

A GUIDE TO EARLY FIELD RECORDINGS (1900–1949)
AT THE LOWIE MUSEUM OF ANTHROPOLOGY

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Field Recordings (1900–1949)
at the Lowie Museum
of Anthropology

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Contents

Acknowledgments	ix
Introduction	xi
The Edison Phonograph in Historical Perspective	xii
The Ethnological Survey of California (1900-1938)	xiv
Other Sources of Recordings Collected Among Indians of California	xviii
General Organization of the Guide	xxii
Sources of Documentation	xxiv
Audio Quality of the Cylinders and Other Technical Information	xxv
Access to the Collection and How to Obtain Copies of Recordings	xxvii
Plates	xxviii-xxxii
Inventory of Cylinder Recordings by Tribal Group and Date Collected	
1. Yuki (1902)	1
2. Costanoan (1902)	4
3. Yurok (1902)	9
4. Tule River Yokuts (1903)	12
5. Mohave (1903)	16
6. Yurok (1906)	41
7. Luisefño (1906)	62
8. Southeastern Pomo (1906)	72
9. Yurok (1907)	75
10. Diegueño (1907)	91
11. Yurok (1907)	108
12. Mohave (1908)	115
13. Yuki (1907)	139
14. Northeastern Pomo (1907)	159
15. Wasco (1907)	160
16. Klamath Lake (1907)	162

17. Northern Paiute (1907)	166
18. Modoc (1907)	168
19. Mohave (1908)	169
20. Northern Sierra Miwok (1908)	181
21. Central Pomo (1908)	183
22. Sioux (1908)	185
23. Diegueño (1906)	187
24. Luisefño (1906)	191
25. Papago (1909)	193
26. Hupa (1901)	197
27. Wailaki (1901)	198
28. Hupa (1901)	201
29. Nongatl (1907)	203
30. Whilkut (1908)	209
31. Chilula and Hupa (1908)	213
32. Hupa (1905)	217
33. Hupa (1902)	219
34. Tolowa (1903)	226
35. Yurok (1909)	229
36. Yurok (1909)	233
37. Bannock (1908)	238
38. Shoshone (1908)	239
39. Chukchi of Siberia (1909)	240
40. Southeastern Pomo (1902)	241
41. Yurok (1908)	242
42. Pomo (1909)	243
43. Yokuts (1909)	244
44. Hupa (1902)	245
45. Japan (n.d.)	246
46. Wintun (1909)	247
47. Wintun (1909 and 1910)	253
48. Northern Paiute (1910)	255
49. Hupa (n.d.)	256
50. Nlakapanuk and Chinook Jargon (n.d.)	257
51. Maidu (1902)	259
52. Mohave (1910)	260
53. Salinan (1910)	266
54. Jaluit of Marshall Islands (1911)	267
55. Yana/Yahi (1911)	269

Contents

vii

56. Northern Yana (1911)	273
57. Yana/Yahi (1911)	274
58. Northern Yana (1911)	275
59. Yana/Yahi (1912)	276
60. Yana/Yahi (1912)	277
61. Yuki (1912)	281
62. Experimental Recordings (n.d.)	283
63. Central Sierra Miwok (1913)	284
64. Experimental Recording	290
65. Athabaskan (1913)	291
66. Yana/Yahi (1914)	292
67. Central Sierra Miwok (1914)	295
68. Northern Paiute (1914)	309
69. Owens Valley Paiute (1915.)	316
70. Central and Southern Sierra Miwok (1908)	317
71. Western Mono (1916)	320
72. Cahuilla (1918)	322
73. Western Mono (1926)	327
74. Papago (1919)	330
75. Eastern Pomo (1919)	345
76. Eskimo (1907-1908)	348
77. Northern Paiute (1913)	352
78. Wiyot (1923)	353
79. Snoqualemie (1923)	358
80. Yuki (1902 and 1912)	359
81. Hopi and Navajo (1925)	362
82. Nomlaki (1925)	368
83. Wiyot (n.d.)	369
84. Northern Wintun (1929)	370
85. Otomi of Mexico (1929)	371
86. Southern Athabaskan (1929)	372
87. Coast Miwok (1932)	374
88. Yavapai (1932)	377
89. Eastern Pomo (1926 and 1927)	380
90. Eastern Pomo (1927 and 1929)	383
91. Karok (1926 and 1927)	386
92. Yurok (1926-1932)	388
93. Maidu (1931)	393
94. Sierra Miwok (1927)	394

viii

95. Navajo (1928)	396
96. Santa Clara Pueblo (1926)	398
97. Papago (1928)	399
98. Sioux (1928)	400
99. Blackfoot (1926 and 1927)	402
100. Crow (1926-1927)	405
101. Crow (1927)	409
102. Mono Lake Paiute (1927-1928)	416
103. Owens Valley Paiute and Mono Lake Paiute (1927-1928)	421
104. Northern Paiute (1938)	428
105. Washo (1938)	429
106. Uintah Ute (1938)	432
107. Washo (1938)	433
108. Northern Paiute (1938)	434
109. Shoshone (1938)	437
110. Chukchansi Yokuts (1949)	440
111. Coast Miwok (n.d.)	441
112. Yuman/Maricopa (1929-1932)	443
113. Miscellaneous	446
Appendix I: Summary of Recordings Originally Collected on Disc or Wire (Series 13 and 23 only) Between 1931 and 1957	449
Appendix II: Summary of Tape Recordings Collected Since 1940	451
References Cited	461
Index by Tribal Group	481
Index by Collector	485

Contents

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A rough draft of this Guide was prepared as part of the California Indian Music Project, which was conducted at the Lowie Museum of Anthropology at the University of California, Berkeley, from January 1983 until December 1984. Through this project roughly 1,700 hours of ethnographic field recordings were returned on cassettes to the Indian communities from which they were originally collected. Many individuals helped to make that project and this published volume possible, and I would like to acknowledge the help of a few who played major roles.

Richard Myers, a Yurok and Karok Indian, originally gave me the idea for a tape repatriation project. In 1978, while living at Weitchpec on the Klamath River and working on my dissertation, I had become frustrated when some of the singers would not let me interview them or record their songs. One afternoon I complained about it to Myers, remarking, "I don't care if they give me interviews or not. I don't need to make more recordings up here, anyway. They've got all I need right down at the Museum in Berkeley." And Dickie said, "Well, why don't you bring them up here on the River then, Rich?"

I proposed the idea to my dissertation chair, Charlotte Heth, and she obtained a grant which made this possible. Funded by the National Endowment for the Arts (Folk Arts Program), this early project focused mainly on recordings that had been collected among the Yurok, Hupa, Karok, and Tolowa Indians of northwestern California. Tom Parsons, Director of the Center for Community Development (CCD) at Humboldt State University (Arcata), was a great help during this period, giving me an office in town and introducing me to several Indian elders associated with language programs and other projects he had established in Humboldt, Del Norte, and Siskiyou counties.

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The original draft of the catalogue (see Keeling 1985 among the References Cited) was prepared under pressure of project deadlines, and while accurate, it was not suitable for publication. A grant from the National Endowment for the Humanities (Division of Research Programs) in 1988 provided support through which necessary revisions and additions to the manuscript could be made.

