, limit our musical experience considerably. Since our melodies always have certain harmonic implications, we tend

¹ The ceremonial songs of the Diegueño have usually three, three being the prevalent number in Diegueño ceremonialism. See Waterman, p. 280, etc., *The Rabbit songs* (pp. 225—227) have four.

² Observed among the Mohave.

to conceive any melody we hear, as being similarly qualified. These implications, however, are not present in pure melody; the partly unconscious application of these concepts and habits of listening to primitive melodies, results in a picture altogether different from that gained by strict description.¹

Some of the basic traits of Yuman tonality are universal to primitive music. Even the more specific traits constitute a very widely distributed type of primitive tonal system.

The tonal range of most songs falls within the interval of the fifth and the tenth. As a rule, one of the tones can be established as "tonic" on the ground that it carries the most melodic weight. In some cases, however, the decision is not easy (Nos. 21, 23, 27, 29). The tonic is often the lowest tone of the melody, usually also the final tone. Tones next in melodic importance can be found at various points. In general, they appear above the tonic, seldom below. In songs of small range with tones clustering around the tonic, a second or a third of the tonic may have outstanding melodic significance (Nos. 1, 11, 19 etc.). If the range is wider, a fourth or fifth of the tonic usually gains melodic weight. Such an interval may serve as a frame to the melody or melody-segment (Nos. 4, 5, 8, 9, 14, 15, 17, 20 etc.); new melodic growth may set in on the higher or lower extreme of the melodic frame (Nos. 4, 5, 6, 14, 17 etc.), imitations of motives are sometimes executed a fourth from the original pitch of the motive (Nos. 27, 32). Fourths and fifths, having these multiple functions, are comparatively stable in intonation. In melodies of wider range, dominated by the relations of fourths and fifths, the seconds or thirds are very weak in function and, often, vary in intonation; they may serve merely as subdivisions of these larger units. The pentatonic structures, so widely found all over the world, result from a universal tendency toward such subdivisions. Most of our examples are thus pentatonic.

An investigation of the tonality of a musical style in greater detail would tabulate the scales of the songs (i. e. the series containing all the tones of the song), after having transposed the tonics of all the songs to a common tone.² In this way the different tone-combinations appear and may make explicit the tonal structures preferred in the style. In the present paper, however, such a detailed treatment has been dispensed with. Instead, the general character of the melodic movement will be taken up.

Melodic movement consists, in most Yuman songs, of two parts. The one is the chief motive, which is constantly repeated, the other introduces

¹ See v. Hornbostel, (a); Cf. the author's remarks in JAFI, vol. 39, pp. 218—225, 1926.

² This procedure, first introduced by students of European folksongs (Ilmari Krohn and others), has been utilized by v. Hornbostel in the study of primitive music.

between these repetitions, from time to time, melodically different parts. The chief motive is, frequently, of small range, the melodic movement is thus smoothly descending or almost level (Nos. 1, 4, 12, 19, 20, 25, 33, 34). In some cases an ascending and a descending part balance each other, the one movement being the inverse of the other (Nos. 14, 16, 31). In another type, the descending aspect is stronger and the melody drops below the cluster of the above-mentioned types; this drop is usually a fourth. (Nos. 3, 24, 27). The main melodic weight itself may be shifted downward in this movement (Nos. 5, 18, 33 etc.).






In the introduced parts the melody turns upwards. This "rise" in the melody is decidedly peculiar to Yuman music. The higher part may repeat part of the main motive (Nos. 19, 20, 28). In some of the gambling songs (Nos. 21, 22), the higher part is a partial repetition of the motive in the higher octave.¹ More commonly, the higher part is an imitation of part of the main motive (Nos. 4, 7, 11, 16, 18, 23 etc.). Or, the higher part may merely shift the melodic balance higher, by touching upon tones which were not employed in the song before (Nos. 6, 17, 30 etc.).

These relations between parts of the melody may also be present in the body of the main motive, as will be shown under the heading "Form."

A further melodic growth appears if the "rise" of the melody reappears on a new level, still higher than the previous one (Nos. 11, 12, 16).

The unique character of this feature appears at once if it is contrasted with what is usually found in American Indian music and, also, in primitive music in general. The melodic movement of primitive melodies is, it would seem, universally, descending. In consequence, the further melodic elaboration of primary phrases tends downwards. Very often, the melodic weight shifts gradually lower, from one phrase to the next and so on. The Yuman musical development is unusual from this point of view. The melodies have, on the whole, a descending rather than an ascending character and much of the melodic elaboration tends downwards. But with the "rise," the modifications of the main motive are placed higher than is the general level of the song. The starting points of the partial melodic movements constitute a rising, instead of a falling series. This shift of the melodic weight upward is the most noteworthy feature of the style. Under the heading "Form" this will be taken up from some other aspects.



RHYTHM, ACCOMPANIMENT AND TIME.

Owing to the general character of Yuman singing, certain rhythmic figures are very rare; such as the figure , exceedingly common in Indian singing. Figures intermediate to  and  or to  and 

¹ Waterman (p. 282) mentions singing of short passages in the higher octave, in connection with other songs.

appear very frequently; their use may be intentional. The free use of 3-unit rhythms is remarkable.

Corresponding parts of the melody are repeated practically unchanged. Comparatively often, in the main phrase, a time unit is carried through consistently. 4/4 time is quite frequent. The introduction of the higher phrase (*r*, see the section on form) often causes a change in rhythm. In more than half of the songs the time-unit ("bar") is not constant within the song. The most diverse combinations occur, which reappear without change in the subsequent repetitions of the song. Such forms imply a more complex and more flexible feeling for rhythm than is ours, and they do not have to be interpreted as deviations from simple norms to which our rhythmic habits have become limited.

Often, the same rhythmic configuration is found in subsequent time-units ("bars") of different length. This may appear as a shortening or lengthening of the same rhythmic figure, by eliding or adding a rhythmic unit (beat). (The last bar of a phrase is often set off in this way, as in Nos. 1, 4, 29, 30) Or, the number of the beats is kept but their actual time-values are changed; in which case the figure appears contracted or expanded. A common practice of this kind is a temporary change from a two-unit to a three-unit rhythm; a continuous movement like  etc. changes for a few beats to , or vice versa. (See Nos. 5, 14, 26) In many songs the rhythmic figure of the "bar" is a combination of these two elements (as in Nos. 12, 21, 25, 27, 30, 32).

The higher parts of the melody may be so intimately welded with fragments of the main phrase, that the original structure of the main motive undergoes subsequent modifications. (Nos. 17, 28, 30 and others.) Sometimes, the higher part introduces a new rhythmic structure altogether and is thus set off the more from the rest of the song (No. 25).

