

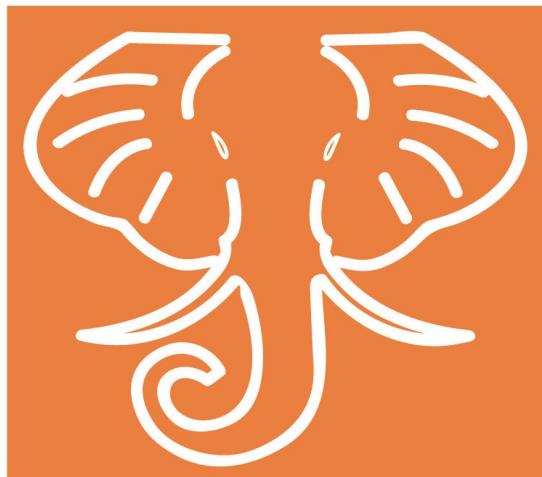
Music of the Maidu Indians of California.

Densmore, Frances, 1867-1957

Los Angeles, Southwest Museum, 1958.

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MUSIC
OF THE MAIDU INDIANS
OF CALIFORNIA
BY FRANCES DENSMORE



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MUSIC
OF THE MAIDU INDIANS
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List of Songs

RECORD NUMBER	SERIAL NUMBER	TITLE	SINGER	SINGER'S NUMBER
SONGS OF CEREMONIAL DANCES				
5	1	Song of the <i>Hesi</i> dance (<i>a</i>)	<i>Pablo Sylvers</i>	(3)
6	2	Song of the <i>Hesi</i> dance (<i>b</i>)	<i>Pablo Sylvers</i>	(4)
16	3	Song of the Duck dance (<i>a</i>)	<i>Pablo Sylvers</i>	(8)
15	4	Song of the Duck dance (<i>b</i>)	<i>Amanda Wilson</i>	(8)
7	5	Song of the Duck dance (<i>c</i>)	<i>Amanda Wilson</i>	(3)
8	6	Song of the Duck dance (<i>d</i>)	<i>Amanda Wilson</i>	(4)
18	7	Song of the Bear dance (<i>a</i>)	<i>Amanda Wilson</i>	(10)
17	8	Song of the Bear dance (<i>b</i>)	<i>Amanda Wilson</i>	(9)
19	9	Song of the Bear dance (<i>c</i>)	<i>Amanda Wilson</i>	(11)
12	10	Song of the Grasshopper dance	<i>Amanda Wilson</i>	(6)
SONGS OF SOCIAL DANCES				
33	11	The dancers approach the lodge (<i>a</i>)	<i>Pablo Sylvers</i>	(14)
21	12	The dancers approach the lodge (<i>b</i>)	<i>Pablo Sylvers</i>	(9)
32	13	Social dance song (<i>a</i>)	<i>Amanda Wilson</i>	(19)
1	14	Social dance song (<i>b</i>)	<i>Pablo Sylvers</i>	(1)
2	15	Social dance song (<i>c</i>)	<i>Amanda Wilson</i>	(1)
13	16	Social dance song (<i>d</i>)	<i>Pablo Sylvers</i>	(7)
14	17	Social dance song (<i>e</i>)	<i>Amanda Wilson</i>	(7)
40	18	Social dance song (<i>f</i>)	<i>Pablo Sylvers</i>	(17)
46	19	Social dance song (<i>g</i>)	<i>Pablo Sylvers</i>	(19)
51	20	Social dance song (<i>h</i>)	<i>Amanda Wilson</i>	(30)
27	21	Toto dance song (<i>a</i>)	<i>Amanda Wilson</i>	(16)
28	22	Toto dance song (<i>b</i>)	<i>Amanda Wilson</i>	(17)
29	23	Circle dance song (<i>a</i>)	<i>Pablo Sylvers</i>	(12)
30	24	Circle dance song (<i>b</i>)	<i>Pablo Sylvers</i>	(13)
31	25	Closing song of Circle dance	<i>Amanda Wilson</i>	(18)
10	26	Dance song from Grindstone village (<i>a</i>)	<i>Pablo Sylvers</i>	(6)
45	27	Dance song from Grindstone village (<i>b</i>)	<i>Pablo Sylvers</i>	(18)
37	28	Song of a Jumping dance	<i>Pablo Sylvers</i>	(15)
47	29	Slide dance song	<i>Pablo Sylvers</i>	(20)
9	30	Dream dance song	<i>Pablo Sylvers</i>	(5)

RECORD NUMBER	SERIAL NUMBER	TITLE	SINGER	SINGER'S NUMBER
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SONGS CONNECTED WITH GATHERING CLOVER

48	31	Song of the sand-hill cranes	<i>Amanda Wilson</i>	(21)
35	32	Two boys went for clover	<i>Amanda Wilson</i>	(22)

SONGS CONNECTED WITH GATHERING ACORNS

20	33	"Come home, baby is crying"	<i>Amanda Wilson</i>	(12)
22	34	"Bring a blanket"	<i>Amanda Wilson</i>	(13)

HAND GAME SONGS

24	35	Hand-game song (<i>a</i>)	<i>Pablo Sylvers</i>	(10)
25	36	Hand-game song (<i>b</i>)	<i>Pablo Sylvers</i>	(11)

WOMAN'S GAME SONGS

43	37	Woman's game song (<i>a</i>)	<i>Amanda Wilson</i>	(26)
23	38	Woman's game song (<i>b</i>)	<i>Amanda Wilson</i>	(14)
26	39	Woman's game song (<i>c</i>)	<i>Amanda Wilson</i>	(15)
44	40	Woman's game song (<i>d</i>)	<i>Amanda Wilson</i>	(27)

SONGS CONNECTED WITH GIRLS' ADOLESCENCE CEREMONY

4	41	"The two girls are together"	<i>Amanda Wilson</i>	(2)
3	42	"Look at the poppy flowers, growing fine"	<i>Pablo Sylvers</i>	(2)
52	43	"Make the girls happy"	<i>Amanda Wilson</i>	(31)
49	44	"The two girls on the bridge"	<i>Amanda Wilson</i>	(29)
39	45	Closing song of girls' adolescence ceremony	<i>Amanda Wilson</i>	(23)

SONGS CONNECTED WITH STORIES

41	46	The neglected wife goes away	<i>Amanda Wilson</i>	(24)
42	47	The neglected wife is pursued by her husband	<i>Amanda Wilson</i>	(25)
36	48	The gray squirrels and the fire	<i>Amanda Wilson</i>	(22)

MISCELLANEOUS SONGS

38	49	Song of a Maidu doctor	<i>Pablo Sylvers</i>	(16)
34	50	Song of a Maidu hunter	<i>Pablo Sylvers</i>	(21)
54	51	A rabbit is going north	<i>Pablo Sylvers</i>	(22)
50	52	A goose laments his lost brother	<i>Pablo Sylvers</i>	(21)
53	53	Lullaby	<i>Amanda Wilson</i>	(32)

TO ELEANOR HAGUE

*whose distinguished interest in Latin-American
folk-songs was extended to include certain tribes
of North American Indians, and who generously
financed my visit to the Maidu, this work is
dedicated.*

Preface

THIS VOLUME OFFERED TO THE PUBLIC in the 50th year of the Southwest Museum symbolizes its broad interests and the great service and knowledge of three of its devoted workers. Dr. Densmore dedicated this valuable work, *Music of the Maidu Indians of California*, to Eleanor Hague, who until her death served the Southwest Museum as an able, generous, and beloved Trustee.

The publication itself is one of The Frederick Webb Hodge Anniversary Publication Fund Series; which as the name implies, is a tribute to the late Dr. Hodge, distinguished American anthropologist, scholar, writer, editor, and Museum director, who served the Southwest Museum so faithfully, so well, and so long.

Charles Fletcher Lummis, founder of the Museum, had an avid interest in music. He listened, absorbed, collected, annotated, and played the music he loved—that of the great Southwest. The Museum treasures his collections including interesting recordings made in the 19th century. The many-sided Lummis, with his deep interest in music helped establish the tradition that Dr. Densmore follows in her musical research, in this and in her other publications, serving this tradition of the Southwest Museum.

The Southwest Museum, as an anthropological institution, has appreciation for all aspects of the development and story of Man in the western hemisphere. It is a fitting tribute to the founders, members, and staff of the Museum which for half a century has gathered, developed, and dispersed information relating to the American Indian at a time when such information and material was about to be lost forever.

The life and history of the Indians of California has been a sad one, and precious little about them has been preserved. Among the significant remains has been some of the music of their ceremonies. The interest of Eleanor Hague and the knowledge of Dr. Frances Densmore have through the Southwest Museum been responsible for the preservation of this worthwhile legacy of an almost forgotten and extinct people.

Fortunately for the Southwest Museum Dr. Densmore corrected the

galley proofs of this work. In her last letter regarding this publication she expressed her great delight in seeing *Music of the Maidu Indians of California* printed. This work was destined to be her last; for in her 90th year her brilliant career ended, June 5, 1957.

Now, during the Golden Anniversary of the Museum, this volume commemorates not only the rich activity in the lives of the Maidu Indians, but also that of Miss Eleanor Hague, Dr. Frederick Webb Hodge, and Dr. Frances Densmore, who enabled us, with the assistance of the Museum friends, members, and Trustees, to present to you this book.

CARL S. DENTZEL
Director

*Southwest Museum
Los Angeles, California*

Foreword

FOR MORE THAN FIFTY YEARS Dr. Frances Densmore pursued her researches in the music of the American Indians, which had their inception in a desire to provide the young with trustworthy information respecting the Indians and thereby to correct many of the popular fallacies then so current.

Living in Minnesota, Dr. Densmore's attention was early attracted to the Chippewa (Ojibwa) Indians, among whom her intensive music investigations may be said to have been initiated. These field studies resulted first in a number of minor articles, commencing in 1906, the product of which was published in various popular and scientific periodicals. With this beginning Dr. Densmore extended her studies to various other tribes—Teton Sioux, Papago, Pawnee, Northern Ute, Mandan, Hidatsa, Makah, Tule of Panama, Menominee, Winnebago, Yuma, Yaqui, Seminole, Cheyenne, Arapaho, Alibamu (Alabama), Keres of Santo Domingo Pueblo, Nootka, Quileute, Choctaw, Acoma, Isleta, Chochití, Zuñi, Omaha, and others—truly a formidable list. A collaborator of the Bureau of American Ethnology of the Smithsonian Institution, Dr. Densmore prepared thirteen volumes which were published by that Bureau and others await publication, while two others have been issued by the Southwest Museum and a third forms the present Maidu paper. The Library of Congress is issuing a series of ten long-playing recordings which contain certain songs selected from the Smithsonian-Densmore Collection of Indian song-recordings. Each has an accompanying booklet.

Not satisfied with her studies of Indian music alone, Dr. Densmore made many observations on the life, material culture, and other Indian phases, of which much has been incorporated in her various published writings, thereby often adding greatly to the elucidation of the meanings of the songs. Moreover, apart from these she has industriously recorded other features of Indian ethnology—material culture, poetry, legends, musical instruments, quest for power, uses of plants, arts and customs, jugglery, while dozens of articles deal more technically with various features of her favorite subject.

It is a pleasure to record that Dr. Densmore's researches among the

Cheyenne and Arapaho, the Keres of Santo Domingo pueblo, and the Maidu would hardly have been possible without the generous support of Miss Eleanor Hague, a valued trustee of the Southwest Museum, who also bore the expense of publication of the first two.

Surely one whose bibliography numbers more than one hundred and seventy titles relating to primitive music and allied themes, many of them based on materials otherwise no longer available, has rendered a service to American ethnology that is difficult to evaluate.

F. W. HODGE

*Southwest Museum
Los Angeles*

Introduction

THE SUBJECT OF MAIDU MUSIC was studied and the songs recorded at the town of Chico, in the Sacramento Valley in California, in March, 1937. Before going to Chico the writer conferred with Dr. F. W. Hodge, Director of the Southwest Museum, under whose auspices the work was undertaken. She also went to Sacramento to confer with Mr. Roy B. Nash, Superintendent of the Sacramento Indian Reservation. Mr. Nash was absent, but his assistants suggested the names of Mrs. Amanda Wilson and Pablo Sylvers, both of whom recorded songs; they also referred her to the Rev. Harris Pillsbury, minister of the Bidwell Memorial Presbyterian Church in Chico, who is trustee for the Chico Maidu Indians, having been appointed to serve in that capacity under the will of the late Mrs. Annie Bidwell.

On arriving in Chico the writer called on Mr. Pillsbury who kindly took her to the homes of Amanda Wilson (fig. 1) and Pablo Sylvers. He explained the purpose of her work, and encouraged them to record songs and tell as much as they could remember of the old customs of the tribe. Subsequently Mr. Pillsbury answered questions by correspondence and obtained a Maidu flute, now in the collection of musical instruments in the Southwest Museum, and illustrated herein (fig. 2). His assistance is acknowledged with appreciation.