Richard Keeling

Introduction

Sound recordings at the Lowie Museum of Anthropology at the University of California, Berkeley, include songs and spoken texts collected among Indian tribal groups all over California, and the core of the collection consists of 2,510 items that were originally recorded on 2,713 wax cylinders between 1900 and 1938 as part of a systematic program to document aboriginal cultures of the region. Only the Library of Congress and the Archives of Traditional Music at Indiana University (Bloomington) have larger collections of cylinder originals, but in both cases the recordings were brought together from different sources and represent a broad sampling of Indian cultures from all over North America, as well as recordings from abroad.¹ The collection described here is the largest that focuses on a single culture area, and it is illuminated by an extensive body of published writings and manuscripts.

The Ethnological Survey of California resulted largely from the efforts of one man, Alfred L. Kroeber (1876-1960). Kroeber not only produced the monumental *Handbook of the Indians of California* (1925) and scores of other publications on Indians of the region, but he also directed the efforts of other researchers in the area, often arranging for funds to support their fieldwork and generally making sure that the results of their research were published. This literature provides translations and other information concerning the cultural basis of songs and spoken narratives listed here. In many cases, rituals including group performance of songs are described in detail, and these descriptions greatly enhance the value of the recordings as ethnological documents.

In addition to providing a detailed inventory of the recordings made in California on Edison-type equipment, this volume cites available documentation from about 250

¹The two larger collections are among the holdings at the Library of Congress (Washington, D.C.) and at the Indiana University Archives of Traditional Music (Bloomington, Indiana). The Library of Congress cylinders were estimated at "approximately seven thousand" in a published inventory by Brady et al. (1984:29), but the more specific figure of 6,623 and a useful analysis of federal holdings by culture area are given in an earlier, unpublished document circulated by the Federal Cylinder Project Staff (1981-v-xvii). Seeger and Spear give 6,985 as the total number of cylinder originals at Indiana University Archives of Traditional Music (1987:2). An overview of early field recordings and their present location was recently produced by Gillis (1984), but Herzog (1933b) remains an invaluable guide to cylinders recorded in America.

published sources and from manuscripts in the University Archives and at the Bancroft Library, both at the University of California at Berkeley.

In the years after more modern devices began to replace the Edison phonograph, the Lowie Museum's audio archive was augmented by more than 400 recordings collected on disc, wire, or tape. Songs and spoken texts of California Indian tribal groups predominate in these collections also, but other North American Indian cultures are represented as well, and there are occasional field recordings from such diverse regions as Peru, Ecuador, the Philippines, New Hebrides, Nigeria, Surinam, the Cameroons, South India, and Cuba. In all, these discs, wires, and tapes contain an estimated 600 hours of recorded material, and although the present volume focuses mainly on the earlier cylinder originals, it also provides a brief but complete inventory of these more recent recordings in appendices I and II.

This volume is intended to make these recordings more accessible to Indian people and academic researchers alike. It clearly indicates the scope of the collection and makes it possible for duplicate copies to be ordered by mail. To locate all of the published references and manuscript sources cited here would require much time and effort, even for a specialist, and thus it is hoped that the book will help to open doors on a fascinating literature and ultimately foster greater understanding of California's native civilizations.

THE EDISON PHONOGRAPH IN HISTORICAL PERSPECTIVE

Thomas Edison first patented his phonographic recording machine in 1877, and shortly after the device became commercially available, in 1889, it had a great influence on the study of human cultures. Before that time, songs or spoken narratives had to be notated by hand, a process that was not only tedious and difficult (for collectors and informants alike) but also limited the character of evidence that could be gathered. After 1890, collectors using the Edison machine could record actual acoustic evidence of an Indian song rather than only trying to produce a musical transcription or describing their impressions of the event in prose. This technological advance not only helped to establish ethnomusicology as a feasible branch of scholarly investigation,² but it also revolutionized the studies of ethnology and linguistics, permitting the kind of intensive collecting that would become a hallmark of American anthropology.

The mechanics of the Edison phonograph are nicely described in a recent publication that provides an inventory of cylinder collections in federal agencies:

How did the phonograph work? The principle was simple. A metal horn focused the energy of the soundwaves onto a diaphragm—a disc about the size of a half-dollar, usually made of mica, glass, or metal. The diaphragm was thin and responsive, and it

²In a classic study on the subject, Jaap Kunst wrote: "Ethnomusicology could never have grown into an independent science if the gramophone had not been invented. Only then was it possible to record the musical expressions of foreign races and peoples objectively; it was no longer necessary to make do with notations made by ear on the spot, which notations, however well-intended, usually fell short in every respect—i.e., both rhythmically and as regards pitch. And in addition it now became possible to incorporate the style of performance—that extremely important element—into the subject matter of the investigation" (1959:12).

supported a small chisel-like needle in its center. When the diaphragm vibrated in response to the energy of the focused sound waves, the needle too vibrated as it was drawn across the revolving surface of a wax cylinder, chiseling a groove made up of microscopic gouges in the soft cylinder surface: a record of the pattern of sound waves. To play back the recording, the fitting with diaphragm and chisel-like needle was replaced over the gouges made by the cutting, (and) the attached diaphragm vibrated, creating sound waves crudely duplicating those which had made the recording. The sounds could be heard through a set of earphones that looked much like those attached to a doctor's stethoscope, or they could be heard lightly amplified by the shape of a special playback horn (Brady et al. 1984:4-5).

The typical 4" (long) cylinder could hold about three minutes of recorded sound. In practice, several cylinders might be used to record a lengthy spoken narrative or, conversely, a single cylinder might be used to record as many as three or four briefer items. Thus, to illustrate from the collection that follows, the Yurok narrative entitled "Myth of How Wohpekemeu Grew from the Ground" (24-1884) was originally recorded on fourteen cylinders (14-1444 through 14-1457), but a single cylinder recorded by Kroeber at Monterey (14-16) contained three brief songs, tape duplicates of which were assigned catalogue numbers 24-519 through 24-521.³

Modern ethnomusicologists working with the cylinder recordings should be aware that early collectors seem to have regarded the machine more as a sampling device or as an aid for producing written transcriptions than as a means of recording actual performance practice. While this approach to field recording partially reflects theoretical presumptions that seem archaic nowadays, the methodology was due in great part to technological limitations of the equipment itself.

The machine could only record a few minutes at a time, so the experienced recordist had to be prudent and plan each cylinder in advance. Presumably, collectors signaled to the performers telling them when they should bring the recording to a close and instructed them about such things in advance. Such practices naturally tended to alter the formal characteristics of the songs and produced versions that diverged considerably from normal performance practice. Because the machine could not record groups of singers very well, ensemble recordings were seldom attempted, and instead the recordings almost always feature solo performers only. This is another circumstance that is severely limiting from an ethnomusicological perspective. In the catalogue that follows, only 19 entries preserve evidence of ensemble singing among California Indian tribal groups. Thus, in order to understand how this music should actually sound, the researcher needs to explore written sources on early performance practice, obtain more recent recordings on tape, or seek information from knowledgeable persons in modern Indian communities.⁴

³As readers will note, catalogue numbers used for cylinder recordings among the Lowie Museum's holdings have a 14- prefix, and those used for tape duplicates (or more recent recordings on disc, wire, or tape) are given a 24- prefix. The system will be described below in the section entitled "General Organization of the Guide."