In a few songs, a change of time occurs at certain places of the song and extends over a short part of the song only. (No. 38. The presence of the 5/16 parts in No. 24 may be due to the same cause.) Such changes reoccur at the same places in all repetitions of the song.¹







The rhythmical devices mentioned are widely found in American Indian music and more or less in all primitive music. In the Yuman style the employment of such means results in considerable variety of forms. Some of these are so complex that the structure permits varying interpretations. Such an example is No. 9. The structure is here conceived as consisting of units of 5/8 and 4/8. If the first eighth of the 4/8 units is considered as an accented offbeat, another rhythmic structure is implied: 5/8 interchanging with 3/8, 6/8 or 9/8. Other songs permitting different conceptions of the structure are Nos. 5, 7, 17, 18, 21, 30, 38, 39. The choice may be rendered the more difficult because the

¹ This occurs also in Pueblo singing, and in other American Indian styles.

main part of the song may call for one conception while the introduced part calls rather for the other.

With respect to rhythmic regularity, there is apparently no consistent difference between songs for dancing and those which are part of myth-recitation. Regularity of the rhythm seems to depend here to a considerable extent upon the character of the song-text. If this is composed of a few words only, the repetition of these results in a regular rhythmic scheme. If the text is longer and has to be broken up between more motifs, the rhythm may vary accordingly.

Most songs are accompanied by the rattle. The Yuma and the Mohave (probably also the Diegueño) use in addition baskets which are rubbed or beaten. Some less important devices for accompaniment are beating with the foot, slapping the thigh and the like.¹

The rattle beats for a short while introducing a song, and finishes it off with a few beats. At the contrasted parts of the melody (usually the higher parts), the rattle often executes a quick tremolo.² In the body of the song, the rattle is always in time with the rhythm of the singing but may execute different rhythmic figures. Rests are usually introduced at places where there are rests in singing. In a few song-series the rattle produces continuous beats or figures such as  etc.,  etc.,  etc., and the like. The figure  often results from the reverberation of the pebbles, shaken backwards preparatory to the forward movement of the next beat. This figure might not always be intentional. In a similar way, a double beat occurs in a series of single beats;  etc.  etc. Sometimes the use of this figure is clearly intentional, since it occurs consistently at the same places in the repetitions of the song. (See No. 15.) Both practices are in a stage in which standardization and wholly intentional, controlled use have not yet been reached.

In a few songs the accents of the rattling do not coincide with those of the singing. (See especially No. 9). Aside from these, there is a close coordination between the main accents of the accompaniment and of the singing. The frequent diversity of the rhythmic figures in singing and rattling forms a certain contrast to Southwestern styles where the accompaniment simply underlies or accentuates the singing.

Both Mohave and Yuma execute the rattling with conventionalized movements of the hand which are by no means an outcome of the rattling technique itself. The practice is quite unique, nothing being known as yet concerning its occurrence at other places.

The Diegueño songs had to be recorded without the rattle. Basket-

¹ Kroeber, (d), pp. 763 - 766.

² Waterman mentions that at a performance of the *Hobiv'i* dance the dancers raised and shook their fists at places where the pitch of the song rose (p. 322). This ceremonial act is probably connected with the rattle-tremolo, although it was performed with both hands alternately.

rubbing as accompaniment was recorded with the Yuma Frog-songs (Nos. 19, 20). The rubbing consists of an even, rhythmical series of stronger and weaker sounds, brought about by moving the rubbing-stick back and forth. A little of this rubbing precedes the song. At the rests in singing, the accompaniment may be discontinued. For the last few bars, shortly before the last repetition, the rubbing changes to even beats; these continue for a little while after the singing stops.

The practices connected with this accompaniment agree with those of rattling, except for the change from rubbing to beating just mentioned.

The speed with which the songs are rendered varies from song to song. Taking all the songs of the mythical song-series, which can be considered as typical, the gross time-limits are from about 96 to 120 beats to the minute. This holds for the songs of the Birds, *Harraúp'*, Frog, Wildcat, *Takúk*, *Tumánp Vanyúme* and *Vinyemulye pá'tc* groups.

FORM (STRUCTURE).

All primitive musical form is, basically, the repetition of a melodic unit. The monotony of the resulting series is often enlivened by the introduction from time to time of phrases which take a more or less modified form of the main motive, or by the introduction of a new phrase altogether. In Yuman music this tendency is manifested in the occasional "rise" in the melody, before described. The various ways in which this introduced phrase is welded to the rest of the song result in the various forms of Yuman music.

Usually the melody, after a few repetitions (the number of which is largely arbitrary) rises, then again descends and repeats the main phrase, either partially or entirely. Schematically we can represent the typical form as *aaa...ra*. Instead of the first unit *a* we have a larger entity which now becomes the repeated unit. In applying the higher parts to the song, there is a certain flexibility. A song which should have the "rise," *can* be sung without it. But this is not the right way; the voice should "go up," according to my informants.¹

The relation of the higher part to the main motive *a* is instructive also in details. The following are the most frequent forms; simplified:

<i>a a . . . ra</i>	(Nos. 1, 17, 20, 25, 29, 34.)
<i>ab ab . . . rb</i>	(Nos. 7, 27, 33.)
<i>ab ab . . . r $\frac{a}{2}$ b</i>	(Nos. 6, 28.)
<i>ab ab . . . arb</i>	(Nos. 4, 23.)

The *r* phrase in the last form is inserted between the original phrases. This intrusion may even break up a short phrase which is apparently indivisible:

<i>a a . . . $\frac{a}{2}$ r $\frac{a}{2}$</i>	(Nos. 8, 9, 15, 16.)
--	----------------------

¹ A few of the Diegueño gambling songs have been recorded without the "rise," after the informant tried in vain to get into the higher octave.

More often, instead of the first half, only a short fragment of *a* is given first, but the rest of the phrase is fairly exactly given after the *r* part (Nos. 2, 3, 5, 18, 26, 32). In some cases we have two higher parts, the second being still higher than the first, interspersed between repetitions of *a* (Nos. 11, 12).

The principle of upward extension is present also within the structure of the main motive itself. This may consist of two or three short phrases, one of which frequently begins on a higher level than the previous ones, or has more melodic weight on the higher level. Schematically, such periods can be represented by forms like *aab* (Nos. 4, 13), *aba* (Nos. 7, 30, 35, 38), *ab* (No. 23), etc. Since the melodic emphasis of the *b* phrases is, in these examples, higher than in the other phrases, these forms are in principle, analogous to those mentioned before; the relation of the phrases is here of the same kind as was the relation of main and introduced parts before. Nos. 4, 11, 16 and 23 are instructive in this respect; once the number of the repetitions of the *a* parts becomes limited, *a*. r_1 is felt as a fixed entity and new growth sets in by introducing an additional r_2 .

In the few cases in which upward extension is not present in either of the two forms, one of the repetitions may be set off by some less radical means. This repetition may be a slight variant of the main motive, often a text-variant. In a sense, these forms can still be conceived as analogous to the forms brought about by extension upward. That all these forms (extension without and within the main motive of the song, and slight variation of the motive) are felt by the natives to be of the same kind, is strongly suggested by the peculiar use of the rattle. Whenever a rattle-tremolo occurs, it is always found on a phrase which contains the structural change. (Compare the tremolo on the text-variant in No. 13.)