The name of Gen. John Bidwell is inseparably connected with Chico and with the Maidu Indians who are now living on land that was once a portion of his estate. John Bidwell¹ was born in Chautauqua County, New York, in 1819. After many wanderings he came up the California coast from Mexico in 1841 with a French trader named Roubidoux. General Bidwell left an account of his employment of Indians in 1847, saying, "When I came to survey this [Rancho Arroyo Chico] and other ranches in this part of California, the Indians were almost as wild as deer and wholly unclad, save that the women always wore a skirt-like covering divided at the sides, made of tule, a kind of rush, which was

¹Information concerning John Bidwell is condensed from History of Butte County, California, with Biographical Sketches, by George C. Mansfield, Los Angeles, 1918. See also Hunt, Rockwell D., in Authorities cited, at the close of this memoir.

fastened to a belt." In 1848, after the discovery of gold, Bidwell went to Feather River where much gold was found. There he established a trading post for traffic with the Indians who exchanged gold for blankets, bread, and other commodities. His wife, Annie Bidwell, whom he married in 1868, took an active interest in the Indians who were "taught to read and sing."

Gen. John Bidwell was a member of Congress in 1865-67, and died in 1900. His wife died in 1918. Both are remembered with gratitude, and Mrs. Bidwell with genuine affection by the Maidu Indians of Chico.

Characterization of Singers

ONLY TWO MEMBERS of the Maidu living at Chico remember the old songs. These recorded the songs herewith presented.

Mrs. Amanda Wilson (fig. 1), in whose house the songs were recorded, was born at Rancho Arroyo Chico, the John Bidwell property now within the town of Chico. Mrs. Wilson belongs to the Michopdo, included by Kroeber¹ in his list of northwestern Maidu settlements. She said that she also belonged to the Concow, included in Kroeber's list of California place-names as being a Maidu word for "valley place."

Mrs. Wilson, about seventy years of age, says that she has now no Indian name, having given both of her names to her grandchildren. These names were Oyemutne, meaning the sound made by a quail, and Tobikwie, signifying "going fast." She is the widow of Santo Wilson, the last chief of the Maidu of Chico, who was also an elder in the Bidwell Memorial Church at Chico. Mrs. Wilson's home is a commodious house built for her by Mrs. John Bidwell, situated on the tract of land assigned to the Maidu by her husband. She has several children and grandchildren, who are well educated and are musical. A piano stood in the room in which the songs were recorded. Mrs. Wilson speaks English and was greatly interested in the preservation of Maidu songs for posterity. She recorded thirty-two of these songs. She could not give the meaning of the word "Maidu" except that it applies to the Indians as a whole.

Pablo Sylvers, who recorded twenty-two songs, was born in Tehama County and belongs to the Wintun tribe,² living in that region. He is apparently more than sixty years of age and has lived in Chico fifty-three years. Sylvers said that his language is different from that of the Maidu, but he has lived in Chico so long that he "feels like one of the Maidu." He has taken part in all their dances, and the songs he recorded are understood to be those of the Chico Maidu unless otherwise desig-

¹Unless otherwise stated, all references are to Kroeber, A. L., *Handbook of the Indians of California*, *Bull. 78, Bureau of American Ethnology*, Washington, 1925. For the above reference see *ibid.*, p. 394.

²Kroeber on Wintun and Maidu, *ibid.*, pp. 351-391 et seq.

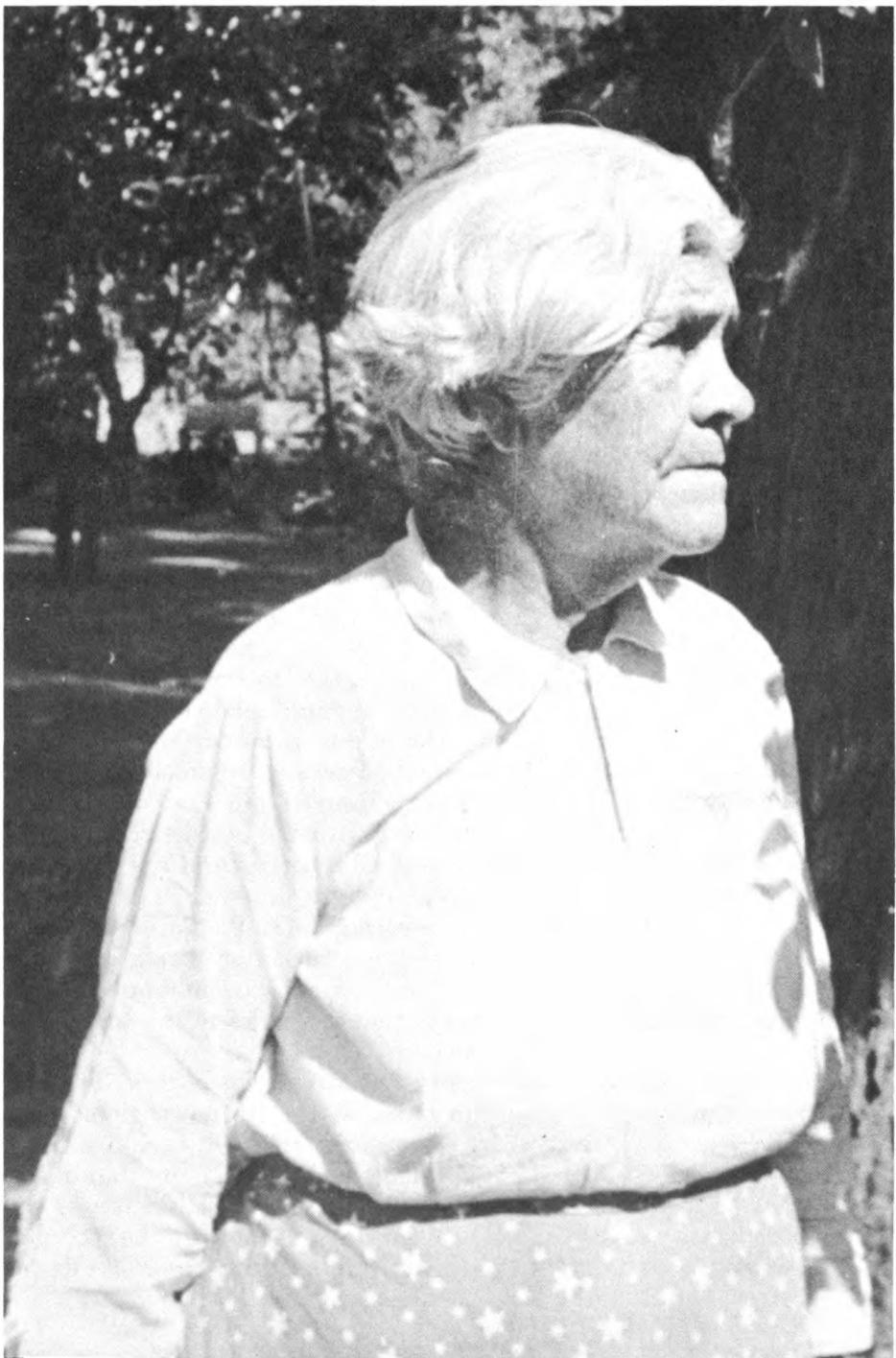


FIG. 1 Amanda Wilson, Maidu, Chico, California. (Photograph August, 1940 by Bertha Parker Cody)

nated. Sylvers was closely associated with Mike Jefferson, who would be chief if the tribal organization was in force. He had no Indian name.

Pablo Sylvers was killed by a railroad train in March, 1941.

These two united in giving the information, one often reminding the other of details in customs. They remembered when time was reckoned by tying knots in a string. There were numerous Maidu villages, and the dances were held in one after another at intervals of about two months. A message announcing the time of one of these gatherings was accompanied with a knotted string which indicated the number of days before the dance.

Musical Instruments¹

DRUMS

THE MAIDU had no drum with head of deerskin. Instead, they used a foot-drum (*ki'le*) made of a huge log. The preparation of this log was a serious matter and the men entrusted with the task spent some time in the sweathouse before going down to the river where the drum was made. Sycamore, the hardest wood obtainable in the region, was used for this drum. A tree was felled and a section, about five or six feet long and two feet in diameter, was cut from the trunk. It was split lengthwise, and the workers selected the best side, which had the fewest knots in it. The center of this section was burned and scraped out, leaving a half-cylinder open at both ends. No one was allowed to see the process of making a drum, but there was a great feast when it was brought to the village.

A shallow trench was dug in the ground, and the half-cylinder of wood was placed over the trench, with the hollow side downward. The informants said that the trench "made the drum sound nice." The original significance of the trench was not made a subject of inquiry. This drum and the trench, as used by the Northern Maidu, are described by Lowie who states, "I am not aware of a specific connection with emergence tales, but a definitely ritualistic context is established."² Mention may be made of the trench covered with sheets of zinc used as a resonator for the morache (notched rasp), during the Bear dance of the Northern Ute. The inclosure used for the Bear dance at Whiterocks, Utah, was visited by the writer in 1914. The excavation was about 5 feet long, 2 feet wide, and 2 feet deep. It was said to be "connected with the bear," and the rasping sound produced by the morache was said to be "like the sound made by the bear."³

¹This chapter on Maidu musical instruments was published in advance in *American Anthropologist*, vol. 41, no. 1, Jan.-Mar. 1939, and is now reprinted.

²Lowie, R. H., The Emergence Hole and the Foot Drum, *Amer. Anthropologist*, vol. 40, p. 174, 1938.

³The foot drum and other musical instruments of the Maidu are described by Ralph L. Beals, Ethnology of the Nisenan, *Univ. of Calif. Pubs. in Amer. Archaeol. and Ethnol.*, vol. 31, no. 6, p. 356.

The Maidu drum was "played" in two ways. Sometimes two or three men stood on top of the drum and "danced," or stamped their feet in time with the singing. Sometimes two or three men stood beside the drum and pounded on it with heavy sticks or clubs. These sticks were four feet or more in length and were moved vertically, like pestles. The men stood side by side and lowered these heavy sticks in time with the singing. The sticks had no padding at the ends, like ordinary drumsticks, and they were used with "all sorts of dances." Mrs. Wilson remembered the use of the foot-drum.

The words of the following song suggest that a dancer might jump down from the drum, join the other dancers, and return to his position as a drummer. The song is an "old-time, Tahama song," recorded by Pablo Sylvers, and the melody has been transcribed.

I jump down and dance;
Then I jump back up and dance.

Two uses of a board as a drum were recorded. In the principal use, a long board was raised a few inches above the ground by blocks and the players sat beside it, pounding with short sticks. This was used with the men's hand game songs of the "Big Meadow people," recorded by Sylvers (Nos. 35, 36). He said "they pounded on the board like a piano." Long boards arranged as three sides of a square were seen in use at a large gathering of Makah Indians at Neah Bay, Washington.¹

A short board was used as a drum with many Maidu dances. The board was of suitable length to be held in the left hand, resting on the lower arm in a horizontal position, and was struck with any convenient stick.

RATTLES

THE MAIDU name for rattle is *washo'sho*, said to suggest the "sound of swishing pebbles." The instrument was used with the "night singing" of doctors. Mrs. Wilson said, "One doctor might give up a patient and they would send for another. Probably that man might use a rattle." From this it might appear that a rattle was used by the more expert doctors, called when others were unable to effect a cure. A famous doctor, now dead, was known as Ed Kerr. It is said that he used a rattle made of a hummingbird's nest, "or some little bird that resembled a hummingbird. He hollowed out the nest and put in little stones that rattled" (Cf. p. 54) Mrs. Wilson said that a member of her family was once treated by a doctor who used a long rattle, said to have grains of rice in it that rattled. The informants were not urged to talk further on this subject.

¹Densmore, Frances, Nootka and Quileute Music, *Bul. 124, Bur. Amer. Ethnol.*, 1939.

A split-stick rattle or clacker (*pak'papa*) was made by Sylvers, the specimen now being in possession of the Southwest Museum (fig. 2). He said the instrument was made only of green elder wood. A straight stick about a foot and a half in length was cut and allowed to dry, then split for a portion of its length. The pith was removed and the instrument "played" by holding it in the right hand and striking it against the palm of the left hand. Kroeber states that it was formerly used "with dances, especially of the Kuksu organization. It was either quivered or beaten against the palm of the hand."¹ Two songs were recorded with



FIG. 2 Maidu Clacker. (Length 15 $\frac{3}{4}$ "")

the accompaniment of this instrument and the tone, when audible in the record, was noted in the transcription.