⁴A more complete discussion of technical limitations of the Edison phonograph in relation to recording practices is found in Brady et al. (1984:14-15).

Despite all of its limitations, however, the Edison phonograph offered astonishing new possibilities in its time, and the resourceful individuals who used it made whatever adjustments seemed necessary in order to produce decent recordings. Thanks to the new machine, students of culture could collect songs and oral narratives much like artifacts, and since North American Indian cultures were so accessible, the great majority of American cylinders were recorded on reservations or in other Indian communities. The first to use the technology in this way was Jesse Walter Fewkes, who collected 40 cylinders among the Passamoquoddy Indians of Maine in 1890 (Fewkes 1890:496). But others—including James Mooney, Alice Cunningham Fletcher, Benjamin Ives Gilman, and Franz Boas—followed soon after in what must have been a most exciting decade for cultural research. The most extensive and systematic use of the Edison phonograph for anthropological research would await the turn of the century, however, and it resulted not only from technological innovation but also from recent developments in theory and a confluence of other ideal circumstances.

THE ETHNOLOGICAL SURVEY OF CALIFORNIA (1900-1938)

In 1900, while he was a graduate student just about to complete his doctorate under Franz Boas at Columbia University, Alfred Kroeber accepted a temporary position working as a museum ethnologist for the California Academy of Sciences in San Francisco.⁵ After spending about six weeks completing his basic work among the Academy's ethnological collections, Kroeber requested funds to visit Indian communities on the northwest coast of California (Yurok), down along the Colorado River (Mohave), and in the San Joaquin Valley (Tule River Yokuts). Ostensibly, he went for the purpose of collecting artifacts and other linguistic and mythological information, but in retrospect it seems clear that he was evaluating the region's prospects as an area for survey research even then. What he found there must have pleased him greatly, for California had special characteristics that made it perfect for the type of large-scale research that Kroeber envisioned.

To begin with, the region was unique for sheer abundance of native languages and cultures. In aboriginal times, this had been the most densely populated area of comparable size in all of North America.⁶ There were at least sixty tribes in California, but even this figure fails to indicate the diversity of cultures that existed, as the word "tribe" has a rather special meaning in this context. Generally speaking, these tribal names were not the ones by which Indians identified themselves, but designations imposed by linguists or anthropologists who plotted the distribution of Indian cultures. In some cases, these terms are quite inclusive; for example, the designation "Pomo" refers to a group that once included speakers of seven distinct and mutually unintelligible languages (McLendon and Oswalt 1978:274). Kroeber (1935:10) would subsequently estimate that there were about five hundred independent communities in California, each with a certain degree of cultural distinctiveness.

⁵This paragraph is based largely on information provided in Thoresen 1976:xix-xx.

⁶While absolute estimates of California's native population circa 1770 vary from a low figure of 84,000 (Kroeber 1953:143) to a high one of 300,000 (Cook 1978:91), there seems to be a general consensus that California was probably the most densely populated region and accounted for about one-tenth of the total native population north of Mexico (Kroeber 1953:131 and 143).

Presumably, Kroeber was also attracted by the fact that Indians of the region were among the last in all of North America to have their lifestyles greatly altered through contact with Euro-Americans. To be sure, Indian civilizations of the coastal areas and southern California had been severely devastated by the missionization that took place between 1769 and 1832, but those of the northernmost and the Sierra Nevada regions were relatively untouched before the Gold Rush of 1850, and thus well after 1900 there existed individuals who could remember aspects of Indian culture in its aboriginal state. Much attention was given to the spectacular phenomenon of Ishi, a "wild" Yahi Indian who wandered into Oroville in 1911 and was studied in Berkeley and in San Francisco, where he died in 1916. But Kroeber and others gathered comparable evidence from elderly persons in several Indian communities.

One should not suppose, however, that Kroeber encountered vital Indian cultures as they were subsequently portrayed in his *Handbook of the Indians of California* (1925). Actually, this research began in the darkest hour of California Indian history; the Gold Rush brought hordes of prospectors, merchants, and other opportunists in the years following 1850, and Indian civilizations were rudely jerked to their knees over the course of the next fifty years. By 1900, the native populations of California had been reduced by more than ninety percent (Cook 1978:91), and many of the Indians who survived were kept on reservations where conditions approximated those of a concentration camp. Kroeber's *Handbook* (1925) was to be based on an approach that has been called "salvage ethnography" (Thoresen 1973:43): that is, Kroeber interviewed elderly Indian people in order to reconstruct an image of Indian life during an earlier period when these individuals were growing up.

This points up another circumstance that stimulated anthropological research around the turn of the century: the general belief that Indian cultures all over North America were rapidly disappearing. It was widely believed at the time that Indian cultures would soon be completely extinct, and ethnographers such as Kroeber appealed for research support on the grounds that these civilizations needed to be documented before they were completely forgotten. This was presumably a factor that motivated Phoebe Apperson Hearst to make the large private donations which established the Museum and Department of Anthropology at Berkeley in 1901 and supported Kroeber's research during his first seven years there (Thoresen 1976:xx and xxvii).

As it turned out, California Indian populations made an extraordinary recovery in the years between 1910 and 1970 (Cook 1978:91-98), and local movements to revitalize traditional Indian arts, including music, are taking place all over California today. In retrospect, it is easy to criticize Kroeber (or others of the period) for failing to help prevent the cultural extinction that seemed imminent or for failing to describe the deplorable setting in which he gathered data from elderly Indian informants. However, it seems likely that Kroeber's work might still make an important contribution to the extent that it yielded resource materials (sound recordings, photographs, published writings, and manuscripts) that can be used in modern Indian communities.

The era of cylinder recording was also a period when anthropologists and folklorists were formulating new ideas about the nature of culture itself, and these developments also helped to make the ethnological survey of California feasible. In his classic study *Primitive Culture* (1871), Edward Tylor had defined "culture" as "that complex whole which includes knowledge, belief, art, morals, custom, and any other

capabilities and habits acquired by man as a member of society." In its day, this was a relatively "scientific" formulation since it separated culture from race or biology, while asserting that culture consisted of behavior that was learned or transmitted from generation to generation. In retrospect, however, this view failed to note the unifying tendencies through which various elements fit together to form a cultural whole. Nowadays, Tylor's formulation is sometimes characterized as a "grab-bag" model in that it tends to portray culture as a mere inventory or loose collection of traits.

By 1900, however, a much more integrated concept of culture was being expressed, and one of the most important figures in developing this idea was Franz Boas, under whom Kroeber took his doctorate at Columbia. Boas was among the first to note that various aspects of culture ("religion and science; music, poetry, and dance; myth and history; fashion and ethics") seemed to be "intrinsically interwoven" (Boas 1904:243), and this idea seems to have become important for Kroeber as well.

The ethnological survey began with the principal goal of producing a map on which native languages and cultures of California were plotted, and Kroeber needed a method for making sense out of the bewildering diversity he found in California. The concept that each culture had a distinctive "spirit" or "configuration" became highly significant in this context, as it offered a means of defining whole cultures and delineating boundaries between them (Thoresen 1973:41). Kroeber managed to produce a preliminary map of Indian languages and cultures only seven years after his appointment at the university (1908), but the problem of defining cultural boundaries remained a theoretical concern that continued to absorb Kroeber's attention during the 1930s and beyond.⁷

It also seems clear that music was important to Kroeber. He collected more songs than spoken narratives with his Edison phonograph, and he produced hundreds of pages of musical analysis, which are found today among the Kroeber Papers in the Bancroft Library.⁸ The usefulness of musicological evidence for cultural mapping seems obvious, as (for example) distribution of song-types naturally tended to coincide with that of Indian ritual practices and other cultural institutions. But it also seems clear that Kroeber saw musical analysis as a potential key to understanding emotions and attitudes quite close to the core of cultural identity.