The change in singing and rattling is paralleled in the text. The text of the higher parts is usually different from that of the main period; even when the same words are used they are combined differently.

The Yuman "rise" furnishes an exceedingly clear example of the interrelation of stylistic phases; the shift in melody, accompaniment and text is parallel. It is interesting to note that rise in pitch is simultaneous with the quickening of movement and with the increase of volume in rattling.

Turning to other traits of structure, the beginnings and ends of songs are places of potential growth, and hence are always structurally salient points.

The ending devices have already been mentioned. There are no musical codas. There is some latitude as to the point within the song (repeated unit), at which the singing may stop.

Most songs begin with a full rendition of the melody. In a few cases, however, at first a curtailed rendition is given, lacking the first part of the

song (Nos. 3, 18, 30, 34). This partly unintentional practice results sometimes in a definite form of introduction, as in No. 2. Here one of the phrases, taken out of the context, is given before the regular repetitions of the whole melody.



It has been mentioned that the "rise" of most Yuman songs, from the point of view of melody, is exceptional in American Indian music. Similarly, the ways in which this peculiarity appears in form (partial substitution, lengthening and insertion) are, in their constant and predominant use, quite unique. Especially unusual is the expansion of the primary motive by bisecting it with the new phrase.

SONGS OF NON-YUMAN ORIGIN.

Some of the songs here presented differ so basically from the general Yuman types that a separate treatment of them is deemed advisable. The conclusion seems to be inevitable that they are not original products of Yuman musical practice.

No. 10 is the first song of the "Pleiades" song-series. This series has only two songs; the second, not given here, is a close variant of the first. An introduction (x) carries the melody to its highest point. From there the melody drops gradually, in small steps, to the tonic. The repetition of the tonic forms a rudimentary coda (y_1). Then the melodic descent is repeated, but it begins lower than before; a small coda is attached again (y_2).

This form of introduction is not found in Yuman songs, nor the sharp accentuation and the continuous drop. But, the most striking difference is in the melodic outline. In the Yuman songs the full range of the melody is usually reached by upward extensions; schematically represented: $\backslash \backslash$. No. 10 has: $\backslash \backslash$. Forms of the last type commonly occur in all varieties, over both Americas. Since to the west and south of the Yuman area such forms are very sporadic, but in the area of the Southwest very frequent, the song must have come from the latter region.

The Rabbit songs (Nos. 36—39) are of special interest. The Mohave have taken over these songs from the Yavapai. They are clearly non-Yuman in style. The manner of singing is in decided contrast to Yuman singing. Unusually strong accents and vibrato's ( for a  tone, see No. 37) are strongly reminiscent of Apache singing. Presumably, the songs are of Apache origin, acquired perhaps at the time when Yavapai and Apache lived together at San Carlos reservation.¹

Some of the songs show no relation to the Yuman songs at all. In a few, however, Yuman features appear. These are certainly the result of hybridization. No. 39 is in all respects different from the Yuman types. Yet, a *b* part occurs with the characteristically Yuman "rise", imitating the main motive. In No. 38 the melodic outline strongly suggests that

¹ The Yavapai (or "Mohave-Apache") were removed to San Carlos reservation in 1874 and remained there until 1903.

of Yuman songs (see p. 193). The melody may represent an originally Yuman song which assumed the characteristics of Apache singing.¹

The probable influence of a strange style of singing with strong accents, vibrato's etc. has been mentioned in connection with the songs of the *Vinyemulye pá'tci* series of the Mohave (p. 185).

The Mohave must have come into possession of the Pleiades songs at an earlier date than the occurrence of these more recent influences. Not only do the Mohave consider them as indigenous, but the way of singing is not as strikingly different from the Yuman, as that of the Rabbit songs. Mannerisms of singing often tend to persist. Since these are much weakened in the case of the Pleiades songs, these songs may be considered an older intrusion.

CONCLUSION.

In summarizing the results of the analysis, two outstanding characteristics of Yuman music present themselves; the presence of certain features which, in the light of other American Indian music, are unique, and the unusual degree of stylistic integration.

Such stylistic integration is seldom found in primitive music. The problem of describing a musical style is completely analogous to that of describing any other phase of culture. One finds that each feature as it is taken under consideration, shades so gradually into similar features of surrounding areas that no arbitrary line can be drawn to define the limits of its local manifestation. Further, the single features of a cultural phase do not necessarily present a well-integrated picture. From this point of view, this style furnishes an ideal example of integration.

The music of the Mohave-Yuma-Diegeño constitutes a stylistic unit in which the songs are remarkably consistent with respect to certain traits. These traits can be clearly identified and are limited to this particular area; there is no similarity whatever between the Yuman style and that of other Southwestern peoples. (Pueblo, Navaho and Apache.) Even toward the west where the cultural affiliations of the Yuman peoples are more significant, similarities in music pertain only to some very general aspects.

Unique to Yuman music is the feature which has been called the "rise." This is primarily a singing habit; it enters into and shapes tonality and formal structure. As a result, specific developments such as melodic expansion upward and the extension of the main motive, yield a well-integrated and consistent form.

Another feature which should also be mentioned as unique is the employment of conventionalized movements of the hand in rattling. As far as is known, this feature has not been recorded from any other

¹ The four Yavapai songs published by N. Curtis (*The Indian's Book*, pp. 334--337) lack any similarity with Yuman songs and are decidedly Apache in character.

locality in Indian music; it might be compared with the symbolic movements and gestures in Southwestern ceremonialism.

The use of shouts, grunting etc., as ending or accompaniment of songs appears to be especially elaborated, although such devices are by no means limited to this area.

Some other traits of Yuman music are less specific to the Yuman style. Outside of the extensions resulting from the "rise," — the tonal development is quite simple. This simplicity is one of the traits which is common to Yuman music and that of other groups to the west. Other such traits are the predominant use of the rattle, the coherence of the songs into large series, the strong connection with myths, the weak relation to ceremonialism, and the unusual manner of singing.

While as yet little is known, it is fairly certain that these traits are not distributed uniformly among the tribes which share them. Some of the Californian Shoshonean tribes share the mythical, dreamt song-series, the limited tonal range, the more level melodic movement and, partly, the manner of singing. The Pima also have dreamt series but the connection with ceremonialism is stronger. In other respects, Pima style is not comparable to Yuman, except for the absence in both styles of singing habits which are universal further north. It remains for future investigations to throw more light on these problems.

Yuman style is a rather specialized development, some of whose features are present in a wider area. As has been shown in the course of the analysis, most of these traits, but especially manners of singing, contrast with what we know of American Indian music. This contrast may represent a basic distinction to which, upon further investigation, all American Indian musical styles may, for purposes of primary classification, be assigned.

EXPLANATION OF THE SIGNS USED.¹


- + somewhat higher than noted (appr. a quarter-tone).
- somewhat lower than noted (appr. a quarter-tone).


If such a modification occurs on the respective tone thruout the song, the tone is placed with the + or - sign as a signature at the beginning of the staves and is given in this form also in the scale-schemes.


