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**Author**

Shaul, David L.

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tion, as a result of this catalog's publication, the Jesuit records may become more accessible to scholars generally.

*Roberta Haines*

**Stability and Variation in Hopi Song.** By George List. Philadelphia: American Philosophical Society, 1993. 105 pages. \$28.00 cloth.

Stability and variation in folklore has long been at the core of folkloric theory and study. Yet surprisingly little has been produced under the rubric of "American Indian folklore" that is actually folkloric, or that studies stability and variation in American Indian folklore. What often passes for American Indian folklore is mythology (often not in the original languages); most of North and South American indigenous mythology is not folkloric at all but is/was in fact institutionalized (told only at certain times, in special contexts, by authorized persons, etc.), with notable exceptions such as the Kalapalo culture of northern Brazil.

Hence it is good to see an in-depth study of some actual folklore, in this case of the four traditional Hopi lullabies. The stability and variation of this lullaby is compared to stability and variation in a similar cultural item, a kachina songpoem, which represents a more artistic, high-culture genre of Hopi culture. How stable was the structure of the folk song (the lullaby) over time, compared to the melodic and rhythmic stability of a piece of high-culture music?

To answer this question, List returns to the pioneering ethnomusicology of Benjamin Gilman published in 1908 but done earlier. Gilman spurned the quest of his contemporaries to find scales in American Indian music, a quest that was to last well beyond the days of Frances Densmore, George Herzog, and Helen Roberts. Instead, Gilman used a harmonium in his microtonal transcriptions to study the pitch of Hopi songs in a measured way. He concluded that Hopi music was not scalar, i.e., that the tonal array (arranged in either direction) of a Hopi song told nothing about the particular song or Hopi music in general. Instead, Gilman proposed that Hopi music is phrasal.

List buttressed the Gilman theory by graphically showing that, although there is great variation in actual performance of both the

lullaby and kachina song across time and space, the contours of the phrases of both pieces remain the same. The stability in Hopi music is at the phrase level, while, in Western art music, for example, stability is expected at both the pitch and phrase level. There was less variation across time and space in the kachina song, however, than in the lullaby, thus hinting that it is perhaps possible to distinguish certain Hopi songs as folk music. I hope that other studies of American Indian folk life (puns, jokes, riddles, lullabies, tongue-twisters, cat's cradle lore, game songs, and so on) will follow List's admirable lead.

We can only hope that future study of Hopi music will involve Hopi people as colleagues in ethnomusicology. It is known that the Hopi discuss the esthetics of pieces that are newly composed for social and kachina dances. Indeed, this seems to be an essential part of the composition process (*yeewanlawu*). Presumably, Hopi ethnoesthetics uses the phrase and/or its contour as the unit of discussion. Only Hopi involvement will make such future study possible. At the same time, for the purposes of such study, an adequate way must be found to write Hopi music. It is my contention, following the work of Gilman, List, and Hopi colleagues, that Hopi melody is too microtonal to be accommodated adequately in traditional Western notation, since many diacritics are required to render a song or songpoem. At the same time, the basic unit of Western music is at the pitch level, whereas the rhythmic and tonal contour of the phrase is significant in Hopi music. A way must be devised to capture the emic fluctuation of each phrase while, at the same time, noting the pitch differences that give this music its distinctive flavor.

While List's work continues the work of Gilman, there is another similar approach in the earlier literature, comparing different renditions of the same piece (Helen Roberts, "Chakwena Kachina Song of Zuni and Laguna," *Journal of American Folklore* 36: 177-84, 1936). Roberts' work points to the same conclusion as the work of Gilman and List. List's important previous work on Hopi music and the work of others on Hopi music before 1980 are carefully reviewed. Some important work on this topic since the apparent cutoff date of 1980 of List's research is contained in Shaul, "A Hopi Songpoem in 'Context,'" in *On the Translation of Native American Literature*, 1992.

In summary, List's work on Hopi music is important in its suggestion of how to proceed in testing the hypothesis that Hopi (and perhaps other Puebloan) music is phrasal in its structure and

conception, rather than scalar in organization. What is needed is an adequate notation; involvement of Hopi composers and musicians in the study of this music; and study of the song learning process and the criticism of songpoems in context. List's work will remain an important source in Hopi studies and in ethnomusicology.

*David L. Shaul*  
University of Arizona

**They Called It Prairie Light: The Story of Chilocco Indian School.** By K. Tsianina Lomawaima. Lincoln: University of Nebraska Press, 1994. 205 pages. \$25.00 cloth.

Until recently, the history of Indian schools has been largely ignored. Often relegated to a handful of pages in reservation histories or policy studies, Indian education has gotten relatively short shrift. But there are brighter days ahead. Building on Margaret Szasz's important research on the history of Indian education, and adding to the works of Robert Trewnert, Michael Coleman, and Devon Mihesuah, anthropologist K. Tsianina Lomawaima's study of the Chilocco School makes an important contribution to our understanding of off-reservation boarding schools. In this brief study, she discusses the history and educational philosophy that guided such schools, and she describes in detail the role played by schools like Chilocco. Most importantly, Lomawaima draws on an extensive collection of interviews with Chilocco alumni to construct a revealing portrait of life among the scores of children who ended up at Chilocco Indian School. On balance, this is one of the most complete accounts yet published of an off-reservation boarding school; in terms of its student perspective, few previous works can match its depth and precision.

Focusing on the era between 1920 and 1940, Lomawaima has crafted a fine account of life at what she says was the government's flagship off-reservation agricultural school (p. 66). At the heart of the study is a discussion of why schools like Chilocco usually failed to transform Indian children. Noting that "[t]his study examines the relations of power within the school to comprehend federal disciplinary practice and to situate the strategies Indian children devised to escape it" (p. xiv), Lomawaima says that