As it turned out, Kroeber never did feel confident enough to publish an article on the subject,⁹ and his frustration seems evident in the following comment from the Preface to his *Handbook of the Indians of California*:

One cultural activity of the greatest emotional import I have regretfully felt compelled to refrain from considering—music. There can be no doubt that any attempt at a well-rounded description of the culture of a people which omits music from its consideration is imperfect. But in the present case the difficulties were enormous (1925:vii).

⁷Published writings dealing with the subject include Driver and Kroeber (1932) and later writings such as Kroeber (1935, 1936, and 1944).

⁸These manuscripts include transcriptions and analyses by George Herzog, who seems to have been Kroeber's mentor in ethnomusicology. They also include numerous musical notations prepared by a local musician named William Kretschmer.

⁹In a general essay on culture element distributions, however, Kroeber includes a map that distinguishes three main areas of musical style in California (1936:109).

While Kroeber never did find an interpretive method that satisfied him, he nevertheless made a huge contribution to ethnomusicology, as his writings provide a wealth of information concerning musical conception, performance contexts, and other aspects of musical life among California Indian peoples. A similar interest in music was shared by other researchers associated with the ethnological survey, many of whom were Kroeber's students, and this is one reason why the ethnographic field recordings listed here are documented with such exceptional thoroughness.

The most intense period of recording took place during early phases of the survey, and nearly ninety percent of the cylinders listed here were originally recorded before 1925. Rather than attempting a comprehensive history, the following summary describes some of the more important research involving sound recordings in each decade of the survey.

1900-1909

Kroeber himself was the most prolific collector during these years, and he made recordings among the Yurok, Wintun, Yuki, Mohave, and Costanoan (or Esselen). Others who made important contributions to the collection during the period were Pliny Earle Goddard, Samuel Barrett, Thomas T. Waterman, and Constance Goddard DuBois.¹⁰ Goddard (1869-1928), mainly a linguist and a teaching colleague of Kroeber's, was an Athabaskan specialist and made recordings among the Tolowa, Hupa, Chilula, Whilkut, Nongatl, and Wailaki.¹¹ Barrett (1879-1965), Kroeber's first graduate student and a museum assistant during this decade, traveled widely throughout northern California and Oregon, making field recordings among the Wasco, Klamath Lake, Modoc, Northern Paiute, Wintun, Yuki, and various Pomo groups. Waterman (1885-1936) was another student of Kroeber's who was employed by the museum during these years, and he made cylinder recordings among the Yurok and among the Diegueño. Finally, DuBois collected cylinder recordings among the Luiseño during this first decade of research.

1910-1919

During this decade Kroeber's fieldwork was more limited, but he did produce field recordings of Northern Paiute and Mohave individuals, and he also recorded Ishi, the Yahi Indian who lived in the San Francisco Bay Area from 1911 until his death in 1916. Waterman, by this time a member of the faculty, continued to be productive during the period, making recordings of Ishi and of a Northern Yana individual named Sam Batwi. The most important collector during these years, however, was Edward W. Gifford (1887-1959), who recorded hundreds of cylinders among the Sierra

¹⁰Biographical profiles of each of these individuals, except for DuBois, are among those provided in Golla (1984).

¹¹In 1909, Goddard left the program to become Assistant Curator of American Ethnology at the American Museum of Natural History (New York). His relationship with Kroeber was not an easy one, as Golla reveals (1984:28 and 36).

Miwok, North Fork Mono, and Eastern Pomo.¹² Also, Lucille Hooper made cylinder recordings among the Cahuilla in 1918, and a large body of Papago (Arizona) recordings were collected by J. Alden Mason and Juan Dolores.

1920-1929

Fieldwork involving sound recordings declined significantly during the 1920s, and the most important work was done by two of Kroeber's students, D. N. Lehmer and Julian Steward. Lehmer made recordings among the Yurok, Karok, and Miwok during this period; Steward worked among the Mono Lake Paiute and Owens Valley Paiute.

1930-1939

Fieldwork involving sound recordings declined even more during the 1930s, probably because research efforts were focused on the Culture Element Survey.¹³ Still, D. N. Lehmer made recordings among the Maidu in 1931, Isabel Kelly collected songs sung by Tom Smith (Coast Miwok) in 1932, and Omer C. Stewart made cylinder recordings among the Northern Paiute, Washo, and Ute Indians in 1938.

The beginning of World War II marked the end of the ethnological survey of California, at least with respect to cylinder recordings, though Heizer marks the end of the survey at Kroeber's retirement in 1946 (1978b:10). By this time, the Edison phonograph itself was becoming obsolete, though the present collection includes a single cylinder recorded among the Chukchansi Yokuts by Robert Spier as late as 1949.

OTHER SOURCES OF RECORDINGS COLLECTED AMONG INDIANS OF CALIFORNIA

The cylinders listed in this Guide probably comprise the single most important body of songs (and spoken texts) collected among tribes of the California region; however, the collection is not without its shortcomings. Not all tribal groups are represented, for example, and thus it becomes important to identify other sources for recordings of California Indian music. During the same period that cylinder recordings were being collected through the research program at the University of California, other researchers were working independently or under sponsorship of other institutions. Some of this work yielded cylinder recordings, and the following paragraphs attempt to summarize

¹²Trained primarily as a natural historian, Gifford joined the Museum of Anthropology staff in 1912 and became a curator in 1925; he succeeded Kroeber as Director when the latter retired in 1945 (Golla 1984:107).

¹³By the mid-1930s, Kroeber felt that information concerning aboriginal Indian cultures was becoming increasingly difficult to obtain, and he conceived of the idea of the Culture Element Survey as a means of filling in gaps in the ethnographic record in a last-moment effort (Heizer 1978b:9). Basically, the survey involved interviews in which researchers would use a written list of traits to elicit responses from informants as to whether or not each trait existed among his or her tribe. Their answers were recorded as a positive (+) or negative (-) mark for each item. The results were then analyzed statistically in order to discover various types of patterning in culture element distributions. The methodology is discussed by Kroeber (1935:1-11 and 1936).

this work, indicating where the cylinders or tape duplicates are currently located. This section also discusses more recent recordings collected on disc, wire, or tape.