MUSICAL BOW

THE USE of the musical bow was remembered by both the writer's informants. According to Dixon, the instrument has a supernatural connection.² Kroeber designates the instrument as "a sort of jew's harp, the only stringed instrument of California," stating that it "has been recorded among the Pomo, Maidu, Yokuts, and Diegueño, and no doubt had a wider distribution. It was tapped as a restful amusement, and sometimes in converse with spirits." According to the same authority, "*mawu*, or *mawuwi*, was its name. One end was held in the mouth, while the lone string was tapped, not plucked, with the nail of the index finger; the melody, audible to himself only, was produced by changes in the size of the resonance chamber formed by the player's oral cavity."³

The writer's informants gave the name of this instrument as *pan'da*. Mrs. Wilson had seen it played, and the informants agreed that an old Maidu took an ordinary hunting bow, tightened the sinew bowstring, put one end of the bow against his closed lips, and "kind of sang" as he tapped the string with an arrow, or sometimes with the finger. In order to ascertain the exact manner of holding and using this instrument, the

¹Kroeber, A. L., *Handbook*, op. cit., p. 419.

²Dixon, R. B., *The Northern Maidu*, *Bul. Amer. Mus. Nat. Hist.*, vol. 17, pt. 3, pp. 222-23, N.Y., 1908.

³Kroeber, op. cit., pp. 542, 824.

writer bought a bow, took it to Mrs. Wilson's house and made a sketch of her as she held it in playing position, the position being approved by Pablo Sylvers. The bow was held by the left hand, with the string uppermost. It was held almost directly outward from the body—not forward as a violin is held, and the head of the player was turned slightly toward the left. The tip of the bow was against the player's closed lips, pressed rather tightly, and Mrs. Wilson said the sound "ran out over the bow." In his right hand the player held an arrow which he tapped against the string, producing a rhythmic accompaniment to the vocalization, which may be described as humming with the lips closed. The instrument seems to have been used as a diversion, Mrs. Wilson saying that "the men used to lie down and play the bow at any time."

FLUTES

IT WAS SAID that "people could play any *song* on the flute, or they just *played* it." A similar connection between song and the flute has been noted in other tribes. For example, an intelligent Menominee said: "Long ago there was a kind of singing which had no words and was in imitation of the flute. This was intended as a love song and it was different from any other kind of singing." Four records of flute-playing by the Menominee were obtained and in two instances the player also "sang" one of his performances, adding words to the melody he had played on the flute. The two records are not identical, for it would be impossible to give an exact imitation of a flute, but the song represents an evident effort to do so.¹



FIG. 3 Maidu Flute. (Length 11 1/4")

A Maidu flute (*ya'lu*) was made by Sylvers and is in the Southwest Museum (fig. 3). It is made of thin box-elder and is about eleven inches in length, with six holes burned in the wood, the group being equidistant from the ends of the flute. The holes are seven-eighths of an inch apart, closer than in a majority of Indian flutes. The specimen was made after the writer's departure, and was transmitted by the Rev. Harris Pillsbury, Minister of the Bidwell Presbyterian Church, who is acquainted with the Maidu and gave valuable assistance to the writer

¹Densmore, Frances, Menominee Music, *Bul. 102, Bur. Amer. Ethnol.*, p. 208, 1932.

in her work among them. In his letter transmitting the flute Mr. Pillsbury wrote that Pablo Sylvers played it "a little," and did so "by blowing indirectly into the end as you would blow into a bottle." This shows that the instrument was capable of producing tones. Concerning this instrument Kroeker says, "The flute is a straight tube of elder with four holes. It was blown for pleasure and in courtship. It is a curious fact that the only wind instrument capable of producing a tune appears among none of the American Indians to have been used ceremonially." The use of the instrument was not discussed with the informants, but Mrs. Wilson said that "it made a man long-winded to play the flute," suggesting that the instrument, though short, was difficult to play.

WHISTLES

SHORT WHISTLES made of a crane's wing-bone were used at dances, but the use of a whistle made of a swan's bone was limited to the Hesi ceremony. The women blew whistles during the *Aki* when a man climbed to the top of a pole, hung head downward, and descended slowly in that position. The women danced hard and blew the whistles, "making a pretty sound."

Pablo Sylvers said that long ago the Maidu had whistles made of the leg-bone of the crane and blue heron. "Some of these were long and some were short, and the men blew them alternately—high and low—to make a tune." Often five or six men blew these at a time, at a social dance. Sylvers imitated the sound of the whistles, giving high and low tones alternately, in a simple rhythm. It is the writer's understanding that each man had whistles of different lengths and blew one or another as he desired. Her notes, however, do not make this definite statement.¹

In such a set of whistles we have a rudimentary panpipe, an instrument of great antiquity widely distributed throughout the world. Concerning the Pandean pipes of ancient China, it is said "the first instrument of this kind was made by the Emperor Shun; it was a collection of 10 tubes, gradually decreasing in length and connected together in a rough manner by silk cord." Later these tubes were arranged on a frame. The quotation continues: "The sounds of this instrument

¹In an attempt to clarify this point the author wrote to Mr. Pillsbury, who replied: "I have seen Pablo Sylvers and had a long talk with him on the question you mention. He explains that several men with whistles of different lengths, making sounds that were high, low, and in between, played while they danced. The music was more just keeping time than playing a tune; however, they alternated the tone so the music seemed to fit the dance steps. In some of the dances musicians played while others danced. But when they used these whistles the dancers were also the musicians and played while they danced." It seems probable that a man might own several whistles of different lengths. If he were alone, he would blow them alternately. If a number of men were performing together, there would be an understanding as to the pitch of the whistle that each man would use. This would produce the desired alternation of high, medium, and low tones.

represent the voice of the *fêng-huang*, or phoenix; and in the form of the frame typifies this bird with its wings spread.¹ The date of the Emperor Shun is said to have been the latter part of the third millennium B.C. There seems a possibility of oriental influence in the use of this set of whistles in northern California. The writer has not found it in other Indian tribes, but recorded the playing of the panpipe by Tule Indians, from San Blas, Panama. "It is the custom of the Tule to play two sets of panpipes together, one player sounding one tone and the other the next tone, alternating throughout the performance." This was demonstrated by two of the Tule Indians; then one of the men "played the instrument alone, giving a performance marked by a rapid succession of high and low tones, suggesting a performance on the concertina. Two expert players could, it was said, play the same sort of music in alternating tones."²

¹J. A. Van Aalst, *Chinese Music*, Shanghai, 1884, p. 69.

²Densmore, Frances, *Music of the Tule Indians of Panama*, *Smithsonian Miscellaneous Collections*, vol. 77, no. 11, Washington, 1926, p. 8.

Songs of Ceremonial Dances¹

HESI

THE PRINCIPAL DANCE in the Maidu form of the Kuksu religion is the *Hesi*. This takes place in October and may be repeated in May. The Patwin band had the same dance, and Kroeber (pp. 385-386) writes as follows concerning its observance by that band:

"This performance seems to be the enactment of a myth. The *Hesi* cycle is said to have originated among the animals at Onolaitotl, the Marysville Buttes. The deer people here sang four songs while they sweated, then rushed to plunge into the water. Their foes used this opportunity to ambuscade and exterminate them, for which reason there are no deer on these peaks."

The same authority, writing of the Maidu (p. 435), states that "the *Hesi* was performed substantially as it has been outlined for the Patwin. The two groups seem to have attended each other's ceremonies rather frequently." A tabulation is presented, showing "The deities enacted by the northwestern Maidu of the valley." The *Hesi* is a ceremony of the first rank, and may have a representation of fourteen spirits. The Duck and *Aki*, which are ceremonies of the second rank, may each represent nine spirits; the Grizzly Bear and Deer, being of the third rank, may each represent one spirit, the Coyote and Goose, being of the fourth rank, may also represent one spirit, but all other ceremonies do not represent any spirit. The costume for dancers in the *Hesi*, Duck, and *Aki* was said (pp. 433-434) to be a "complete feather cloak."

In describing the *Hesi* the writer's informants said that it is danced by two men, the leader wearing a headdress of yellowhammer feathers, while the other has his face covered by a headdress of tule grass into which feathers are stuck. This conceals his face so that he cannot be recognized, yet he can see all that goes on around him. Both dancers wear short "skirts." Sometimes the number of dancers is doubled and

¹Concerning the ceremonies of the Maidu, Powers (*op. cit.*, p. 305) says: Oankiotupeh "appointed unto them four great dances or festivals, to be held once a year as long as the world endures." These were the open-air festival in the spring, the dry-season festival about the first of July, the burning to the dead about the first of September, and the winter festival about the last of December.

two men dance on each side. The dancers retire to the woods to put on their costumes. Amanda Wilson showed two small photographs of the dancers coming from the woods, wearing ceremonial costumes, and said they were on their way to the sweat-lodge. One wore a headdress of yellowhammer feathers and woodchuck fur. She said that sometimes the feathers of the meadowlark were used, and that four kinds of feathers might be used on one headdress. In these photographs the two dancers came first, followed by the leader of the ceremony and the two principal singers. The *Hesi* dance was said to continue all night "with everything very strict and serious." There was a strict rule requiring the use of a whistle made of the leg-bone of a swan, but circumstances did not permit further inquiry.

The songs of the *Hesi* were accompanied by striking on a plank. The two principal singers alternated, and as many as wished to join in the singing were at liberty to do so.

No. 1. SONG OF THE HESI DANCE (*a*)

Recorded by Pablo Sylvers

The next was said to be a song of the Colusa who "held the *Hesi* dance but had different customs." The Colusa were said to live "down river about five miles." According to Kroeber (p. 895), Colusa is the native name for Wintun Village.

No. 2 SONG OF THE HESI DANCE (*b*)
Recorded by Pablo Sylvers

FINE

DUCK DANCE

ACCORDING TO PABLO SYLVERS the Duck dance, or *Weima*, is more common than the *Hesi*. Both dances are held each year, in regular order, and the Duck dance is often held "about in May." As stated, this is a dance of the second rank. In old times there was an interval of about two months between the dances, one village holding them after another. Only men participate in this dance, and they "make a noise like ducks." No inquiry was made concerning the significance of the dance, but Kroeber (p. 435) states: "The duck dance, *Waima-ng-kasi* or *Hatma-ng-kasi*, is or can be visited by a variety of spirits, but possesses none peculiar to it. It comprises a dance made by men not representing spirits who shout *hat, hat, hat*, in imitation of ducks. A statement that the *Waima-ng-kasi* can at will be repeated later in the winter perhaps refers to this particular performance, rather than to the ceremony as a whole."

In this, as in other dances, it was customary for the dancers to withdraw to the woods to don their costumes. The next song is sung while the people are sitting down, waiting for the dancers to appear.

No. 3. SONG OF THE DUCK DANCE (*a*)
Recorded by Pablo Sylvers

No. 4. SONG OF THE DUCK DANCE (*b*)
Recorded by Amanda Wilson

J = 72

The musical score for No. 4 consists of three staves of music for a single instrument, likely a fife or flute. The key signature is G major (no sharps or flats). The time signature is 2/4 throughout. The tempo is marked as *J = 72*. The music features eighth-note patterns with various rests and grace notes. Measures 1-4: The first staff starts with a sixteenth-note grace note followed by an eighth note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. Measures 5-8: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. Measures 9-12: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note.

The next song of this dance resembles the second song of the *Hesi* in its melodic and rhythmic structure.

No. 5. SONG OF THE DUCK DANCE (*c*)
Recorded by Amanda Wilson

J = 60

The musical score for No. 5 consists of eight staves of music for a single instrument, likely a fife or flute. The key signature is G major (no sharps or flats). The time signature is 2/4 throughout. The tempo is marked as *J = 60*. The music features eighth-note patterns with various rests and grace notes. Measures 1-4: The first staff starts with a sixteenth-note grace note followed by an eighth note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. The fourth staff starts with an eighth note followed by a sixteenth-note grace note. Measures 5-8: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. The fourth staff starts with an eighth note followed by a sixteenth-note grace note. Measures 9-12: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. The fourth staff starts with an eighth note followed by a sixteenth-note grace note. Measures 13-16: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. The fourth staff starts with an eighth note followed by a sixteenth-note grace note. Measures 17-20: The first staff starts with an eighth note followed by a sixteenth-note grace note. The second staff begins with an eighth note followed by a sixteenth-note grace note. The third staff starts with an eighth note followed by a sixteenth-note grace note. The fourth staff starts with an eighth note followed by a sixteenth-note grace note.

Translation: The first flowers are blooming, so we are glad.

The next song is believed to be connected with the Duck dance, but differs from other songs of that dance.

No. 6. SONG OF THE DUCK DANCE (*d*)
Recorded by Amanda Wilson



Translation: Lively, lively. We are lots of people.