- ∧ somewhat longer.
- ∩ somewhat shorter.
- ♪ rhythmic pulsations of the voice on a tone.

Any of these signs, if in brackets, indicates that the modification is slight.

- ≡ strong glide, glissando.


 portamento.

-  tone of short duration and slightly stressed, gracenote.

 the small notes stand for grace-notes of definite rhythmic value.

¹ Most of these signs have been introduced into the literature of Primitive Music by O. Abraham and Dr. v. Hornbostel. See O. Abraham and E. M. v. Hornbostel.

↓ the tone has little of a musical character (whispered, shouted etc.)



 the pitch of the tone is only approximately as noted.
the pitch of the small notes is only approximate, the tones are sung with less dynamic stress.


↑, ♯ the pitch is very uncertain; it is in the neighborhood where the stem ends.

∨ above the staff: short rest for breath or phrasing, with no special rhythmic significance.

⋮ or ⋮ in the staff indicates short motives or tentative divisions.

Those parts of songs which are evidently insertions, have been given in brackets when such a delimitation seemed possible.

In the scale-schemes the tones contained in the song are given in descending order. The melodic importance of a tone is expressed by the time-value of the corresponding note. Thus  stands for the tonic,  for a tone of slight melodic weight, etc. Brackets include tones in close interrelation, forming units of the melodic structure (tetrachords or pentachords). ♮ denotes the final tone.

In the notations of rattling, a beat is included in brackets if its occurrence is arbitrary. In many songs rattling consists of the repetitions of a constant figure, this figure is not given below the staff but is found in the notes which accompany the song. Single rests and beats below the staff stand for exceptions which modify the figure.  stands for the tremolo.

The variants of short parts or single tones are given at "Var.," below each song.

PHONETIC KEY.

I have used for transcribing the song-texts the "Phonetic Transcription of Indian Languages" of the American Anthropological Association.¹

For convenience the following brief table is given:

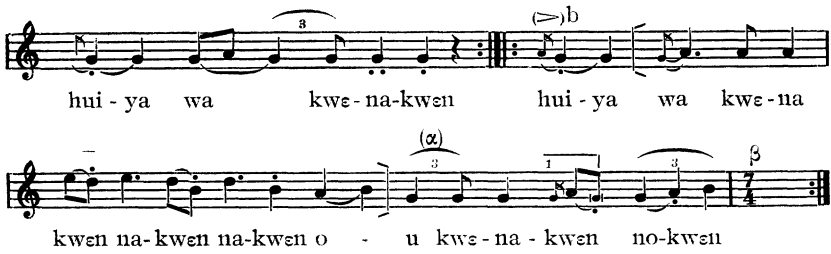
ε	open e (English: met)	v	bilabial v
ι	open i (English: it)	θ	English th in "thin"
ə	obscure vowel	ð	English th in "thee"
ʼ	aspiration	tc	English ch
ʾ	glottal stop	c	English sh
t̪	palato-alveolar t	ŋ	ng in English "sing"
q	velar k	l	voiceless l
L	lateral surd stop	x	German ch in "ach"

ny, ty, ly and Ly are the prepalatals of t, n, l and L.

The other vowels conform on the whole to their continental values, the consonants to their English equivalents, t, k and p being less aspirated.

Length of a vowel is indicated by a ː, placed after the vowel. Accents are marked by an ˘.

¹ Smithsonian Miscellaneous Collections, vol. 66, no. 6, Smithsonian Institution, 1916.

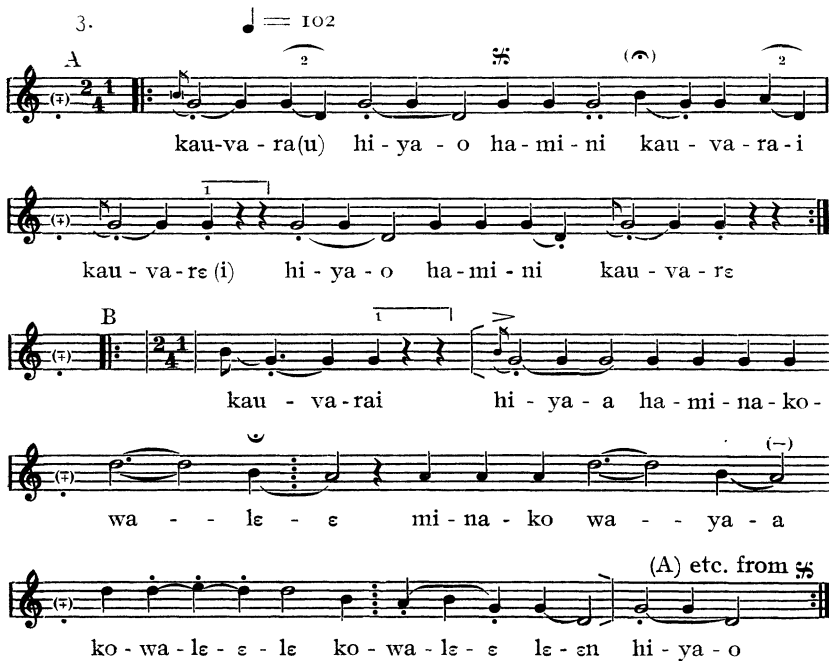


Var. 1. 2. 3.

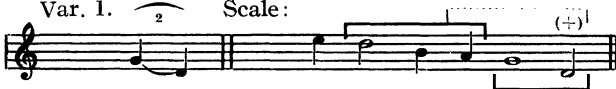
Scale:




Birds (tcíyáre) dance-song series, sixth song. Rattle indistinct. End as before. The record contains: x (introduction) 4a b 2a 2b 7a 2b.



Var. 1. 2. Scale:



Birds song-series, ninth song. Rattling:  etc. The record contains: 4A 2B 3A 2B 3A B. The first rendition of A begins at the sign. Ending as in No. 1.

4. $\text{♩} = 116.$

A a 1 2

a - te - na - kwε ko - rε po - (w)a-ven hε - ε - en

b (1) a

a - te - na-kwε ko - rε - e po - (w)a-ven hε - ε - en

B a' 1 2

a - te - na-kwε ko - rε po - (w)a-ven hε - ε(n)

c 3

a - te - na - kwε ko - rε - e po - (w)a-ven hε - ε(n)

(b) a

a - te - na-kwε ko - rε - e po - (w)a-ven hε - en

Var. 1. 2. 3. Scale:

Birds song-series, eleventh song. Rattle indistinct. The record contains:
2A 2B 2A 2B 3A. The "f" is very low, almost "e".