Cylinder Recordings

American Folklife Center (Library of Congress)

One of the most active of these recordists was John P. Harrington (1884-1961), who conducted research sponsored by the Bureau of American Ethnology in Washington, D.C. Throughout much of his career, Harrington held an antipathy toward Kroeber (Heizer 1978b:10), and it is perhaps due to this that his fieldwork tended to focus on different tribal groups than that conducted by the group at UC Berkeley. Whatever the reason, Harrington collected cylinder recordings that fill important gaps in the ethnographic record. Between 1912 and 1916, for example, he collected 74 cylinders among Chumash Indians near Santa Barbara, and this tribal group is totally unrepresented among the sound recordings at the Lowie Museum. Other tribal groups recorded by Harrington during the years between 1918 and 1933 include the Karok, Costano (Chochenyo), Salinan, Tachi Yokuts, Cahuilla, Gabrielino, Luisefio, and Serrano. Some of these cylinders were deposited in the Smithsonian Institution and others in the National Archives, but in 1981 all were deposited at the American Folklife Center (Library of Congress) and transferred onto mylar tape for preservation purposes. These are described in Brady et al. (1984:71-73).¹⁴

Another important collector in California was Helen Heffron Roberts (1888-1985), who was affiliated with the Department of Anthropology at Yale University for much of her career. She collected fifty-seven cylinders among the Karok and (neighboring) Konomihu Indians in 1926, and the Karoks are another tribe which is not well represented by cylinder recordings at the Lowie Museum.¹⁵ Roberts also recorded cylinders among the Luisefio, Gabrielino, Konkow, Nomlaki Pomo, and Wailaki. She donated (aluminum disc) duplicates of these recordings to the Library of Congress in 1937, and these are also listed in Brady et al. (pp. 88-90).

Besides her own recordings, Roberts also donated (aluminum disc) copies of cylinder recordings collected by Charles Lummis circa 1904-1908 and originally deposited in the Southwest Museum in Los Angeles. This was a large body of material, also including recordings that Lummis had made in the Southwest, and California Indian tribal groups identified include the Cahuilla (6 cylinders), Luisefio (7 cylinders),

¹⁴The Federal Cylinder Project began in June 1979. Besides gathering cylinder recordings together from federal agencies and other collections, the project had three main goals: (1) to preserve the recordings by transferring them onto tape, (2) to catalogue them, and (3) to distribute results of the project to the public, especially to Indian people of the culture groups from which the recordings were originally collected. Brady et al. (1984) describes the project and gives a cumulative inventory of the entire federal holdings. Several more detailed regional catalogues have appeared more recently, but a separate catalogue of the California holdings has not been published at the date of this writing.

¹⁵Kroeber's student D. N. Lehmer collected eleven cylinders among the Karok in the same year, but he recorded only Ira Stevens, while Roberts made recordings of Stevens and several other individuals.

Hupa (6 cylinders), Mono (5 cylinders), Pomo (3 cylinders), Serrano (3 cylinders), and Wintun (1 cylinder).¹⁶

The hugely prolific Frances Densmore also did some collecting within this region, working under sponsorship of the Bureau of American Ethnology. Densmore collected three cylinders among the Mohave in 1922 (*ibid.*, p. 51) and a total of seventy-nine cylinders among the Yuma (*ibid.*, p. 58).

Finally, another whose cylinder recordings were transferred to the Library of Congress (in 1948) was Leo Frachtenberg (1883-1930). Frachtenberg worked for the Bureau of American Ethnology and made eleven cylinder recordings among the Shasta and Indians of the Rogue River region in Oregon (*ibid.*, p. 67).

The Archives of Traditional Music at Indiana University (Bloomington)

In early decades of the century, the American Museum of Natural History (New York) was another important center for ethnological research and a central repository of cylinder recordings. George Herzog (1901-1984) used duplicates of cylinders from there and elsewhere to establish the Archive of Folk and Primitive Music at Columbia University (New York) in 1936. When he joined the Department of Anthropology at Indiana University, in 1948, Herzog brought this collection with him, and thus laid the foundation for the Archives of Traditional Music at Indiana University (Bloomington). This is a very extensive archive which includes important cylinder collections from California.

Among the more noteworthy of these are the Maidu cylinders recorded by Roland Burrage Dixon (1875-1934) and D. S. Spencer in 1910. This corpus includes sixty-five items originally collected on twenty-one cylinders, and it even includes an example in which two singers perform a gambling song. The Lowie Museum holdings include only six brief recordings of a Maiduan singer, collected by Lehmer in 1931, and some of the songs appear to be Miwok. The catalogue number of these Maidu recordings at Indiana is 54-097-F (Seeger and Spear 1987:40).

Other important recordings at the Archives of Traditional Music were originally recorded by George Herzog himself. In 1927, he collected cylinder recordings among the Diegueño (17 cylinders, 30 items) and also among the Hupa Indians (30 cylinders, 43 items); the catalogue numbers for the two groups of recordings are 54-114-F and 54-120-F, respectively (*ibid.*, pp. 50 and 54).

The Indiana collection also contains cylinders collected among California tribes by Kroeber, Barrett, and DuBois; however, these seem to have been copied from cylinders among the Lowie Museum holdings. Far more important is a group of eleven cylinders (22 items) collected among the Achumawi (of northeastern California) by Jaime de Angulo in 1925. There are no cylinder recordings of Achumawi music among those at the Lowie Museum, and only four brief items that Angulo obtained on disc in 1931. The catalogue number for the Achumawi cylinder recordings is 54-013-F (*ibid.*, p. 18).

¹⁶The Federal Cylinder Project inventory mentions only the corpus as a whole, describing it as including 101 cylinders of "California and Southwest Indian Music" (Brady et al. 1984:83); however, the figures above were given in Herzog (1933b) and were confirmed by a curator at the Southwest Museum, where the original cylinders are still shelved.

Other Less Well Known Collections of Cylinder Recordings

Herzog (1933b) notes that an extensive body of California Indian music existed in the private cylinder collection of Jaime de Angulo of Berkeley, California. This included sixty-nine cylinders representing tribes of central California (Maidu, Miwok, Pomo, and Wintun) and thirty-three cylinders collected among the Achumawi (*ibid.*, pp. 59-60). Duplicates of some of Angulo's Achumawi recordings are found among the Indiana University holdings, but the current location or condition of the rest of the recordings is not known.¹⁷

Herzog (*ibid.*) also mentions cylinder originals of California Indian singers at Yale University (Department of Anthropology, Institute of Human Relations, New Haven, Connecticut). Tribal groups identified include the Karok (48 cylinders), Wailaki (2 cylinders), and Wintun (1 cylinder). It seems likely that the Karok recordings are from those made by Helen Heffron Roberts, described above among the American Folklife Center holdings, but this has not been confirmed.

Disc Recordings

Disc recording of ethnographic subjects seems to have begun during the late 1920s. The discs were much less breakable than wax cylinders, and they were also more permanent in that repeated playing caused wear damage to the cylinders but not to the discs. Several disc recordings are among the holdings at Lowie Museum; these are listed in Appendix I, and the following California Indian tribal groups are represented: Achumawi, Southern Maidu, Yurok, Sierra Miwok, Tachi Yokuts, and Karok.

Herzog (*ibid.*) mentions that the disc recordings of California Indian music were among the collection at Yale University (Department of Anthropology, Institute of Human Relations, New Haven, Connecticut), and Indian tribal groups identified by Herzog include the Chemehuevi (8 discs), the Diegueño (6 discs), and the Yuma (6 discs). Further information concerning the current location, condition, or content of these discs has not been obtained.

Wire Recordings

Recording of ethnographic subjects on wire seems to have begun as early as the 1940s, and this medium was used by some collectors well into the 1950s. The wire was spun onto reels, and thus the wire recorders could collect recordings much longer in duration than cylinders or discs. The sound quality produced by these machines (for recording and playback) is far inferior to that of modern tape recorders, however, and in my experience the wire has often become tangled and knotted.