FIG. 4. A Maidu Woman, using fancy headband. (After Stephan Powers, *Tribes of California*, Washington, 1877)

BEAR DANCE

THIS IS A DANCE of the third rank in the series of Maidu ceremonies. Kroeber (p. 435) says, "In the *Pano-ng-kasi* or *Pano-ng-kamini*, the Grizzly Bear dance, the *Pano-ng-kakini* or bear spirit impersonators imitated the actions as well as the appearance of the animal. This, with the parallel deer impersonation, is the only spirit that does not enter the *Hesi*. Each enactor had as assistant an initiate into the general society who was his pupil and successor, and paid for the instruction received. . . . The right or ability to enact this impersonation is not part of membership in the society as such, but individually acquired or inherited." The costume was a bear skin and the cry was *wuk-wuk* (p. 433).

The information obtained by the writer was limited to a few sentences. It was said that the dancers were women, with one man who acted as leader and made the sound *chu, chu*. The women wore fancy headbands (fig. 5) but no regalia, and they carried bunches of tule.

The first song was sung as the dancers entered the lodge.

No. 7. SONG OF THE BEAR DANCE (*a*)

Recorded by Amanda Wilson

No. 8 SONG OF THE BEAR DANCE (*b*)

Recorded by Amanda Wilson

No. 9. SONG OF THE BEAR DANCE (*c*)
Recorded by Amanda Wilson

$\text{♩} = 88$

The musical score for No. 9 consists of three staves of bassoon music. The key signature is three flats. The tempo is indicated as quarter note equals 88. The music features eighth-note patterns and some rests.

The Coyote dance, which, according to Kroeber, is a ceremonial dance of the fourth rank, was mentioned by the informants, but none of its songs were recorded.

GRASSHOPPER DANCE

THE *Ene*, or Grasshopper dance, is near the close of the cycle of Maidu dances presented by Kroeber. This authority does not describe the action of the dance, but states that it is associated with the *K'ükít* or "sitting" dance (pp. 435, 436). According to the present informants, the dance was performed by six to ten women who carried in each hand a small bunch of tule reed which had been softened. They waved these reeds "to scare away the grasshoppers." The women were said to "look pretty" as they danced, waving these long wisps, like plumes.

No. 10. SONG OF THE GRASSHOPPER DANCE
Recorded by Amanda Wilson

$\text{♩} = 104$

The musical score for No. 10 consists of four staves of bassoon music. The key signature is three sharps. The tempo is indicated as quarter note equals 104. The music features eighth-note patterns and some rests.



AKI DANCE

THE LAST DANCE in the cycle presented by Kroeber (except the repetition of the *Hesi*) is the *Aki*. No songs of this dance were recorded. It is described as follows (p. 436):

With the *Aki*, in April or when the leaves come out, the last of the great ceremonies, barring the repetition of the *Hesi*, is reached. This ritual can hardly have had equivalents among other groups, but its name defies translation in Maidu and does not recur elsewhere. In the *Aki* occurs a sort of trapeze exhibition, in which a personage called *Lali*, wearing the woodpecker scalp head-dress of the *Dü* spirit, swings by his feet from a roof beam.

According to Powers (pp. 310-312):

In the same assembly-hall where these sacred rites are observed they sometimes have comic entertainments which correspond to the acrobatic part of our circuses. . . . The performer in these shows is *pé-i-peh*, which is also the title of the prompter or repeater to the chief. He is more properly a clown than a tumbler or an athlete. . . . The clown (sometimes two) showily and fantastically arrayed in feathers and paint, climbs a pole and hangs head downward from a cross-bar and sings, while a company dances underneath. . . . [A variety of performances are described.] These performers are not professionals, and no stated admission fee is charged, but the audience is expected to give them presents—shell-money, painted arrows, ear-ornaments, etc.

In describing this performance, Pablo Sylvers said it was considered very dangerous and the women “cried,” fearing some accident. In the middle of the large dance-lodge there are four posts and between the two posts in front of the drum a crossbar is fastened. The man who is to give the *Aki* performance is assisted up one of the poles and crawls out on the crossbar. Then he crooks his knees around the crossbar and hangs head downward, swinging himself around “like a ball at the end of a string.” He holds a wooden clacker in his hand, with which he keeps time with the singing. The *Aki* song is sung four times, and when it is about time for the singing to end, the leader gives a loud *halloo*. This is the signal to the performer who changes from swinging by his knees

to holding the pole by his hands, and after a few seconds he drops to the ground, timing the action so that his feet strike the ground just as the singing ends. Neither of the informants knew the song of the *Aki*, but Sylvers had seen the performance once in Chico, and Mrs. Wilson had seen it twice, once there and once in Durham, a neighboring village. They said it was danced in April, when the grass was long. Only the women danced, and they "had a whistle and danced *hard*." The men sang, and the accompanying instrument was the big drum made of half a sycamore log. The swan feather was the principal feather used in this dance.

Social Dances

BEFORE A DANCE the men withdraw to the woods to put on their costumes. This is a general custom, and has been mentioned in connection with the *Hesi* (p. 17). The costumes may be elaborate for special dances, or may consist of the dance ornaments commonly worn by Indians. When they are ready they "give a loud halloo" as a signal to the leader of the singers to begin the "marching songs." On one occasion, when white visitors were present, this was mistaken for a war-cry and the dance was called a war dance. As stated, the Maidu had no war dances.

The songs, as the men walk to the dance-lodge, are accompanied by striking a wooden clacker against the hand, the clackers being the only accompaniment used with these songs. The men sing steadily and the women occasionally join with a high *ah ha, ha, ha*.

The first song presented was said to come from Pascanti village. This name does not appear in the list of villages given by Kroeber and may be a mispronunciation of Pakanchi, designated by Kroeber (p. 395) as one of the inhabited sites on Rear river, below the foothills.

No. 11. THE DANCERS APPROACH THE LODGE (a)

Recorded by Pablo Sylvers

A musical score for a single instrument, likely a clacker, consisting of four staves of music. The tempo is marked as quarter note = 88. The music is in common time, with key signatures of three sharps. The score features eighth-note patterns primarily on the second and third beats of each measure, with occasional rests and a dynamic marking of 'f' (fortissimo) in the third staff.

No. 12. THE DANCERS APPROACH THE LODGE (*b*)
Recorded by Pablo Sylvers

$\text{♩} = 60$

No. 13. SOCIAL DANCE SONG (*a*)
Recorded by Amanda Wilson

$\text{♩} = 88$

No. 14. SOCIAL DANCE SONG (*b*)
Recorded by Pablo Sylvers

$\text{♩} = 60$

Translation: Snowing on the ground [from] up above.

No. 15. SOCIAL DANCE SONG (*c*)
Recorded by Amanda Wilson

$\text{♩} = 60$



Translation: From up above water is coming (the rain)
Give me water to drink from up above.

The action of the dance was described in connection with the two songs next following. It is uncertain whether this applies to all the social dances. There is a fire in the middle of the lodge and the men move sideways in a circle around the fire. The women are in a circle back of the men, both circles moving clockwise. Outside the circle of women and three or four singers and back of them stand two men, each holding a short plank on which he beats with a stick, as an accompaniment to the singing.

No. 16. SOCIAL DANCE SONG (*d*)
Recorded by Pablo Sylvers



No. 17. SOCIAL DANCE SONG (*e*)
Recorded by Amanda Wilson



No. 18. SOCIAL DANCE SONG (*f*)
Recorded by Pablo Sylvers

A musical score for a social dance song. It consists of three staves of music for a bassoon or similar instrument. The key signature is one flat, and the tempo is indicated as $\text{♩} = 60$. The music is in common time. The first two staves are identical, followed by a repeat sign and a third staff labeled "FINE". The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

No. 19. SOCIAL DANCE SONG (*g*)
Recorded by Amanda Wilson

A musical score for a social dance song. It consists of four staves of music. The key signature is one flat, and the tempo is indicated as $\text{♩} = 56$. The first staff is for the "Voice", and the second staff is for the "Clacker". The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score ends with a double bar line and repeat dots.

The words recorded with the next song were not part of the song itself. Mrs. Wilson said the dancers often "talked in fun" and sometimes "made up words for the song." The improvising of words is a distinct form of expression and has not been noted in all Indian tribes.

No. 20. SOCIAL DANCE SONG (*a*)
Recorded by Amanda Wilson

A musical score for a social dance song. It consists of three staves of music. The key signature is two sharps, and the tempo is indicated as $\text{♩} = 60$. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score ends with a double bar line and repeat dots.



The two songs next following were said to belong to Chico village and to be the songs of a pleasure dance called *To'to*. According to Kroeber, "The *To'to* is Maidu, but its position is undetermined. It seems that these semiprofane dances were likely to be held at almost any time between or even within major ceremonies. Some of them seem to have been acts or exhibitions that might be hitched on to a major ceremony or given in its intermissions" (p. 434). These dances began in the spring and continued throughout the summer. Men and women joined but the action of the dance was not ascertained. The only word occurring in the song was translated "Above."

No. 21. TOTO DANCE SONG (*a*)
Recorded by Amanda Wilson

No. 22. TOTO DANCE SONG (*b*)
Recorded by Amanda Wilson



CIRCLE DANCE

THE FIRST SONG of the Circle Dance was said to have come from Pas-canti village. In this dance the men and girls joined hands in a great circle, not alternately but "just as it happened," and danced around the fire.¹

No. 23. CIRCLE DANCE SONG (*a*)

Recorded by Pablo Sylvers

$\text{♩} = 108$

Translation: There is a cloud in the heavens.

The next song calls upon the men to bring more wood for the fire in the middle of the lodge.

No. 24. CIRCLE DANCE SONG (*b*)

Recorded by Pablo Sylvers

$\text{♩} = 80$

¹In describing the dance cycle of the Patwin, Kroeber (p. 379) states, "Since the modern decadence, the initial *Hesi* has been dropped in some localities and commencement is made with the *Toto*."



Translation: Bring more wood.

No. 25. CLOSING SONG OF CIRCLE DANCE
Recorded by Amanda Wilson



Translation: All going around.

Not far from Chico is Grindstone village. The following songs of a common social dance are attributed to that village.

No. 26. DANCE SONG FROM GRINDSTONE VILLAGE (a)
Recorded by Pablo Sylvers



No. 27. DANCE SONG FROM GRINDSTONE VILLAGE (b)
Recorded by Pablo Sylvers

Voice $\text{d} = 96$
Clacker $\text{d} = 96$





JUMPING DANCE

AS BEFORE MENTIONED, Pablo Sylvers was born in Tehama County and belonged to the Wintun band of the Maidu. The next is a Tehama song and was said to be that of "an old-time dance." A "jumping dance" has been reported among the Miwok.

No. 28. SONG OF A JUMPING DANCE

Recorded by Pablo Sylvers

$\text{♩} = 96$

Translation: I jump down and dance, then I jump back up and dance.

SLIDE DANCE

A PECULIAR DANCE was described in connection with the next song. It was said to be a Shasta dance, and probably came from that tribe to the north. According to Kroeber (p. 280), the "Shasta proper" lived "on the Klamath River and its tributaries above the Karok and below the Klamath-Modoc." Two men perform this dance, each man carrying a bow and arrow and pretending to shoot. The men zigzag from side to side in a diagonal line, as shown in the accompanying diagram (fig. 5). They start from opposite sides and pass each other midway in their progress. The dance derives its name from a motion that was demonstrated by Pablo Sylvers. Each dancer moves one foot in advance of

the other, sliding the foot forward without lifting it from the ground. The singers, as usual, stood at some distance from the dancers, and the song was repeated about four times during the dance.

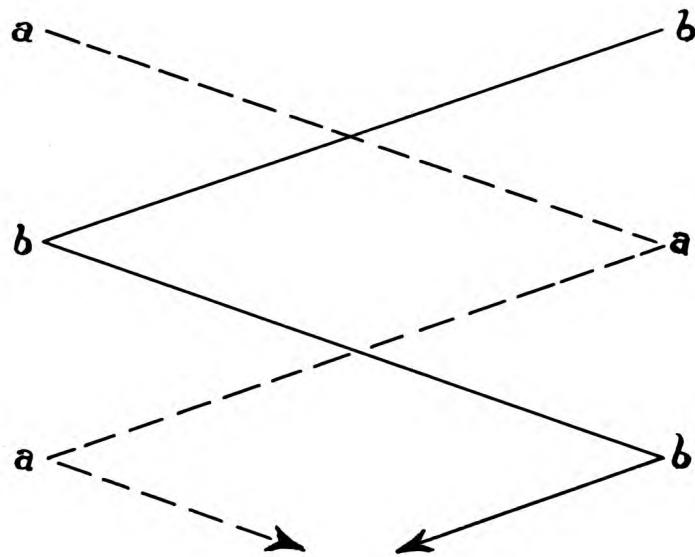


FIG. 5. Slide-Dance diagram.