5. $\text{♩} = 200$

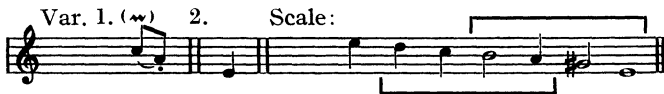
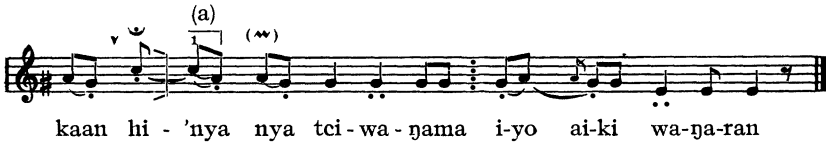
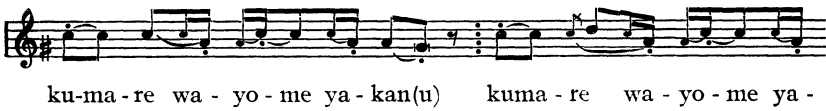
a 1


ha - pi-ya-ηeli 'nya - nya tci-wa-ηama ei-yo ai-ki-

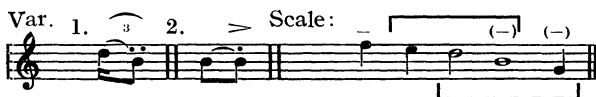
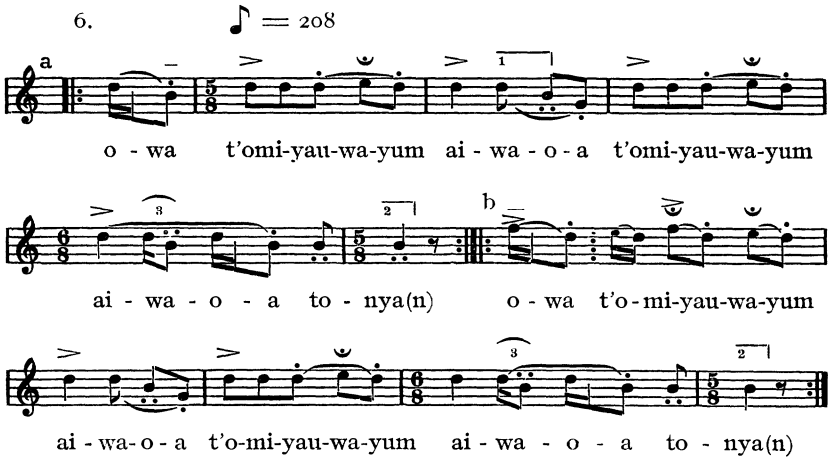
2 b


wa-ηaran(u) ha - pi-ya-ηeli yau - wa ku-ma-re wa-

yo-me ya - ka-n(u) ku-ma-re wa - yo-me-ya - ka-a - ya



Tumánp Vanyúme song-series, first song. Rattling:  etc., with eighth rests along with the rests in singing. The record contains: 4a b 3a b 2a b.



Tumánp Vanyúme, song from the middle. Rattling:  etc. with eighth rests along with the rests in singing. The record contains: 5a 2b 2a 2b 3a 2b 2a b.

7. $\text{♩} = 216$

a

Rattle: 7 7 (7)

ya-wa-a si-ya tsa-mu-ka ha-yan ya-wa - si-ya tsa

(-)

mu ka ha - ya-an i - ya - wa - a si-ya tsa-mu-ka ha-ya(n)

b

ya - wa - si-ya mu-ka ha-yan i-ya wa-a - si-ya tsa-

(a)

mu - ka ha - ya-an i-ya - wa-a siya tsa-mu - ka ha - yan

Var. 1. 2. 3. 4. Scale: (-) (-) (-)

Tumánp Vanyúme, last song. Rattling: $\text{♩} \text{♩} \text{♩}$ etc., except for rests as marked below the staff. The record contains: 3a 2b 2a 2b 2a b. An alternative structural interpretation would be a division into 5 + 5 + 4 eighths, rather than the above (7 + 7). The first bar-line would then be placed after the second eighth.

8. $\text{♩} = 188$

A

Rattle: 7 7 (7)

(to B)

B'

(-)

(-)

[illegible]

Vínyemulye pá'tes song-series, second song. The first tremolo of the rattle stops at 3., the second at 5. The record contains: 7A B' 3A B'' 3A B'' A.

9. $\text{♩} = 192$

a

Rattle:

b'

b''

The musical score for 'Rattle' consists of five staves. The first staff is labeled 'a' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a double bar line and a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The second staff is labeled 'b'' and continues the melody with similar rhythmic patterns. The third staff is labeled 'b'' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a double bar line and a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The fourth staff is labeled 'b'' and continues the melody with similar rhythmic patterns. The fifth staff is labeled 'b'' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a double bar line and a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The word 'Rattle:' is written below the first staff. The tempo is indicated as 192 beats per minute. The score includes various musical notations such as notes, rests, bar lines, repeat signs, and dynamic markings.

YUMA

II. $\text{♩} = 110$

a $\text{♩} = 110$

la-kon fa-tci-(gi) fan 'en-i u-van la-kon fa-tcin

(to a) c $\text{♩} = 110$

fan' en-i u-vun (k)i la-kon fa-tcin

man-'en-i u-vua la-kon fa-tcin fan' en-i u-vu(m)

(b) (to a)

man-'en-i u-vu(k)i man-'en-i u-vu(m) fan' en-i uvum i

d $\text{♩} = 110$

la-kon fa-tcin-i man-'en-i u-voa ha ha ha ha ha

Var. 1. 2. Scale: $\text{♩} = 110$

Birds (tciiyé) dance-song series, first song. Rattle: ♩ etc., with occasional eighth rests. Tremolo on the phrases b, c, and d, in the case of b the tremolo covers also the next a phrase. The record contains: 3a a/2 2a b 2a a/2 a c a d. (a/2 consists of the second bar of a.)


I2. $\text{♩} = 232$

A' a' $\text{♩} = 232$


u(wi)yo - we-e ma-wi (o) wein u(wi)yo - we-e

a' b $\text{♩} = 232$


ma-wi (o) wein wein etc. u - yo wein wein




 etc. ui wein ma-ui-yo we-em we-ma -




 ui-yo we-em ma-ui o-wem ui - yo-we-e ma-wi (o) wem wem



 etc. ui-yo wem ma ui-yo we-em wem ma -



 etc. ui-a-wem ma-ui wem wem ma - ui-yo we-em maui-owem



 etc. ui-yo wem ma-ui we-em wem ma - ui-o we-em ma-ui (o) wem

Var. 1. 2. Scale: 



 ui

Birds song-series, fourth song. The record contains: A' B' A'' C' 2B'' C'' B'', C'' consists of a'' d c'' a'''. The end is as in No. 11.

13. 



 Rattle: ma-ne - qe - yo qe ma-ne - qe - yo qe

ma-ne-qe - yo qe ma-ne-qe - yo qe ma-ne-qe -

yo 1. qe nyai-(kw)a-(v'i a a(n)o 'u - vam a
2. a ha - (k)pa-t lu - ru nu - 'u - vam a

Var. 1. 2. Scale:

Birds song-series, song from the middle. Rattle tremolo on the b' phrases. The first tremolo begins during the last bar of the previous a phrase, the second tremolo also covers the previous b phrase. The record contains: ab ab ab/b ab abb/b ab a. End as in the previous songs. Variant of the rattle figure:

14.