¹⁷De Angulo (1887-1950) was an extraordinary individual whose contributions to American Indian studies have only recently begun to receive some recognition. In a letter to Sapir, Kroeber granted his keen intellect, but also said that he was "unstable" and "inclined to be vehement and infantile" (Golla 1984:385). De Angulo's feelings toward Kroeber and his colleagues are evident in a footnote of an article published in 1950, the year of his death. Describing his experiences making sound recordings, he wrote: "The University would not help me; took no interest; would not even give me the money to have the records transcribed and made permanent on modern discs. Decent anthropologists don't associate with drunkards who go rolling in ditches with shamans" (de Angulo, quoted in Dundes 1968).

The collection at Lowie Museum includes wire recordings made in Cuba (1947-1948) and in the Philippines (1956), but none collected among California Indians. However, the Archives of Traditional Music at Indiana University (Bloomington) includes a very important collection of recordings that were originally made on wire by Peter F. Abraham in 1950. The cumulative duration of the corpus is four and one-half hours, and tribal groups represented include the Yurok, Karok, Pomo, Patwin, and Miwok. The catalogue number is 54-172-F (Lee 1979:7-8).

Tape Recordings

The Lowie Museum holdings include a large collection of ethnographic tape recordings, the earliest made in 1945, and more than one-third of these feature California Indian subjects. Besides spoken narratives (in native languages and English), the tapes include fine recordings of solo and ensemble singing from various parts of California and adjacent areas, and the following tribal groups are represented (listed in order of their initial catalogue numbers): Northern Paiute, Yokuts, Lake Miwok, Hupa, Yurok, Tolowa, Pomo, Wintun, Karok, Owens Valley Paiute, Patwin, Sierra Miwok, Pit River, Concow, Washo, Western Mono, Yana, Cahuilla, Maidu, and Nisenan. These recordings are listed in Appendix II, but the brief summary given there does not indicate existing documentation nor other information which is available at the Lowie Museum.

It should be noted, incidentally, that some of these tape recordings are heard on five cassette "samplers" that have been produced by the Lowie Museum and may be ordered by telephone at nominal cost.

In 1953, under the direction of Mary Haas, the Department of Linguistics at the University of California (Berkeley) initiated a research program which was called the Survey of California Indian Languages. This program led to the development of a very large tape collection which includes excellent examples of California Indian singing from nearly every region in the state. Except for restricted items, these are available at the Linguistics Laboratory on campus at the University of California, and a catalogue of the collection has been prepared by Rodriguez-Nieto (1982).

Also, selected recordings of Yurok, Hupa, and Karok music from various sources are featured on a 90-minute cassette (The Northwestern California Indian Music Sampler) which I prepared in 1979. This cassette was originally distributed through the Center for Community Development at Humboldt State University (Arcata, California), but a copy was deposited in the Ethnomusicology Archive at the University of California, Los Angeles. Also deposited there are 33 reels of taped interviews I conducted circa 1978-1980; however, some of these contain sensitive information and access is restricted per approval.

Finally, readers should be aware of the commercial discs of California Indian music produced by Heth (1978) and by Coyote Man (1975).

GENERAL ORGANIZATION OF THE GUIDE

The recordings originally collected on wax cylinders are divided into 113 separate groups or "series," each of which generally represents a separate research effort or collecting expedition. These are identified in the Table of Contents by ethnic group and

year collected, but each is given a more descriptive title within the body of the Guide itself. Thus, for example, the Table of Contents identifies the first group as "Yuki (1902)," which corresponds to the more complete title:

Recordings of Ralph Moore (Yuki) collected by A.L. Kroeber in February 1902 (24-500 through 24-516).

Published sources pertaining to the group as a whole are given following the title at the beginning of each series, while translations, musical notations, or other information concerning specific items is provided on an individual basis.

Often, the collectors recorded various individuals of a given tribal group, and in such cases the series is then subdivided by singer or narrator. For example, the Yurok cylinders collected by Kroeber in July 1902 and listed in Series 3 include recordings of individuals identified as Susie (3A), Smoker (3B), and Stone (3C).

In identifying these groups, the Guide mainly uses tribal names that are found in museum records or published works by the collectors represented here. Thus, for example, "Diegueño" is used here rather than the more current designation "Ipai-Tipai." Moreover, these names generally refer to the tribe of the performer, even when "foreign" songs are sung. For instance, the item identified as a Modoc song by Gilbert Natches (24-2266) is classified along with Northern Paiute recordings because this is the singer's tribe.

Catalogue Numbers

Each entry is identified by a 24- number and by a 14- number given parenthetically, and certain background information may be useful in understanding what these numbers represent. The catalogued holdings at Lowie Museum are divided into 25 separate collections, reckoned on the basis of geographical provenance and/or physical medium. To give an example, ethnographic artifacts collected among Indian tribal groups of the California region are listed in the 1- Catalogue and are assigned numbers which begin with a 1- prefix. In physical form, these catalogues are actually heavy volumes, some as old as the Museum itself, which are kept in the collections area in the basement of Kroeber Hall. In these big ledgers, individual specimens are listed and described in the handwriting of various individuals who have worked to organize the collections over the years.

Cylinder recordings were registered in the 14- Catalogue, a volume containing 2,713 entries. Later recordings on disc, wire, and tape were listed in the 24- Catalogue, which contained 415 items by the year 1970. In 1975, when the cylinders were transferred onto mylar tape for preservation, tape duplicates of the cylinder originals had to be assigned 24- numbers, and it was decided that the numbering would begin with 24-500. In this volume, 24- numbers are given the priority, for it is actually the tape duplicates that are available for listening; however, those who use the Guide should note that published sources usually refer to these recordings by their cylinder or 14- numbers.

The sequence of the 14- numbers is not congruent with that of 24- numbers because of the difference between cylinders and tape as recording mediums. The cylinders could

record a maximum of four minutes (at normal recording speeds), but tape can contain recordings of much longer duration. Thus, a lengthy spoken narrative might have been recorded originally on several cylinders, but when the cylinders were duplicated for preservation purposes these lengthy items were recorded sequentially on a single segment of tape. Conversely, the collectors often made two or more brief recordings on a single cylinder, and when copied each was placed on a separate segment of tape and assigned its own 24- number.

SOURCES OF DOCUMENTATION

Information concerning the cylinder recordings listed in this Guide was drawn mainly from the following sources:

1. The 14- Catalogue
2. Reference cards prepared during cylinder transfer project
3. Technician's log for cylinder transfer project
4. The Lowie Museum Accession File
5. Published writings
6. Unpublished writings
7. Miscellaneous notes found in cylinder containers or otherwise physically connected with the recordings.

Further remarks on the 14- Catalogue may be useful for those conducting research in depth. The volume itself is too old and fragile to be made available to the public in a library on campus; rather, researchers may use this and other museum catalogues in a designated part of the museum's collections area. The handwritten notes contained therein are more extensive than the comments included in this Guide, for it would have been awkward and inefficient to include all of them. Some of the annotations in the 14- Catalogue appear to be spurious, and neither the authors nor the dates of these notes are identified. Because of this, I have used my own judgment in deciding which comments from the 14- Catalogue should be included in this Guide, and I apologize for any omissions that future researchers may deem significant.