No. 29. SLIDE DANCE SONG
Recorded by Pablo Sylvers



Translation: Dance, my sister-in-law.

DREAM DANCE

THE DREAM DANCE of the Maidu is evidently a form of the Ghost dance. Pablo Sylvers said the Dream dance had been introduced among the Maidu and that "they have an Indian preacher named Clyde Thompson who comes down from Klamath Falls." He said that he "did not want to tell any more for fear it would get him into trouble." Kroeber mentions "the introduction of 'ghost dance' elements in the modern

society rituals among the Pomo, southern and central Wintun, and in some measure the valley Maidu." This authority (pp. 375-376) states: "These infiltrations are a consequence of the ghost-dance movement initiated in Nevada in the beginning of the seventies by the father of Wovoka—the Northern Paiute messiah of two decades later. The earliest prophecies came at a time when the great mass of tribes in the central United States was not yet ready for them. . . . The consequence was that this earlier dream religion, instead of sweeping like a blast over half the country, spent itself in Nevada and northern California, and drew almost no attention from Americans. It ran, for a brief time, and in typical ghost-dance form, with dreams of the dead and expectation of their impending return and the end of the world, through northern tribes like the Achomawi, Shasta, Karok, and Yurok; and may possibly have had some effect in fomenting the Modoc war of 1873. Its course in the Sacramento Valley is not well known; but it attached itself to the soil and became endemic, modifying the old social ritual." Pablo Sylvers said, concerning this dance, "They ought to tell what they see in their dreams, but they don't." The song has no words. The dancers sing, this being the only dance among the Maidu in which this is the custom.

No. 30. DREAM DANCE SONG
Recorded by Pablo Sylvers

Gathering Clover

WHEN THE WILD CLOVER was in blossom, the young girls went to the clover fields and came home with flowers on their heads and sheaves of clover in their arms. Among the Maidu at Chico there was no dance, but the girls played among themselves. Amanda Wilson said that she had heard that a celebration was held in some tribes when the clover was ripe.

As the girls completed their gathering of clover, long ago, the sand-hill cranes came and flew around. The cranes were singing, and the woman in charge of the work said to the girls: "You had better learn that song. They are giving it to us." So the clover-gatherers came home with this song. (The cranes were called *karok*.)

No. 31. SONG OF THE SAND-HILL CRANES

Recorded by Amanda Wilson

It is said that two boys once went to get some fresh clover for their grandmother who was sick. Two girls wanted to go with them, but the boys drove them back, saying, "You are not going to get clover." The girls replied, "Yes, we are." The little incident is preserved in this song.

No. 32. SONG OF THE TWO BOYS WHO WENT FOR CLOVER

Recorded by Amanda Wilson



The Clover dance in another village is described as follows by Powers (p. 286): "Then there is the clover dance . . . which is celebrated in the blossom-time of clover, in concentric circles . . . outdoors, and not attended with anything that could be called religious ceremonies. The men often dance with a fanatic violence and persistence until they are reeking with perspiration, and then plunge into cold water or stretch themselves at full length on the ground."

Gathering Acorns

ACORNS WERE THE PRINCIPAL FOOD of the Valley Maidu, and in March and April the old men were in the sweathouse, praying for an abundance of acorns and other food. Grapes and blackberries grew wild in the region, and there is a tradition that wild oats formerly grew in the valley, but the Maidu had no corn or pumpkins.

There were twelve varieties of oak trees in this vicinity and the Indians protested when these trees were cut down to make way for the building of the railroad. It was the old custom to gather the acorns, shell them, and dry the kernels. The various kinds of acorns were mixed and placed in a hollow made for the purpose in rock. Many of these hollows may be seen today (fig. 6). The Maidu pounded the acorns

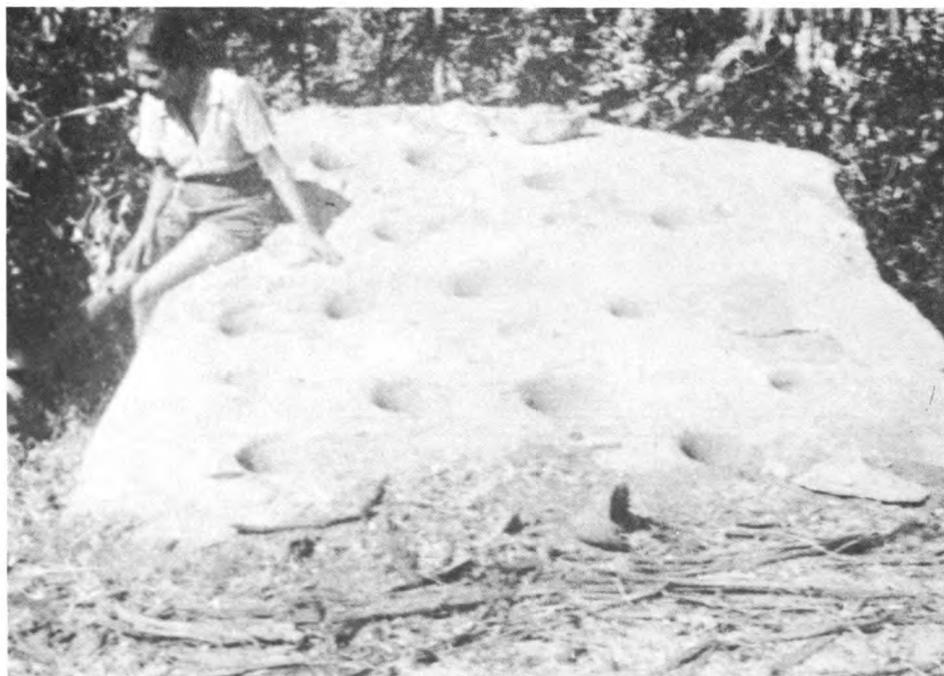


FIG. 6 Mortar holes on rock made by early Mountain Maidu.

vertically with a heavy pole. In order that the acorns would not scatter, a basket with a hole in the bottom was placed in the hollow and held in position by the legs of the man who used the pole. Thus the acorns were pounded into meal, which was stored either as meal or in the form of dough, or meal-cake. At present the acorns are ground in a hand coffee-mill. Mrs. Wilson had a quantity of this meal in her kitchen and the writer found it agreeable to the taste.

Having pounded the acorns in the hollow of a rock, the Maidu formerly leached their meal-cake in a creek (fig. 7). They "made a bowl-like place lined with sand" (sand-pit) and in it they put the acorn-meal with about two "buckets" of cold water, then added warm water gradually, to remove the bitter taste of the acorns.¹ The women tasted the middle of the mass until the desired flavor was reached, and then put on boiling water twice. This completed the process. At the present time the women make a cloth bag, place sand in it, and put the acorn meal on top of the sand, then add water and stir the mixture with a "grass stem." The water seeps through the sand and the cloth. The mass of dough is "scored in squares" and stored. This dough is used in making a thin porridge called soup, and a thick porridge designated as mush.² Amanda Wilson said that her grandmother always had plenty of acorns for soup. They had a large house, so the people gathered there and the old men told stories at night.

No. 33. "COME HOME, BABY IS CRYING"

Recorded by Amanda Wilson

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etc.

Translation: Come home, baby is crying, baby is crying,
Come home from making soup.

¹Kroeber (p. 293) mentions "the usual northern method of leaching directly into sand" and illustrates "Hupa woman lifting stone from fire to heat basketful of water to leach mass of acorn meal spread out in sand pit" (pl. 14).

²Cf. Handbook of American Indians, vol. 1, pp. 410-411.



FIG. 7 Spring on Land Property where early Mountain Maidu obtained water to leach acorns. (Photograph August, 1940 by Bertha Parker Cody)

Mention has been made of songs that could be played on the flute. Amanda said that her uncle could play melody No. 33 on his flute. No. 53 was also played on a flute.

It is said that a long time ago a man and his wife were going to gather acorns. She was putting up a lunch and her husband started on without her. After going a short distance, he called back, telling her to bring a blanket. He thought they might have difficulty in finding enough acorns and be obliged to stay all night.

No. 34. "BRING A BLANKET"

Recorded by Amanda Wilson



No mention of an Acorn dance among the Maidu at Chico was made by the writer's informants. Powers (pp. 285-286) described the dance among the Hololupai Maidu, saying that they have a large number of dances, each being celebrated in its season:

One of the most important of these is the acorn dance (*ka-mi'-ni kon-pe'-wa la-koam'*, literally "the all-eating dance"), which is observed in autumn, soon after the winter rains set in, to insure a bountiful crop of acorns the following year. Assembled together throughout their villages, from fifty to a hundred or more in a council-house, men, women, and children, they dance standing in two circles, the men in one . . . the women in the other. The former are decorated with all their wealth of feathers, the women with beads, etc. After a certain length of time the dance ceases, and two venerable, silver-haired priests come forward with gorgeous head-dresses and long mantles of black eagle's feathers, and take their stations on opposite sides of one of the posts supporting the roof. Resting their chins on this, with their faces turned up toward heaven, each, in turn, makes a solemn supplication to the spirits, chanting short sentences in their occult priestly language, to which the other occasionally makes response. At longer intervals the whole congregation responds "*Ho!*" equivalent to "amen," and there is a momentary pause of profound silence, during which a pin could be heard to drop. Then the dance is resumed, and the whole multitude joins in it, while one keeps time by stamping with his foot on a large hollow slab. These exercises continue for many hours, and at intervals acorn-porridge is handed about, of which all partake liberally without leaving the dance-house. Of the religious character of these exercises there can be no doubt.

The same authority (pp. 307-309) presents a group of "sacred songs of the Konkau" which were sung in the secret performance. These are in English translations of the original text with interlinear Indian translations. Among them is the Acorn Song, the first three lines being "attributed by some to Oankoítupeh, by others to Red Cloud," while in

the last line the acorn is personified and speaks (Maidu lines omitted):

The acorns come down from heaven;
I plant the short acorns in the valley,
I plant the long acorns in the valley,
I sprout, I, the black-oak-acorn, sprout, I sprout.

Concerning the storage and preparation of acorns, Powers (p. 351) wrote:

When the crop was good and they harvested more than they wished to carry to camp just then, . . . they laid by the remainder on the spot. Selecting a tree which presented a couple of forks a few feet from the ground, but above the reach of wild animals, they laid a pole across, and on that as a foundation, wove a cylinder-shaped granary of willow wickerwork, three or four feet in diameter and twice as high, which they filled with acorns and covered with thatch. There they remained safe. As these were often miles from a village, the circumstance denotes that they reposed no small confidence in each other's honesty. . . . Nowadays, they make most of their granaries close to camp, either right on the ground or elevated on top of some posts.

There was, in the foothills near Chico, a straight, smooth rock, just the length of a man, which had a hole in the middle of it, made by pounding acorns in it. This rock can be seen here to this day.

Hand Game

THE HAND GAME is widely distributed, being found among 81 tribes of Indians, belonging to 28 linguistic stocks.¹ The implements of the game generally consist of bone cylinders which are hidden in the hands. These cylinders are in pairs, one bone being marked, and the game is played by guessing in which hand the opponent holds the unmarked bone. In describing this game among the Maidu, Powers (p. 297) presents a legend concerning "the two old men of the north" who came down and gambled.

They had four short pieces of bone, two plain and two marked. They rolled them up in little balls of dry grass; then one of the players held up one of them in each hand, and the other held up his. If he matched them, he counted two; if he failed to match them, the other counted one. There were sixteen bits of wood as counters, and when one got the sixteen he was winner. Haikut-wotopeh used a trick; his arms were hollow, and there was a hole through his body, so that he could slip his pieces across from one hand to the other and win every time. Kiunaddissi wished to bet bows, arrows, shell-money, etc., as usual; but Haikutwotopeh would not bet anything but men and women, so he won Kiunaddissi's whole tribe from him and carried them away to the north, to the ice-land.

The return to the tribe is related in the legend, but is apart from present interest.

A set of four bones used in the hand game was obtained by Dr. Roland B. Dixon in 1903. These are $2\frac{1}{2}$ inches in length; two are plain and hollow, and two tied around the middle with thongs and plugged at the ends.²

The manner of playing this game by the Maidu of Sutters Fort, in the Sacramento valley, is described by Edward Bryant (quoted by Culin, p. 298) who says:

Any number which may be concerned in it seat themselves on the ground in a circle. They are then divided into two parties, each of which has two

¹Culin, Stewart, Games of the North American Indians, *24th Ann. Rep. Bur. Amer. Ethnol.*, p. 267, Washington, 1907.