Rattle:

nyai-kwi-ri ha-po kmu - ya-va kwa-nyola akwawim

b (a)

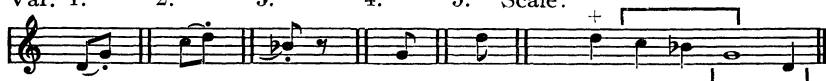
nyai-kwi-ri ha-po kmu - ya - va kwa-nyola ak wim mo u -

ya-wa col'i - pa - ai ma hu - ya-wa kwanyola akwawim

End.:



Var. 1. 2. 3. 4. 5. Scale: +



Harraup' song-series, third song. Rattle: etc., except for rests as marked.



Rattle:

ma-ti-nyam (k)wa(y)ewui-sam komati-nyam waiewui sam

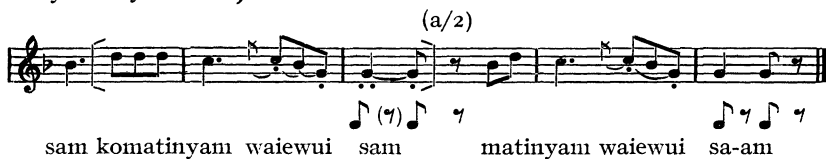


1. ma-ti-nyam (k)wayewui - sam hameko - ro kwayewui-sa(m)(ha) mehat-

2. komatinyam wayewui - sam (ko) ma-ti-



1. pa kowamesam } matinyam (k)wayewuisam komati - nyam waiewui -
 2. nyam wayewuisam }



Harraup' song-series, fourth song. Rattle: except for rests as marked. The record contains: 6a b a b c. Ending as in No. 14.

16. $\text{♩} = 110$

a $\frac{1}{2}$ b $(\frac{a}{2})$

Rattle: ♩ 7

la-ni kavayom i - kawa-laji kava-yom kawa - lani

(a/2)

kavayom i - kawa - la-ni kavayom i - kawa-laji kavayom

c $(\frac{a}{2})$ (b)

la-ni kavayom i - ka-wa - la - ni kavayom i -

(a/2)

kawa - la-ni - kavayom i - kawa - la-ni kavayom

Var. 1. 2. Scale:

Harraúp' song-series, song before the last. Rattle: ♩ etc. Eighth rests simultaneous with the rests in singing. The record contains: ab ab ab ab ac a.

17. $\text{♩} = 228$

a $\frac{1}{2}$ b (to a)

mi - e ra-wai - dzai - u - wa mir lia-wai

(7)

dzai - u - wa mir lia-wai-dzai mi - ra-wai dzai - wa

Var. 1. Scale:

Harraúp' song-series, song from the middle. Rattle: ♩ etc., except for rests as marked. The record contains: 5a b 3a b. Ending as in No. 14.

18. ♩ = 216

a 1 2 3

wε - wa-iy-ma mo - ha-ni ka - wε-ma-iy-ya

(♩) ♩ ♩

b 1 II

a - mo - ha-ni a wε-wa-iy-ma hamou ha-ni ka -

(a) etc.

wε - ma-iy - ya ha - mo - ka-ni ka - wε - ma-iy - ya

Var. 1. 2. 3. Scale: (-)

Harraúp' song-series, last song. Rattle: ♩ ♩ etc., except for rests as marked. The record contains: 5a b. The first time the first half of the a phrase is not repeated. Ending as in No. 14.

19. ♩ = 96

a 1 2 (*) 3 b

kay - ya kε - ka-mi kikayamma ki-ka-mi ki - kai - ya

(to a)

ki - ka - mi kay - ya kε - ka-mi ki-ka - yam-ma ki - ka - mi

Var. 1. 2. 3. Scale: (-)

ki

Frog (hanyí) song-series, second song. Scraping of the basket: ♩ ♩ etc. Towards the end of the song the scraping changes to beating: ♩ ♩ ♩ ♩ etc. The record contains: 6a b 4a b 4a.

20. $\text{♩} = 10\frac{1}{4}$

du - wa - me ka-du wa - me ka-du (w)a-me du -
wa-me ka-du (w)a-me du - wa - me ka-du -
wa - me ka-du - wa - me ka-du (w)a-me du -
wa-me ka-du - wa - me ka-du - wa - me ka-du (w)a-me

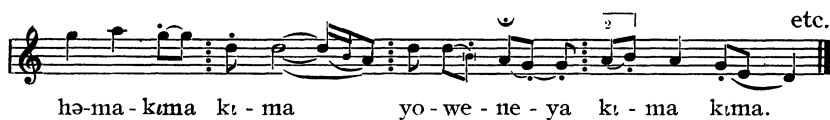
Var. 1. 2. 3. 4. 5. Scale: +

ka

Frog song-series, third song. Scraping and beating of the basket as in No. 19, except for rests as marked. The record contains: 3a b- a+ b'- a b b- a- . a- and b- lack the last two bars of the phrase (β) ; a+ and b+ have it twice.

21. $\text{♩} = 240$

kt-ma kt-ma kt-ma - - yo-we-ne-ya kt-ma kt-ma -
kt-ma kt-ma kt-ma - a yo-we-ne-ya kt-ma kt-ma
kt-ma kuma (kt) ma - a yo-we-ne-ya ka kt-ma

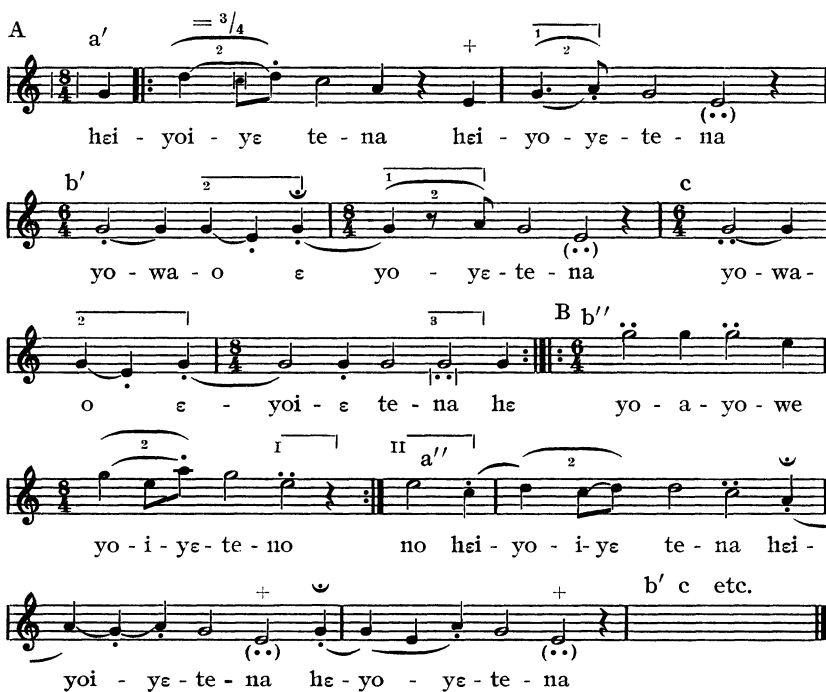


Var. 1. 2. 3. 4. Scale:



Peon game song (Tu'd'ú'ly). The record contains: a'a'' a'a''b a'a'' a''b a'a''b a'a''. The division into phrases as given is just one of the possible interpretations.