In some cases, titles given in the 14- Catalogue have been altered to conform in orthography to spellings that are cited in published writings. This pertains especially to the Mohave recordings discussed in Kroeber (1925:726-780) and in Herzog (1928), and it is based on my presumption that the published spellings represent a refinement, in the opinion of the collector.

Moreover, information concerning date of recordings was taken mainly from the 14- Catalogue, and it is often unclear whether the date written there represents a date of recording or the date on which a group of recordings was catalogued. These disparities do not seem great, however, and therefore dates given in the 14- Catalogue are uniformly interpreted as recording dates in this Guide.

In 1975, the Lowie Museum obtained a grant from the National Endowment for the Humanities to duplicate the original cylinders onto tape for preservation purposes, and any available documentation found with the cylinders was then transferred onto 5" x 8" reference cards. When my work began in 1983, these were kept in the audio archive

and organized alphabetically by tribal group or other ethnographic designation. These provided much information concerning translations and other notes found in unpublished manuscripts, but in many cases the information was unclear or proved to be spurious.

Found also in the audio archive was a log recording technical aspects of the cylinder transfer project. This log contained daily work reports on loose pages kept in a 3-ring binder, and it was often useful for ascertaining the equivalent 24- and 14- numbers for particular items. It also provided information concerning the audio quality of certain recordings as rated by the technician who made the transfers, and indicated when a cylinder had been broken or damaged.

Records of all acquisitions at Lowie Museum are filed in a vault in the collections area. The file cabinets there contain rows of large envelopes, each containing official records concerning the accession and any documentation that might have been provided by the collector. Accession envelopes No. 400 and No. 1488 are particularly important sources for documentation concerning the sound recordings: Envelope No. 400 contains fieldnotes (etc.) relating to numerous recordings that were originally collected on cylinders or disc, and envelope No. 1488 contains similar documentation on tape recordings.

A list of References Cited is provided toward the end of this volume, and readers will note that many of the published writings cited appear in two series: *University of California Publications in American Archaeology and Ethnology (UCPAAE)* and *University of California Publications: Anthropological Records (UCAR)*. The *UCPAAE* series is particularly important; it was published from 1903 until 1964 and contains published results concerning much of the research conducted in the course of the Ethnological Survey of California. The *UCAR* series first appeared in 1937 and is still published on an irregular basis.

Unpublished manuscripts cited are found in the University Archives and at the Bancroft Library. Ethnological documents in the University Archives include 203 manuscripts originally at the Department and Museum of Anthropology that were transferred to the University Archives in 1969. These are listed and described in Valory (1971). The Bancroft Library holdings include correspondence and scholarly manuscripts which were the personal property of Alfred Kroeber and which were deposited in the Manuscripts Division shortly after Kroeber's death in 1960. Currently, these materials are kept at the library in eleven cardboard boxes. Besides hundreds of pages of musical analysis, including numerous musical notations prepared for Kroeber by William Kretschmer, the materials include notebooks containing handwritten fieldnotes by Kroeber and Waterman. All of these materials are available to researchers for use in the Reading Room at the Bancroft Library, and the reference staff has prepared a useful catalogue entitled *Alfred Louis Kroeber Correspondence and Papers: Additions (71/83C)*.

AUDIO QUALITY OF THE CYLINDERS AND OTHER TECHNICAL INFORMATION

Many people listening to these cylinder originals for the first time are troubled by the audio quality of the recordings. This is discussed in an unpublished paper by James

Hatch (1958b), who conducted important work on the collection during the 1950s and was the first to make tape duplicates of the cylinder recordings.¹⁸ Some of Hatch's comments are published in Kroeber (1960), but since others are not generally available I take the liberty of quoting at length:

A good number of the cylinders have become marred, probably by the adherence of a cotton-wool gauze which was used to protect the cylinders against shock. The temperature perhaps got too high at one time and the fibres from the gauze stuck to the recordings. Thinking it was primarily cellulose, (I) tried to dissolve it in a couple of solutions. Since it is a mixture, however, not all dissolved and the plan was abandoned. The result of these fibres is that they cause a considerable amount of surface noise in the recordings (Hatch 1958b:2).

Lest too much be made of this problem, it should be noted that the majority of the recordings are relatively free of noise. While it might be difficult to use the recordings for detailed linguistic research, the audio quality is generally quite adequate for producing musical notations.¹⁹

After giving much consideration to the question, I decided against including ratings of audio quality for each of the entries in this Guide. After a while, my ear became habituated to the cylinders, and it began to seem rather absurd to try to distinguish whether a given recording was "good" or "fair." Therefore, I have only noted those cases in which a recording was very poor or inaudible.

Another technical consideration concerns the recording speeds used in transferring the recordings from cylinders onto tape. The Edison recorder was variable in this respect, and this became critical when the cylinders were transferred to tape. Hatch's comments concerning tape speeds he used during the 1950s are quite interesting:

The RPM of the original recordings often was not indicated on the container or the catalogue, so most of them were transferred to tape at speeds which were guesses but on the whole appear to have been fairly good. (I have) done some transcriptions of the music, and the variation from old transcriptions, which were done when the speed was presumably known, is no more than a full tone. Some of the old cylinders record on their case (and in Cat. 14) the duration of the song in seconds when it was sung onto the cylinder. In such cases the speed can be altered to conform to original pitch (Hatch 1958b:1).

Less is known concerning the methodology of the technician who prepared tape duplicates 24-500 through 24-3009 during the preservation project of 1975. However, the transport speeds employed were carefully recorded in a log, and these have been provided for each entry in the Guide.

¹⁸Tape recordings 24-87 through 24-103 are duplicates of spoken texts that were prepared for use in linguistic classes, but tape recordings 24-170 through 24-302 contain songs and spoken texts both. In some cases, the audio quality of these earlier transfers is superior to duplicates later prepared in 1975.

¹⁹Kroeber seems to have questioned use of the Edison phonograph for linguistic purposes, as he produced several experimental recordings designed to test the ability of the machine to reproduce the phonology of different languages (see 24-2098 through 24-2103).



Sam Batwi (Yana), A. L. Kroeber, and Ishi (Yahi-Yana). Photograph taken in 1911. Lowie Museum of Anthropology, University of California at Berkeley.



Hupa white deer-skin dance. Photograph by A. W. Erickson, 1903. Lowie Museum of Anthropology, University of California at Berkeley.

SERIES 1 Yuki (1902)

Recordings of Ralph Moore (Yuki) collected by A.L. Kroeber in February 1902 (24-500 through 24-516). Location unidentified.

General sources on music and culture of the Yuki, Huchnom, and Coast Yuki include Foster (1944), Kroeber (1925:169-216), Loeb (1932), and Miller (1978). Barrett's fieldnotes concerning 24-1406 through 24-1499 provide much information (See Accession File #400). For other duplicates of these items see 24-2551 through 24-2569.

Musical transcriptions cited among Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-500 (14-1)	Nomlaki Song "Tom Odock [of] Colusa says #1 is sung sitting on ground before dancing" (note in 14- Catalogue). See 24-2567 for better recording of same original. See 24-2568 for another performance of the same item.	1'23"	150
24-501 (14-2b)	Nomlaki Song See 24-2568 for a recording of the first item on cylinder 14-2.	0'53"	150
24-502 (14-3)	Taikomol Song sung on entering sweathouse to teach boys	2'17"	150

Sources on the Taikomol-woknam include Kroeber (1925:183-185), Loeb (1932:64-68), and Foster (1944:209-211). See 24-2551 for another duplicate of this item.