²Culin, *op. cit.*, fig. 389, p. 297.

champions, or players. A ball, or some small article, is placed in the hands of the players on one side, which they transfer from hand to hand with such sleight and dexterity that it is nearly impossible to detect the changes. When the players holding the balls make a particular motion with their hands, the antagonist players guess in which hand the balls are at the time. If the guess is wrong, then it counts 1 in favor of the playing party. If the guess is right, it counts 1 in favor of the guessing party, and the balls are transferred to them. The count of the game is kept with sticks. During the progress of the game all concerned keep up a continual monotonous grunting, with a movement of their bodies to keep time with the grunts. The articles which are staked on the game are placed in the center of the ring.

Among the Valley Maidu, according to the present informants, the four "gamblers," two representing each side, sit facing one another. The game is played with the usual kind of implements. The male deer-bone is plain; the female bone "has a tie around the middle." Behind each pair of players is a long plank, and back of each plank are the singers, who pound on the plank with short sticks as an accompaniment to their songs. The procedure is the same as for the *slahal* game, witnessed by the writer at Chilliwack, British Columbia, except that, in the latter region, the players are in the line with the singers, back of the plank. Like the singers, they kneel on the ground but rise on their knees and wave their arms when opponents are trying to guess the situation of the gaming bones, their gestures being intended to confuse their opponents. Large quantities of goods are wagered on the result of this game among the Maidu, as among other tribes.

No. 35. HAND-GAME SONG (*a*)
Recorded by Pablo Sylvers

No. 36. HAND-GAME SONG (*b*)
Recorded by Pablo Sylvers

Woman's Game

A FAVORITE RECREATION of the women, in the spring, was the playing of a game similar to the hand game of the men. Two pairs of sticks were used, one stick of each pair being known as the female, and the other as the male. The female sticks were the smaller. The wood was peeled and the stick had a wrapping of grass.

No. 37. WOMAN'S GAME SONG (*a*)

Recorded by Amanda Wilson

A musical score for three bassoon parts. The top part is in 2/4 time at 112 BPM, starting with a forte dynamic. It consists of six measures of eighth-note patterns. The middle part begins with a forte dynamic and follows a similar pattern of six measures. The bottom part starts with a forte dynamic and has six measures. Measures 7-12 are indicated by Roman numerals I¹, I², II¹, and II². The score uses a bass clef and includes a key signature of one flat.

Translation: I hide it in the grass.

No. 38. WOMAN'S GAME SONG (*b*)

Recorded by Amanda Wilson

The image shows a musical score for a bassoon part. The tempo is marked as quarter note = 100. The score consists of two staves of music. The first staff starts with a measure in 2/4 time, followed by a measure in 3/4 time, another in 2/4 time, and so on. The second staff continues this pattern. The music features eighth-note patterns and rests.



Translation: I want that basket.

No. 39. WOMAN'S GAME SONG (c)
Recorded by Amanda Wilson

The final song of the group contained the word, or syllable, *yo*, said to refer to "some kind of flower."

No. 40. WOMAN'S GAME SONG (*d*)
Recorded by Amanda Wilson

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Girls' Adolescence Ceremony

EACH MAIDU GIRL had a girl-friend who was slightly older than herself.¹ The two girls spent most of their time together. They went together to gather clover, and when the puberty ceremony was given for the younger girl she was attended by her older friend. As in other tribes, the girl was isolated for a time, and her older friend was her attendant. The woman who had charge of the ceremony went with the two girls. No information was obtained concerning the ceremony, but Mrs. Wilson said that "there was a big time, and the singing lasted all night." The words of the songs are presented as the titles of the first, second, and third songs of this group.

No. 41. "THE TWO GIRLS ARE TOGETHER"

Recorded by Amanda Wilson

A musical score for a single instrument, likely a fife or flute, consisting of five staves of music. The tempo is marked as quarter note = 88. The music is in common time, with some measures in 2/4 time indicated by a '2' over the staff. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The key signature is one flat. The score is divided into five systems of four measures each.

¹A close friendship between two Indian girls has been noted among other tribes. Cf. Densmore, Mandan and Hidatsa Music, *Bull. 80, Bur. Amer. Ethnol.*, p. 53, Washington, 1923.

No. 42. "LOOK AT THE POPPY FLOWERS, GROWING FINE"
Recorded by Pablo Sylvers

Musical score for No. 42, "Look at the Poppy Flowers, Growing Fine". The score consists of two staves of music. The first staff starts with a tempo of $\text{♩} = 112$. It features a mix of eighth and sixteenth notes. The second staff begins with a tempo of $\text{♩} = 112$, followed by a section marked "slower". The third staff starts with a tempo of $\text{♩} = 112$, followed by another section marked "slower". The fourth staff concludes the piece.

No. 43. "MAKE THE GIRLS HAPPY"
Recorded by Amanda Wilson

Musical score for No. 43, "Make the Girls Happy". The score consists of four staves of music. The first staff starts with a tempo of $\text{♩} = 168$. The second staff begins with a tempo of $\text{♩} = 184$. The third staff continues the pattern. The fourth staff concludes the piece with a bracketed ending, labeled "1" and "2".

There is a tradition that old people were eaten by the crow (*d'aka*). The following song implies a desire that the young girls may have eternal youth.

No. 44. THE TWO GIRLS ON THE BRIDGE
Recorded by Amanda Wilson

Musical score for No. 44, "The Two Girls on the Bridge". The score consists of two staves of music. The first staff starts with a tempo of $\text{♩} = 100$. The second staff continues the pattern. The score ends with the word "etc.".

Translation: Put the two girls on the bridge so the crow cannot get them.

The closing song of the ceremony belonged to the woman who had charge of the ceremony and went out with the two girls and returned with them. Amanda Wilson said that she had served in this capacity and that this is her personal song.

No. 45. CLOSING SONG OF THE ADOLESCENCE CEREMONY

Recorded by Amanda Wilson

$\text{♩} = 112$

The musical score consists of three staves of music for a single instrument. The first staff begins with a quarter note followed by an eighth note, then a sixteenth-note pair, and so on. The second staff follows a similar pattern. The third staff begins with a quarter note, followed by an eighth note, then a sixteenth-note pair, and so on. Each staff ends with a double bar line and a repeat dot, indicating the song is repeated.

Translation: This is the last song. Some day we will sing it for another girl.

Songs Connected with Stories

THE NEGLECTED WIFE

THE NORTH POLE was a woman; she was Woodchuck. The South Pole was a man; he was Yellowhammer, and he went up and married Woodchuck.¹ They had a baby, but the man was not faithful to his wife. After two or three years, someone said to Woodchuck, "Why don't you go home?" She packed her belongings secretly, a few at a time. Early one morning she tied the baby in its cradle, packed a lunch, took her things, and went away. Her mother-in-law followed, and asked, "Where are you going?" The girl replied, "Home." Her mother-in-law then asked, "Why are you going?" She answered, "Your son wants another woman, so I am going away." The mother-in-law said, "He will follow you," and the young woman replied: "It will be of no use. My grandfather is the gate-keeper down there." Then she sang this song:

No. 46. THE NEGLECTED WIFE GOES AWAY

Recorded by Amanda Wilson

A musical score for 'The Neglected Wife Goes Away' in 2/4 time, key of G major. The tempo is marked as 192 BPM. The score consists of four staves of music, each with a bass clef and a sharp sign indicating the key signature. The music features eighth-note patterns and rests, with some notes connected by beams. The first staff begins with a forte dynamic. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff begins with a half note.

¹Compare page 17 in which it is stated that the feathers of the Yellowhammer and the fur of the Woodchuck were combined in a headdress.



Translation: I am a fine-looking woman; still I am running with my tears.

When Yellowhammer came home, he said to his mother, "Where is my baby?" She replied: "You know how you have acted. The mother has taken the baby and gone home." He said, "I will follow them," and his mother replied, "You will be killed." He paid no attention to her, but said: "Give me my bow and arrows, and the baby's bead property. I'll take the property to the baby." (The term "bead property" was not explained.)

Yellowhammer seized his best bow and started after his wife and baby, singing this song:

No. 47. THE NEGLECTED WIFE IS PURSUED BY HER HUSBAND

Recorded by Amanda Wilson

Translation: Wait for your property, you two. Wait for your property.

Meanwhile the woman and her baby continued their journey. Whenever she came to a spring, she sat down and washed the baby's face, and whenever a branch moved, she thought it was her husband. At last he came, and said, "I feel bad."

Woodchuck said: "At every spring I sat down and ate lunch. Look up there. That cloud forms a gate. My grandfather is watching you, and you cannot get through. That is where I am going, and you cannot go with me because my grandfather saw how mean you were to me."

Yellowhammer begged her, and followed her to the cloud-gate. It was the custom for women to wear a nice hemp belt, and Woodchuck had a hemp rope around her waist. When she reached the cloud-gate, she said to the man again, "You cannot follow me," and she called to her grandfather, saying, "I have come." He asked, "Why?" Then the clouds moved back and forth, like a gate opening and closing, and she passed through. On the other side of the gate she saw a drop of blood on the grass. Her husband had been killed and his blood had splashed through on the other side of the gate.

Woodchuck put the baby on a big rock, picked up the grass with the blood on it, went into the deepest place in the big lake, and buried the grass in the mud at the bottom of the lake. It was the belief that if anyone got into this lake, he would become young again. After burying the grass with her husband's blood on it, she sat on a rock and shook out her hair. After a while she observed bubbles on the surface of the water, then her husband came up with a big *swish*. She saw him as she sat on the rock. Then she looked around and saw that the baby had been stolen.

In the village where the young woman used to live, her mother knew about all this. A man was always stationed on top of the dance-house, and he saw everything and informed the people. Everyone knew that something was wrong with Yellowhammer and Woodchuck, and they all cried. After a while the couple came home, and nothing more is known about them.

The baby had been stolen by spirits, and she grew to be a woman among the spirits. She married there. One day in the spring her sister-in-law said, "Mother wants you to go and get angleworms." Her husband heard this, and said: "You will find a big bunch of green grass when you are after angleworms. Don't hit the place where there is a big bunch of green grass."

The woman and her sister-in-law found many angleworms, and had a big basket of them, when they came to a quantity of green grass. Each woman had a pole, and when they came to this bunch of green grass the woman who had been stolen by the spirits when she was a baby hit that place with her pole, making a hole in the ground. She looked into the hole and saw her home. Then she put the pole across the opening, tied her rope belt to it, and jumped through. She fell down beside her old home.

A boy said, "I saw my sister," and his mother responded, "That cannot be. Your sister is gone." Then they went out, and there was a fine, handsome woman, with beautiful hair, but they knew she was the baby who had been stolen by the spirits long ago and had grown to womanhood in the land of spirits.

THE GRAY SQUIRRELS AND THE FIRE

THERE WAS ONCE A GREAT FIRE, and the woods on the mountains were burning. Two gray squirrels ran away from the fire and went to the coast. One Squirrel Boy said to the other: "Why did we come over here? Our pine-nuts are burning. Let us go back and put out the fire." The other said, "No, we would get burned." Then the first Squirrel Boy said, "We can put out the fire; we can *fight* the fire." So they came back and put out the fire and saved their pine-nuts.

No. 48. THE GRAY SQUIRRELS AND THE FIRE

Recorded by Amanda Wilson



Translation: We come after the fire to put it out.

THE LITTLE DEER-BOY WHOSE MOTHER WAS KILLED

THE FOLLOWING STORY was related by Pablo Sylvers. It is probable that the story contained songs in its original form, but the songs were not recorded.

There were two little Deer whose aunt was a Bear. Both Deer were boys. One day the Bear said to their mother, "Let's go to get clover." The mother went with the Bear, but before leaving, she hung up something, and said, "If this falls down, you will know that something has happened to me." It fell down while the woman was away.

The Bear came home in the evening, with a basket of clover, and lay down the basket while she went to get wood. One of the boys put his hand in the basket and found some liver. Then he knew that his mother had been killed. He went to find his grandfather and saw so many rattlesnakes that he "hung back"; then he went on and stepped from one rattlesnake's head to another.

Miscellaneous Songs

IT IS THE GENERAL CUSTOM of Indian doctors to accompany their songs by the shaking of a rattle. The material of the rattles varies with its availability in the region. A Maidu doctor known as Ed Kerr used a rattle made of the nest of "a hummingbird or some little bird that was like a hummingbird." It was said that he "hollowed out the nest and put in it little stones that rattled" (Cf. p. 11) Ed Kerr was particularly successful in treating pain in the chest. Pablo Sylvers said that once he had a lead ring, and his daughter swallowed it. He sent for Kerr, who felt of the girl, and said, "There is a stick inside of her; it will be hard to get out." He treated the girl and extracted the lead ring. This is one of the songs used by Kerr in his treatment of the sick:

No. 49. SONG OF A MAIDU DOCTOR
Recorded by Pablo Sylvers



An oblique form of Indian speech is shown in the words of the next song. An Indian hunter is returning with a load of geese, and, instead of saying that the geese are heavy, he says that the feathers are heavy.