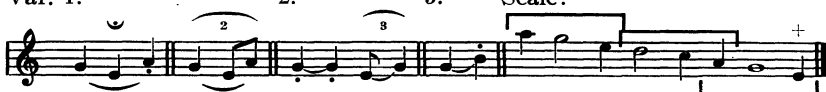
22. ♩ = 184



Var. of a'':



Var. 1. 2. 3. Scale:



Peon game song. The record contains: AAB AB AB. The value of the figure in $\frac{3}{4}$ is $\frac{3}{4}$.

DIEGUEÑO

23. $\text{♩} = 96$

ε - me cai-yo - ε ro-me wa - rai - me - ka

ε - me caiyo - ε ro-me wa - rai - me - ka

ε - me caiyo - ε ro-me wa - rai - me - ka

Scale:

Wildcat song-series, third song. The record contains: ab ab acb ab ab acb ab.

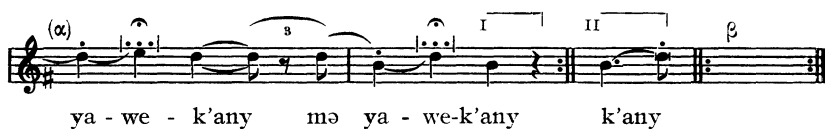
24. $\text{♩} = 136$

ya - we - k'any mə - ya - we - k'any k'a - ny

ka-ma - yo ma kwe ya - we-k'any

k'any ə k'any ya - we - k'any mə

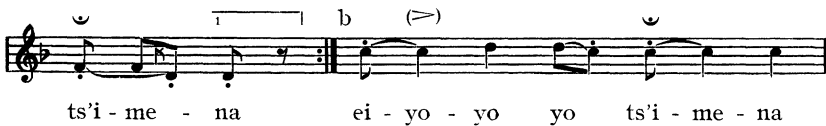
15*





Wildcat song-series, song from the middle. The record contains: α' α'' β α' α'' β α' α'' β . α' differs from α'' in that the 2nd bar (β) is not repeated but occurs with the second ending only.

27. $\text{Scale} = 212$



Takúk dance-song series, second song. The record contains: 3a b 3a b a.

28. $\text{♩} = 164$

α $\overset{1}{\text{—}}$ $\overset{3}{\text{—}}$ (~) β'
 yu - ma tyi - iny - nyaty ma - ai - yau - wa tyi -
 (~) β α $+$ $\overset{1}{\text{—}}$
 ma - ɲan - ne - e yu - ma tyi - iny - nyaty
 $\overset{3}{\text{—}}$ β'' α' α
 ma - ai - yau - wa tyi - ma - ɲa - ne yu ma
 etc. β''' (to b) c
 nya-wa mi - i mai-yo-o-o kwa yu-ma
 β' — (to b)
 tyi - iny-nyaty ma - ai - yau-wa - a tyi - ma - ɲa ne - e

Var. 1. $\overset{3}{\text{—}}$ Scale: —

Song from the i'sá ("birds") dance-song series. The record contains: ab ab ab a'b ab a-b cb ab. The a- phrase consists only of the part given as β''' in a'.

29. $\text{♩} = 164$

α $\overset{1}{\text{—}}$ $\overset{3}{\text{—}}$
 kwa - o - o - ya - we kwa - o - o - ya - we he

e - ca - me - ta Iya - we - ka(u) - wa (he) (he) kwa-

o - o - ya - we kwa - o - o - ya - we kwa - o - o - ya - we - he

(to a)

Var. 1. Scale:

Song from the e'str ("piñon-bird") dance-song series. The record contains:
3a b 2a b a.

30. $\text{♩} = 176$

ei - ya - e tsə-maty mesə ma a - ha a - pa me -

na - - - - (h)a tya - - wa hui - ya-ha

ei - ya - e tsə-maty mesə we e - he el - pa

Var. 1. 2. Scale:

ha

Song from the "People" (tipái) dance-song series. Before the first rendition of the song, a'' is given once.

31. $\text{♩} = 210$

ku-le maimowaa ina-ku-le maimo-wa ku-le maimowaa

kwe-'yau-ta mo-o kwe-'yau-la se-e mai-ku-le mai-mo-wa

Var. 1. Scale: $\begin{array}{|c|c|} \hline (+) & (-) \\ \hline \end{array}$

To'náknau (girls' adolescence ceremony), song when the girl is taken from the hot pit and led aside for a rest.

32. $\text{♩} = 164$

kwe-ne po - se ra - o ka pa-mva pam - va

pam - o - va kwe-ne po-se - rao - ka kwe-ne po -

se ra-o ka kwe-ne po - se ra - o ka

Var. 1. (after b) 2. Scale: $\begin{array}{|c|c|} \hline (-) & (+) \\ \hline \end{array}$

Mourning ceremony, Ho'lú'i song-series, second song. The record contains: za b a b za b.

33. $\text{♩} = 96$

ma - ye 'pa o - re 'yu ma - ye 'ma nya-

Var. 1. 2. 3. 4. Scale:

Mourning ceremony, Kerúk song-series (Tcəyaútai), at the burning of the images of the dead. Last song, when the mourners go home. The record contains: ab' b'' ab' cb'' ab' b'' cb' b'' ab' cb' b'' ab' cb'.

34.

a - me - n'o ha - me - n'o he to - (a) - o to

wai-yo-t - yo-na to - to-wai-yo-t yo - na he

Var. 1. 2. Scale:

to - a - o na he

Peon game song (homárp). The record contains: 2a 2b 4a. The song is preceded by the last bar of a which may be considered as an introduction (x). During the song the pitch rises a minor third. Supposed to be an old song. The *ʔ* stands for palatal-alveolar *t*.

MARICOPA

35. $\text{♩} = 78$

ma-at kwe(n)cam kwanytceyam heny-hε - ve - yo hu-na-at

kwe(n)ca - am kwe-yam kwenyhe-yen hε - nya ya-a-mə

sa we-ely - t - ma-at kwe - na - we - yo-o ha - tce - nya ha - aʔ

ku - ma-at kwen - ca - am kwenyan kwen - hε - yen

Var. 1. Scale:

Song from the myth of Ná'ase.

