

PUEBLO ROUND DANCE

Native American Round Dance (Treble Voice with Small Percussion)

Pueblo Ysleta del Sur

Mei Jiang

♩ = 80

Voice 1

Bells

Shaker

Drum 1

Drum 2

Vc. 1

Bl.

Shk.

Dm. 1

Dm. 2

Solo

f

f

f

f

f

He ya he - e he ya he - e (h)yo - o. Ya he ha (h)yo._____

Part 2 second time only.

9 10 11 12

Vc. 1

(UH) *f* (H)ya ya he ye yaah (h)ya ya he ye

Bl.

p

Shk.

mp

Dm. 1

f

Dm. 2

f

13 14 15 16

Vc. 1

yaah (h)ya ya he ye (h)yaah (h)ya ya he ye

Bl.

Shk.

Dm. 1

Dm. 2

17 18 19 20

Vc. 1

(h)yaah (h)ya ye he ye (h)yaah (h)ya ye he - e

Bl.

Shk.

Dm. 1

Dm. 2

21 22 23 24

Vc. 1

ha - a ya - ha ya - e he ya - he - (h)ya!

Bl.

Shk.

Dm. 1

Dm. 2

25 26 27 28

Vc. 1

Ya - e ya - e ha - e ya - e ya - e ya - e he - ya - he

Bl.

Shk.

Dm. 1

Dm. 2

29

Vc. 1

(h)ya!

Bl.

Shk.

Dm. 1

Dm. 2

He ya he he ya hee yoo.
Ya he ha yo.
Ya ya he ye yaah, ya ya he ye yaah
ya ya he ye yaah, ya ya he ye yaah,
Ya ye he ye yaah, ya ye hee haa yaha.
Yae he yaheya!
Yae yae hae yae yae yae heyahe ya!

ENDNOTES

▪ *Cite Source: Burton, Bryan. Moving within the Circle: Contemporary Native American Music and Dance. World Music Press, 2008.*

▪ *Melodic Range*

- Voice 1: C4-C5

- Voice 2: C4-C5

▪ *Explain in a paragraph what cultural considerations you took into account when creating your arrangement.*

There are two types of Native American song and dance. Social songs are a form of social entertainment, where Native Americans would invite people in the audience to join the dance circle. On the contrary, ceremonial songs present deep religious and cultural significance. In fact, Circle has always had profound importance for Native Americans. Among most Native traditions, moving clockwise is believed to be "moving in harmony with the force of creation," whereas moving counterclockwise is thought to move towards the source of power (sun). The round dance is a social dance and an essential part of courtship; variations of the round dance are performed at many intertribal pow-wows. Frequently, the song begins by swirling the rattles and a repeating beating pattern of the drum; during this time, the audience would be invited to participate in the dance. The leading voice part will enter subsequently. Considering the traditional instrumentation of the round dance, I implemented bells, shakers, congas, and bongos to substitute for the rattle drum. It preserves the timbre of the sounds and the style of the dance. Instead of changing the texture of the piece, I decided to rearrange it for a two-part treble choir with small percussion. According to the recording, I notice the call and response in the second voice part. To preserve the texture, voice II would imitate voice I after the repeat. According to the source, dancers in this dance would move their hands up and down to the beat. I added articulations and accents to emphasize the beta and the starting of each repeated verse.