No. 50. SONG OF A HUNTER
Recorded by Amanda Wilson





Translation: We have been hunting today. We are loaded down. The feathers are heavy.

The next song occurred in a story, but circumstances made the relating of the story impossible. This was the last song recorded by the Maidu singers.

No. 51. A RABBIT IS GOING NORTH
Recorded by Pablo Sylvers

Translation: I am hopping along. I am going north. I will get there after a while.

The geese come north in the spring and the first flock stops here to feed. When they come back in the fall one goose is missing and his brother is mourning for him. In the song are the syllables *wi, wi, wi, wi*, said to be, "where he is crying for his brother."

No. 52. A GOOSE LAMENTED HIS LOST BROTHER
Recorded by Pablo Sylvers

Translation: How about it? My brother died. How about it? My brother died.

A mother sang this song "so that the baby would go to sleep." The singer said this "is also played on the flute." Another melody that could be played on the flute appears as No. 33. It is interesting to note that both songs concern babies.

No. 53. LULLABY
Recorded by Amanda Wilson



Translation: The swallow (*to'lip*) is singing for the baby.

Miscellaneous Notes

THE CONSTRUCTION of a sweathouse was described as follows, the procedure being the same for either a large or a small sweathouse:

An excavation was made, the floor of the sweathouse being about two feet below the surface of the ground. Poles of wormwood were stuck in the ground on all sides, arching to form a roof, but leaving space for the smokehole. Wormwood was used for this structure because it has "stout, long, slim switches." Bunches of grass were tied horizontally to the sides and roof, and earth was spread over the grass on the roof. The women made mats of tule for use in the sweathouse.

In old times a man used to get on top of the sweathouse, hold up his hands, and pray for food. "One old fellow used to get on top of the sweathouse in the morning and evening and preach, saying (in the morning) 'Make the children get up, so that they will be strong.' He also gave good teaching and said the children must not make fun of cripples. He was an 'elder' and talked very loud."

In old times it was required that the Maidu should not whistle or cough or make any loud noise in February or March, lest sickness would follow. This was because "the grass is coming up in the graveyard and spirits come up with it."

After Mike Jefferson died, a woman told Sylvers that she heard his voice saying, "I'm coming; I'm coming." She replied, "Why are you here; I thought you had left us." She did not hear the voice again, but in old times this would have been considered a warning, and the spirits would have required that the person who heard it should give a feast. The spirits would have required this feast before they would depart.

Sometimes a boy ran away by himself and "acted crazy." If he did this many times, the Maidu knew that he "had some kind of a gift and was going to be a doctor."

It is said that a "big doctor" known as Oregon Charlie dreamed that a whole city was going to be shaken. The San Francisco earthquake of 1906 took place soon afterward.

The officers in Oroville heard about Oregon Charlie and arrested him. That night, in the jail, he said, "I wonder why they put me here." He sang a song, the door opened, and he passed out. He went to his home, and the officers came and arrested him again. He repeated the same

song, the door opened, and he left the jail. They arrested him a third time, and the same thing happened. Then the officers "loaded him up with groceries" and sent him home. They said, "We just wanted to find out about what we had heard."

A dance-house was called *kumi*, which is also the word for mountain. The structure was circular and had its opening toward the west. Amanda Wilson said that the people on the other side of the river had the entrance of their dance-house toward the east.

Among the Valley Maidu the drum and singers were opposite the entrance of the dance-house, and the chiefs and headmen were at their left, about a third of the way down the side of the enclosure. A fire was in the middle, and four central posts supported the roof. For the *Aki* dance an extra crossbar was added in front of the drum.

Mrs. Wilson said that in Chico the women attend to the cooking at a dance, but at Clear Lake they take part in the dancing. In old times three beeves were provided for the dance feast.

Pablo Sylvers said that it was the custom of the old Maidu, "way up north," to cut off the head of an enemy, put it on a pole, and shoot at it with bow and arrows.

In all the dances there were two "regular singers," and any others might join who wished to do so.

When hunting a bear, the old Maidu swam, under the water, to a cave in the bank of the stream and came up under the bear's cave, capturing him in this manner. They used only the fur of the bear, and only a chief was allowed to sit on a bear's hide.

Notes on the Structure of Maidu Songs

IT IS THE PURPOSE of these notes to assist an observation of the melodies by calling attention to some of their peculiarities. No attempt is made to mention all phases of each song. More technical analyses are presented on page 65. A knowledge of common musical terms is presupposed in these comments, also a familiarity with their use in Indian music, by the present writer. It is understood that the transcriptions represent the tones of the singers as nearly as possible in our notation, and that the signatures are to represent the pitch of certain tones, not to suggest a knowledge of our musical system on the part of Indian singers.

No. 1. This melody consists of a four-measure phrase, repeated 9 times with interesting variations. A two-measure phrase occurs midway through the melody and at the close. The song has a compass of 5 tones and contains only the tones of the minor triad and fourth.

No. 2. An interesting dance rhythm occurs in this melody, the performance ending on the fourth above the keynote. Several renditions of the repeated portion were recorded.

No. 3. The longest tone in this song is the quarter note at the beginning of the repeated portion. This tone seems to steady the rhythm of the entire melody. Many short rests occur, and were given clearly. The song has a compass of 6 tones and is based on the fourth five-toned scale.

No. 4. The rhythm of this melody is somewhat jerky, and the phrases are short. The tones are those of the minor triad and fourth and every phrase is descending in trend.

No. 5. In structure this melody resembles the first song of the *Hesi* (No. 1). A phrase containing two measures is repeated ten times, with slight variations. A one-measure phrase in a slightly different rhythm occurs midway the length of the melody. The rhythm and tones of the first measure are duplicated only in the third measure, while the rhythm and tones of the second measure recur several times in the melody. Like many songs of the Maidu, this melody has a compass of five tones and is based on the minor triad and fourth.

No. 6. This melody resembles the preceding dance songs in its two-measure answering phrases, but differs in melodic structure. This melody is framed on two overlapping tetrachords (D-C-A and C-A-G), each phrase ending with an ascending fourth. The keynote is midway the compass of the melody. In the preceding songs the keynote is frequently the lowest tone occurring in the melody.

No. 7. This song has a marching rhythm and the phrases are short. The progressions suggest C sharp as the keynote, with a minor tonality. The third above C does

not occur, but the sixth above C is a prominent tone and is a minor sixth above the keynote.

No. 8. A swinging rhythm characterizes this song, which contains long phrases without a rest. An ascending fourth occurs frequently, and overlapping, descending tetrachords occur several times (C-B flat-G and B flat-G-F). The keynote is next to the highest tone, and the third occurs only as the initial unaccented tone. This song is an example of a melody with interval-formation.

No. 9. This song opens with a lively rhythm, but the change of measure-length in the third measure introduces a heavier motion, characterized by a succession of eighth notes. The implied keynote is A flat, and the melody contains the tones of the fourth five-toned scale.

No. 10. The tonality of this melody is not clear, but it is transcribed as nearly as possible. The tone transcribed as C sharp was often sung above the indicated pitch, and the tone transcribed as E was not clear in its intonation; but both D sharp and A were given clearly. It is a peculiar melody with a graceful rhythm and many descending phrases. Two renditions were recorded and are alike in the essentials of rhythm and melody.

No. 11. A peculiarity of this song is the prominence of the tone above the keynote which ends a majority of the phrases and is the final tone of the song. The only tones are those of the major triad and second. Several renditions were recorded and are identical.

No. 12. The next song is different from the next preceding in melodic and rhythmic structure. It is based on the fourth five-toned scale and framed on two descending fourths which occur consecutively, about midway through the melody. The reversal of count divisions in succeeding phrases is interesting and shows a definite sense of rhythm. The swinging, swaying rhythm of the phrases beginning on C, with their descending trend, has been noted in several other Maidu dance songs.

No. 13. In this song the keynote is in the middle of the compass and the tones are those of a major triad and second. Like the song next preceding, this is characterized by one-measure phrases, each followed by a short rest.

No. 14. The tempo of this song is slow, as in a majority of Maidu dance songs. The melody consists of only four phrases and was repeated many times. The tones are those of the fourth five-toned scale.

No. 15. The count-divisions in this melody are small and the range is low, as in many songs recorded by Indian women. The tones are those of the fourth five-toned scale, and attention is directed to the rhythm of the fourth measure from the close in which the final count reverses the divisions in the opening measure. Many renditions were recorded and are uniform in every respect.

No. 16. This melody is based on two intervals of a whole tone—E-F sharp and B-C sharp. Two fourths, B-E and C sharp-F sharp, are also prominent in the melody. A pleasant swaying motion is given by the frequent ascent and descent of the phrases.

No. 17. The fourth five-toned scale forms the basis of this melody, which has a compass of seven tones. The keynote is next to the highest tone occurring in the song. The repeated portion was sung several times, the renditions being identical.

No. 18. Attention is directed to the break in the rhythm of this song, occurring in the fifth measure. A change of rhythm midway the length of an Indian song is noted frequently. The melody is based on the major triad with the keynote as the highest tone, which is a somewhat unusual placing of the melody.

No. 19. The interval of a fourth constitutes the framework of this song, though it seldom occurs without a passing tone. Two renditions of the song were recorded, one with and one without the accompaniment of a clacker. The renditions were identical, except for the occasional substitution of E flat for G as the final tone in

the fifth measure from the close. In both renditions the repeated portion was sung several times, and the second and third measures from the close were omitted in the ending of the performance. The clacker was synchronous with the voice in the measures having a predominance of sixteenth notes. In other measures it was less regular, though maintaining a general rhythm of sixteenth notes. (Compare No. 27.)

No. 20. The phrasing of this melody is crisp and lively. The tones are those of the fourth five-toned scale, the phrases are chiefly descending, and the compass is an octave, which is larger than in a majority of Maidu songs.

No. 21. A change of tempo and an elaborate rhythm characterize this song, which was repeated several times without change.

No. 22. This melody progresses almost entirely by whole tones. It is based on the fourth five-toned scale and marked by descending slurred phrases.

No. 23. With few exceptions the remaining Maidu songs are more rapid in tempo than those preceding. The tempo of this melody is a quarter note equivalent to 108, as measured by the metronome. The tones are those of the minor triad and fourth; the song has a compass of five tones and contains no change of measure-length.

No. 24. This melody consists of five periods, generally containing two phrases of two measures each, which seem to answer each other. The song is based on the minor triad, with the fifth as the lowest tone.

No. 25. Three renditions of this song were recorded without a pause. The renditions are alike except that the repetition of the first half occurs only in the first rendition. The melody contains only three tones, with whole tone intervals. The intonation was not accurate, as the Indian generally finds difficulty in maintaining the pitch-relation of a succession of small intervals.

No. 26. This melody progresses chiefly by whole-tone intervals, with the fourth as a prominent interval in the framework. It is characterized by a short note followed by a dotted note.

No. 27. In contrast to that next preceding, this melody is characterized by a dotted eighth followed by a sixteenth note. The principal tones are B, D, and E in the upper and lower octave. The song was recorded with the accompaniment of a clacker. Where audible, this was in strokes equivalent to a quarter note of the melody. (Compare No. 19.)

No. 28. The dance rhythm of this melody is simple and vigorous. The intervals are small and, as in similar instances, the intonation on these intervals was somewhat irregular. The last phrase of the song is repeated six times.

No. 29. A rest occurs at the close of each measure in this melody. The tempo is slower than in a majority of the songs in the latter portion of this memoir, and the tones are those of the minor triad and fourth.

No. 30. The framework of this melody consists of a major triad with a frequent descent to the minor third below the keynote. This series comprises a minor triad and minor seventh, and the tones, as in this instance, usually occur in descending order. It occurs in the second and third measures as the sequence B flat- G- E flat- C, and reappears throughout the melody. (Compare No. 46.)

No. 31. This song is connected with a story, and its structure offers a contrast to the ceremonial and social dance songs. This melody has a compass of an octave and moves freely between the highest and lowest tones of that compass. The count-divisions are small, and the song contains no change of measure lengths. The descending phrases may suggest the motion of the sand-hill cranes which are supposed to have given the song to the girls, while they were gathering clover.

No. 32. Strong accents characterize this song, and we note that it concerns a difference of opinion between the boys and the girls. The melody contains only three tones, occurring in varied order. The phrases contain two measures, each phrase followed by a rest. The singing could be continued indefinitely, with the phrases repeated in any desired order.

No. 33. This is the only recorded Maidu song which is based on the second five-toned scale. It is minor in tonality and omits the second and sixth tones of the octave. The keynote is the highest note occurring in the song and is present in most of the measures. Short rests occur frequently. The entire form of the melody is in keeping with the words. It could be continued indefinitely, and only the first portion of the performance is presented. It was sung a semitone lower than the transcription.