MOHAVE-YAVAPAI

36. $\text{♩} = 212$

hei - yo - ui a hei - yo - ui (h)a ka - sei -

yo ka - sei - yo (h)a - to - um a - ni - xa - e ke -

sai - ya we - ne yo - u - ma ka - sei - yo ka - sei - yo

Var. 1. 2. 2. Scale:

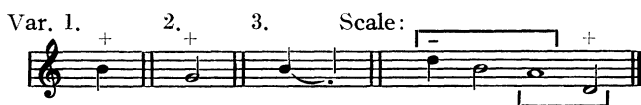
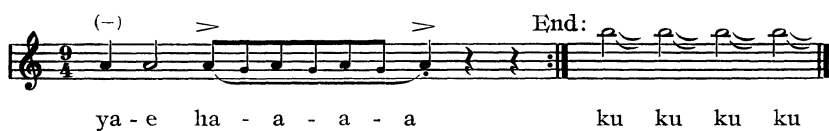
Rabbit (haly'a'we) dance-song series, fifth song. The end is as in No. 37.

37. $\text{♩} = 98$

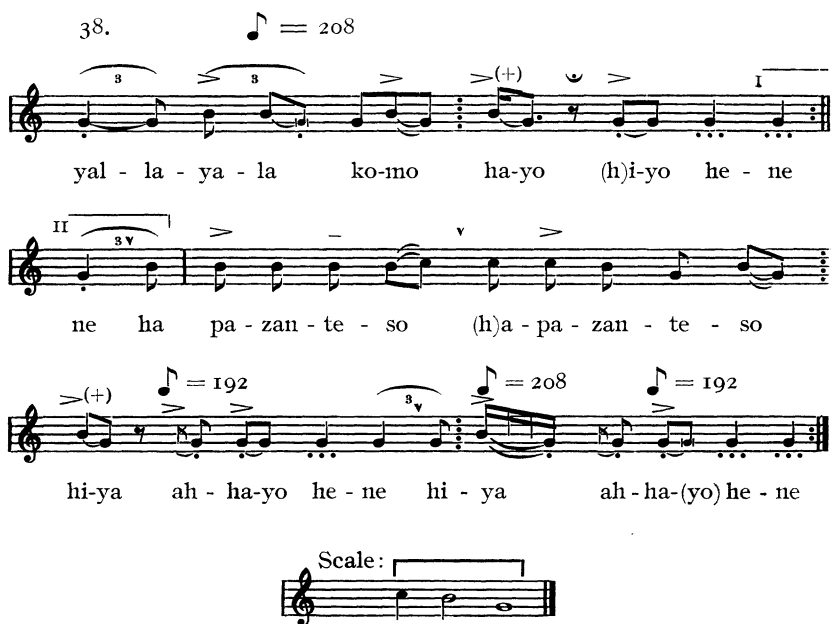
(h) ε-na - a yo - we hε - ya - na - a he - e - na

(h) ε-na - a yo - we hε - ya - na - a he - e - na ha

ne - ko sa - ne ya - na - a he - e - na he -



Rabbit song-series, song from the middle.



Rabbit song-series, second song. The ending is as in No. 37.





hai-you we - me hai-yo - we' hai-yo we - me



hai - yo - we' ih - hai - yo we - mi hai - yo - we'



hai - yo we - mi hai-yo-we' ih - hai-yo we hai-yo-we'



Rabbit song-series, song before the last. The b phrase occurs only once, towards the end of the record. The ending is as in No. 37.

SONG-TEXTS.

Some of the songs, it will be noted, lack the accompanying texts and some the translations. Time did not permit the collection of these texts.¹ The phonetic transcription reproduces the words as sung, without an attempt to unify variations. Letters and syllables in brackets indicate that the presence of these elements is arbitrary.

Mohave:

1—4. and 10. Meaning unknown to the Mohave.

5. hapiyaŋeli 'nyanya

sunset

tciaŋama siyoaikiwaŋaran(u) etc.

nearly set watch the sun!

hapiyaŋeli yauwa kumare wayome yakan(u) etc.
from under to rise to rise (?)

6. owa t'omiyauwayum aiwaoa tonyan etc.

burning to go up high² burning

komaŋe poaŋi poayomiyauwayum etc.

the place³ goes up in smoke burning

7. yawasiya tsamuka haya'an etc.

Havasupai Hopi meaningful.

8. and 9. Text not recorded.

Yuma:

11. lakŋ fatciŋ fan'ŋi uvaŋ etc.

lakopá'i they go east

(Refers to the birds. According to the myth, all the birds come out near the peak lakopá'i, west to the Yuma reservation. The birds gather and go traveling.)

12. (The birds keep on going and dance.)

uiyowe(m) mawi (o)wem etc.

to move to move

¹ The translations of the texts are the free rough translations given by my informants and should not be taken as finished linguistic renditions.

² Said to refer to the dead hero in the myth.

³ Refers to the funeral pyre.

13. (There is daylight now, all the birds wake up.)
 maneꞤeyo qe maneꞤeyo qe etc.
 wake up! wake up!
 nyai(kw)a(v)i a a (n)o'uvam etc.
 daybreak
 hakpa: huru nu'uvam etc.
 fox¹ nighthawk daybreak
14. Meaning unknown, the words are not Yuma.
15. (It is getting dark, Nighthawk sees Fox.)
 matinyam (k)wayewuisam komatinyam wayewuisam etc.
 darkness darkness
 hame koro kwaiewuisam hame hatpa kowamesam etc.
 nighthawk fox
16. (Harraúp', the hero of the myth, sees the morning star.)
 kawalani kavayom ikawalaŋi kavayom etc.
 morning-star he saw morning-star he saw
17. (Harraúp' sees two eagles and leaves them. The eagles "cry." The song and its words imitate the screaming of the eagles, the words have no meaning.)
18. Meaning: Harraúp' sees three sisters (stars) coming up.
19. (Frog is traveling. He is lost on his way and sings. Meaning of the words not recorded.)
20. kaðuwame kaðuwame kaðuwame etc.
 "I don't know where I am going"
21. kuma kuma kuma yoweneya etc.
 to dance to move
22. heyoiyetena heyoiyetena yowao heyoiyetena etc.
 "I see where you hide it!" ?

Diegueño:

- 23.—27. Meaning unknown, the words are in Yuma.
28. yuma tyinyaty maiyauwa tyimaŋane etc.
 dried mescal
 nyawami maiyokwa etc.
 (The song means: "where is the dried mescal?")

¹ In other songs hakpa or hatpa was translated as coyote.

29. kwaoyawe kwaoyawe he
 many of them¹
 ecameta Lawekawa he etc.
 picking piñon nuts
30. Meaning: "When his father was singing, his daughter was out for food." The song is about the singing of some of the *Nex* clan; as it appears, it is a song of derision.²
31. (ma)kule(n) maimowa etc.
 "handhold,³ where are you taking (her)?"
 kwe'yauta mo kwe'yaula se
32. Meaning: "He⁴ went this way." 'Where abouts?'
33. Meaning not recorded.
34. Meaning unknown.

Maricopa:

35. Meaning unknown to the Pima, among whom the song was recorded.

Mohave-Yavapai:

- 36.—39. Meaning unknown. According to the Mohave, the words are in Yavapai.

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¹ Refers to the piñon-birds.

² Cp. Spier, (a) p. 318.

³ Refers to the dancing of the women, with their hands joined; cp. Waterman, p. 228.

⁴ Ho-hú'i.

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