No. 34. Two intervals of a fourth are the principal framework of this melody. The keynote is the highest tone and the two-measure opening phrase is followed by short, somewhat exclamatory phrases which probably contain the words. The tempo is not rapid, though the message of the song is somewhat urgent.

No. 35. The rhythm of this song is well adapted to its use. Two intervals of a fourth characterize the framework, these being G-D, and F-C. Seven renditions were recorded, the only difference being that in the final rendition the count-division in the last count of the second measure consists of two eighths instead of a dotted eighth followed by a sixteenth note. The song is major in tonality and based on the fourth five-toned scale.

No. 36. This melody consists of two phrases, each with a descending trend, the song closing with an ascending interval. No differences occur in the nine renditions.

No. 37. The form of this pleasing melody does not suggest its use. Among all Indian tribes the songs associated with games are usually small in compass and monotonous in rhythm, with short phrases. This song has a compass of an octave and is based on the fourth five-toned scale.

No. 38. The second measure of this melody occurs in twelve forms, the tones being the same, but the rhythm being different. Each of these varied occurrences is followed by the third measure of the song, which is repeated without change except for an occasional rest on the last count. This supplies the monotonous rhythm that is connected with gaming songs and becomes almost hypnotic in its many repetitions. This melody contains the tones of the minor triad and fourth.

No. 39. Frequent changes of tempo characterize this song, with its short phrases, each followed by a rest. The melody is based on the fourth five-toned scale and moves freely within its compass of six tones.

No. 40. The alternation of phrases in this song resembles that in No. 38. The changes of measure-lengths were maintained clearly, and the swaying downward and upward is interesting. A portion of the melody is above and a portion below the keynote. The song contains the tones of the fourth five-toned scale.

No. 41. A peculiarity of this song is the accidental, which was sung clearly. The performance ends on the tone above the keynote. In this, as in numerous other instances, the signature is intended to show the pitch of certain tones, not to suggest that the singer had any knowledge of our musical system.

No. 42. This song is minor in tonality and is characterized by the prominence of the seventh, which is a whole tone below the keynote. This tone occurs in the third, fifth, and seventh measures, approached by a descent from the keynote and followed by an ascent to that tone. This sequence is in a slightly slower tempo. The melody contains all the tones of the octave except the sixth.

No. 43. The first part of this melody is based on four tones and is in a dance rhythm, with short phrases and frequent rests. After the change of tempo, the compass is extended to five tones, with A retained as the lowest tone. The rhythm is also changed for a duration of three measures, suggesting this phrase may contain the words. The song closes with a return of the opening rhythm.

No. 44. Minor in tonality, this simple melody contains only the tones B flat, C, D flat, and E flat. The count-divisions are chiefly eighth and quarter notes and the

song is not divided into distinct phrases. Within its small limit it is a rather wandering melody.

No. 45. This melody is positive in rhythm and is based on the major triad. It contains no change of measure-lengths. Four phrases, or periods, comprise the song, each containing four measures. An added two-measure phrase in a different rhythm is inserted before the closing phrase of the song.

No. 46. The form of this melody suggests the agitation of the neglected wife. It opens with a four-measure phrase containing three different measure-lengths. This phrase descends an octave. The next phrase, containing six measures, shows no change of measure-length and descends seven tones. (Compare No. 31.) These general characteristics are continued throughout the melody, which contains all the tones of the octave except the seventh.

No. 47. Like the next preceding melody, this is major in tonality and contains all the tones of the octave except the seventh. The rhythm is less irregular than in the preceding song, and the movement of the melody is less erratic and more determined. The opening phrase is based on the descending minor third C-A; the change of tempo is followed by four measures on the descending major triad D-B flat-F, after which the melody returns to the minor third. Only the first portion of the performance was transcribed.

No. 48. The form of this little melody suggests the limited mind and determined purpose of the gray squirrels. The melody consists of repetitions of a two-measure phrase, and the entire performance is transcribed in order to present the effect of the repetitions. The only tones are C, D, and E flat.

No. 49. This pleasing melody has a compass of only four tones. In repetitions of the song, the descending phrase would have a gentle, reassuring quality. The first effort of an Indian doctor, among the many tribes studied, has been to soothe and quiet the patient.

No. 50. The principal intervals in this melody are whole tones, occurring between C and D and between F and G. It is an example of interval-structure in a melody, without a keynote clearly implied. It seems permissible, however, to regard F as the keynote. The third above that tone does not occur, but the sixth is a prominent interval. The song has a compass of 10 tones. This is the largest compass in the Maidu songs, except No. 27, which has a compass of 11 tones. The rhythm is irregular and the song is characterized by descending phrases.

No. 51. The form of this melody is interesting in connection with the words of the song. The indicated tempo is rapid and the note-values were maintained clearly.

No. 52. It is impossible to show in notation the pulsations of the singer's voice in the fourth and sixth measures. They suggest, without attempting to imitate, the sound made by the bird. The most interesting phrase is contained in the fifth and sixth measures, with their descending and ascending trend. The song contains all the tones of the octave except the seventh.

No. 53. This monotonous little lullaby can scarcely be called a song. The oldest Indians did not regard the crooning of a mother as an integrated melody. The present lullaby is so simple that it may be very old. It consists of a one-measure phrase, repeated with occasional slight changes. It contains only the tones of the minor triad and fourth.

Summary of Analysis

THE MAIDU SONGS resemble, in many respects, the songs of tribes previously studied, while in other respects they have an interesting individuality. In order to test these characteristics the songs have been analyzed, with serial numbers, according to the following bases which have been used in the music of other tribes: Tonality, compass, tone material, first progression (downward and upward), part of the measure on which the song begins, rhythm (meter) of the first measure, change of time (measure-lengths), and tempo of the first measure. Five of these tables of analysis are presented and the remainder are summarized.

The Maidu songs are compared with a group of 1,553 Indian songs from many localities.¹ The proportion of Maidu songs with major tonality (Table 1) is even higher than in the cumulative group, showing the fallacy of the popular belief that Indian songs are "minor." Thirty Maidu songs, or about 57 percent, are major in tonality, and fifty-two percent of the cumulative group are major in tonality. (Cf. footnote 2, p. 65.)

The compass of Maidu songs is much smaller than that of any other tribal group, 22 of the 53 songs having a compass of 5 or 6 tones (Table 2); this constitutes about 40 percent of the total, while the percentage in the cumulative group is only 16 percent. The number of Maidu songs with a compass of six tones is larger than the number with a compass of five tones, many such songs being based on the tones of a triad and extending from the fourth below to the third above the keynote. The proportion of songs based on the fourth five-toned scale (see footnote 4, p. 65) is much larger than in the cumulative group, and the proportion of songs based on a major or minor triad with one additional tone is slightly larger (Table 3). In 35 Maidu songs the first progression is downward, this constituting about 66 percent of the total number. In the cumulative group only 60 percent begin with a downward progression. Forty-two Maidu songs begin on the accented part of the measure; these comprise about 80 percent of the entire number, while only 55 percent of the cumulative group have this beginning. In the proportion of songs beginning in double time, the Maidu resemble the cumulative group; 33 Maidu songs, comprising about 62 percent, beginning in double time (Table 4) and 60 percent of the large group beginning in this meter. A contrast between the Maidu and all other tribes under observation occurs in the regularity of accents, transcribed as measure-lengths. Twenty-nine Maidu songs contain no change of time, constituting about 55 percent of the total number (Table 5), while in the cumu-

¹Comparison of Nootka and Quileute songs with Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui songs, in *Nootka and Quileute Music*, *Bull. 124, Bur. Amer. Ethnol.* pp. 35-41. Not included in this tabulation are songs of the Seminole, Cheyenne, Arapaho, Pueblos (Zuñi, Acoma, Isleta, Cochiti, and Santo Domingo), Choctaw, Winnebago, Alabama, and Iroquois; also songs of the Tule of Panama, and songs from Anvik, Alaska, and a limited number of Hopi, Navaho, and Caloosa songs, the total number transcribed being more than 2,580. Many hundreds have been recorded and studied, but not transcribed.

lative group only 16 percent contain no change of time. In the transcribed songs not included in the cumulative group and in the untranscribed songs that have been studied, a change of time is a prevailing characteristic. Its absence in the Maidu songs may be attributed to an influence of the music of the white race, or it may be regarded as a tribal characteristic. A difference from other Indian songs occurs also in the tempo of the melody. The metric unit of an Indian song is determined by comparing the phonograph record with the speed of a Maelzel metronome, this indication of tempo being placed on each transcription. Seventeen Maidu songs have a speed of 56 to 63, or about 32 percent of the total, while only 6 percent of a series of 600 Chippewa and Sioux songs are in this tempo.¹ The Maidu songs in slow tempo are those of the ceremonial and social dances, the miscellaneous songs being generally in a more rapid time.

From the foregoing it is seen that the Maidu songs under consideration resemble other Indian songs in beginning in double time, but differ, to a greater or less degree, in seven other respects, the greatest differences being in their smaller compass, slower tempo, greater regularity of accents (measure-lengths), and more direct attack, a larger proportion beginning on the accented part of a measure.

Apart from the tabulated analyses, it is apparent that a general type prevails in the dance songs of the Maidu, and there is an interesting variety in the songs of other classes.

MELODIC ANALYSIS

TABLE 1—TONALITY

<i>Major tonality:</i> ²	3, 6, 8, 9, 11, 12, 13, 14, 15, 17, 18, 20, 22, 25, 26, 30, 31, 32, 34, 35, 37, 39, 40, 41, 42, 45, 46, 47, 50.	30
<i>Minor tonality:</i> ³	1, 2, 4, 5, 10, 19, 23, 24, 27, 28, 29, 33, 36, 38, 43, 44, 48, 49, 51, 52, 53.	21
<i>Third lacking:</i>	7, 16.	2
		Total 53

TABLE 2—TONE MATERIAL

<i>Second five toned scale:</i> ³	33.	
<i>Second five toned scale:</i> ⁴	33.	1
<i>Major triad and one other tone:</i>	11, 13, 45.	
<i>Minor triad and one other tone:</i>	1, 4, 5, 23, 24, 29, 38, 43, 53.	9
<i>Other combinations of tones:</i>	2, 7, 8, 10, 16, 18, 19, 21, 25, 27, 28, 31, 32, 34, 36, 41, 42, 44, 46, 47, 48, 49, 50, 51, 52.	25
		Total 53

¹Densmore, Teton Sioux Music, *Bull. 63, Bur. Amer. Ethnol.*, pp. 37, 38, Washington, 1918.

²Songs are thus classified if the third is a major third, and the sixth, if present, is a major sixth above the keynote.

³Songs are thus classified if the third is a minor third, and the sixth, if present, is a minor third above the keynote.

⁴The 5-toned scales mentioned in this table are the second and fourth pentatonic scales according to Helmholtz, described by him (pp. 260-261) as follows: ". . . To the second scale, without second or sixth, belong most Scotch airs which have a minor character. . . . To the fourth scale, without fourth or seventh, belong most Scotch airs which have the character of a major mode. . . ."

TABLE 3—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

Compass of—

<i>Eleven tones:</i> 27	1
<i>Ten tones:</i> 50	1
<i>Eight tones:</i> 12, 13, 15, 21, 31, 33, 46	7
<i>Seven tones:</i> 2, 17, 30, 36, 32	5
<i>Six tones:</i> 3, 7, 8, 9, 10, 18, 20, 22, 24, 26, 34, 35, 37, 39, 40, 42, 47	17
<i>Five tones:</i> 1, 4, 5, 6, 11, 14, 16, 19, 23, 28, 29, 38, 43, 45, 53	15
<i>Four tones:</i> 41, 44, 49, 51	4
<i>Three tones:</i> 25, 32, 48	3
	Total
	53

RHYTHMIC ANALYSIS

TABLE 4—RHYTHM (METER) OF FIRST MEASURE

First measure in—

<i>2-4 time:</i> 1, 3, 4, 6, 9, 10, 11, 14, 15, 16, 17, 18, 19, 20, 22, 23, 24, 25, 29, 30, 33, 34, 35, 36, 37, 38, 42, 44, 47, 48, 49, 50, 52.	33
<i>3-4 time:</i> 2, 5, 7, 8, 12, 13, 21, 26, 27, 28, 32, 39, 40, 41, 45, 53.	16
<i>3-8 time:</i> 31, 43, 51.	3
<i>5-8 time:</i> 46.	1
	Total
	53

TABLE 5—CHANGE OF TIME (MEASURE-LENGTHS)

Containing no change of time (measure-length):

1, 5, 6, 8, 12, 13, 14, 15, 16, 17, 18, 20, 23, 25, 26, 29, 30, 31, 32, 33, 34, 35, 36, 44, 45, 47, 49, 52, 53.	29
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Containing a change of time:

Total	24
	53

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