24-503 (14-4)	Second Taikomol Teaching Song See 24-502 for references cited. See 24-2552 for another duplicate of this item.	1'26"	170
24-504 (14-5)	Taikomol Song This seems to be another rendition of previous item (24-503). See 24-2553 for another duplicate of same cylinder original.	1'27"	155
24-505 (14-6)	Taikomol Song For musical transcriptions (Kretschmer, Herzog) and analytical notes see Kroeber Papers (Carton 10). Only one of two items on the original cylinder was taped, since the latter part of the cylinder was broken. See 24-2091 for another duplicate of this item and 24-2092 for duplicate of the missing one (recorded in 1912).	0'46"	150
24-506 (14-7a)	Nomlaki Feather Dance Song The Feather Dance (kopa-wok) is described in Kroeber (1925:183 and 196).	1'08"	145
24-507 (14-7b)	Yuki and Huchnom Feather Dance Song See previous entry for reference cited.	1'03"	150
24-508 (14-8a)	Yuki Feather Dance Song See 24-506 for reference cited.	0'57"	155
24-509 (14-8b)	Feather Dance Song See 24-506 for reference cited.	1'13"	155
24-510 (14-9a)	Nomlaki Women's Song of Toto Dance "Tom Odock [of] Colusa says these are dodo (cf. toto) songs, danced to by men and women" (note in 14- Catalogue). For notes on Nomlaki dances see Goldschmidt (1951:364-365 and 1978:346).	0'49"	155
24-511 (14-9b)	Nomlaki Women's Song of Toto Dance See previous entry for references cited	0'50"	155

24-512 (14-10)	Yuki Acom Dance Song	2'09"	150
	The Acom Dance or Acom Sing is discussed in Kroeber (1925:183, 195-196) and Foster (1944:1992-1993). For musical transcriptions (Kretschmer, Herzog) see Kroeber Papers (Carton 10).		
24-513 (14-11a)	Acom Dance Song	1'20"	155
	See 24-512 for references cited.		
24-514 (14-11b)	Yuki Acom Dance	0'43"	155
	See 24-512 for references cited.		
24-515 (14-12)	Love Song	2'00"	160
	Note in 14- Catalogue indicates tribe unidentified. However, the item was duplicated from original cylinder in 1923 (See 24-2565) and identified in the 14- Catalogue as "Wailaki Love Song, sung by man disappointed in love."		
24-516 (14-13)	Grass Game Song	1'36"	155
	The Yuki grass game is described in Foster (1944:194-196). For general discussion of gambling among California Indians see Kroeber (1925:848-850). For musical transcriptions (Kretschmer, Herzog) see Kroeber Papers (Carton 10).		

SERIES 2 Costanoan (1902)

Recordings of Maria Viviana Soto (probably Costanoan or Esselen) and Jacinta Gonzales (also probably Costanoan or Esselen; one item only) collected at Monterey by A.L. Kroeber in April 1902 (24-517 through 24-544). The two women sing together on 24-526 (14-18b).

Costanoan songs are briefly discussed in Kroeber (1925:471-472). Music is not mentioned at all in his short section on the Esselen, and this perhaps suggests that he attributed these to the Costanoan. In the 14- Catalogue they are identified only by location ("Monterey").

For many of these items, the 14- Catalogue contains references such as the following: "See A.L. Kroeber notes, p. 2665." A reference in this form would generally indicate Notebook 26, p. 65. However, this notebook could not be located among the Kroeber Papers (University Archives 71/83 C).

Musical transcriptions cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-517 (14-14)	Women's Dancing Song	—	—
	This tape could not be found. For musical transcriptions of 24-517 (Kretschmer, Herzog) see Kroeber Papers (Carton 11).		
24-518 (14-15)	Bear's Dancing Song	1'08"	150
	The Bear Dance is mentioned in Levy (1978:490) and Broadbent (1972:79). For musical transcription (Kretschmer) see Kroeber Papers (Carton 11).		
24-519 (14-16a)	Lazy Woman's Song	0'31"	150

24-520 (14-16b)	Rabbit and Hare Song	0'36"	150
24-521 (14-16c)	Bear's Dancing Song	0'42"	150
	See 24-518 for references concerning the Bear Dance among tribes of the region.		
24-522 (14-17a)	Myth of Coyote	0'41"	150
	Place of Coyote in myth among Costanoan groups is discussed in Kroeber (1925:472-473). Reference cited in 14- Catalogue (Kroeber notes, p. 2674) could not be found in University Archives.		
24-523 (14-17b)	Song (part of previous myth?)	0'38"	125
	See 24-517 for references cited. As for previous item (24-522), reference cited in 14- Catalogue (Kroeber notes, p. 2676) could not be found.		
24-524 (14-17c)	Gambling Song	0'34"	140
	See 24-517 for references cited. The guessing game among Monterey Indians is described in Kroeber (1925:470). Reference cited in 14- Catalogue (Kroeber notes, p. 2676) could not be found in University Archives.		
24-525 (14-18a)	Esselen Deer Dancing Song	0'42"	150
	Reference cited in 14- Catalogue (Kroeber notes, p. 2674) could not be found in University Archives.		
24-526 (14-18b)	Gambling Song	0'55"	150
	This is one of the few wax cylinder recordings in this collection on which more than a single performer can be heard, thus providing evidence of ensemble techniques. Here the two women sing in unison (or with the voice of Jacinta Gonzales trailing that of Maria Viviana Soto slightly). Reference cited in 14- Catalogue (Kroeber notes, p. 2676) could not be found. See Kroeber (1925:470) for description of guessing game among Monterey Indians.		

24-527 (14-19a)	Dancing Song	0'54"	140
	Rumsen (Monterey-area Costanoan) dances are listed in Levy (1978a:490). Reference cited in 14- Catalogue (Kroeber notes, p. 2676) could not be found in University Archives.		
24-528 (14-19b)	Dancing Song	1'01"	140
	Reference cited in 14- Catalogue (Kroeber notes, p. 2675) could not be found in University Archives. See Levy (1978a:490) for list of Rumsen (Monterey-area Costanoan) dances.		
24-529 (14-20a)	Song of a Blind Man	0'47"	135
	Reference cited in 14- Catalogue (Kroeber notes, p. 2677) could not be found in University Archives.		
24-530 (14-20b)	Dancing Song	0'23"	140
	Reference cited in 14- Catalogue (Kroeber notes, p. 2677) could not be found in University Archives. See 24-528 for references cited.		
24-531 (14-20c)	Song	0'55"	135
	Reference cited in 14- Catalogue (Kroeber notes, p. 2677) could not be found in University Archives.		
24-532 (14-21a)	Woman's Love Song	1'14"	135
	Reference cited in 14- Catalogue (Kroeber notes, p. 2681) could not be found.		
24-533 (14-21b)	Purisimeño Dancing Song	0'47"	135
	Note brief shift to higher register. This use of falsetto may be a distinctive feature of Purisimeño singing. Reference cited in 14- Catalogue (Kroeber notes, p. 2681) could not be found.		
24-534 (14-22a)	Purisimeño Dancing Song	1'09"	135
	Brief shift to higher register occurs here as in the previous item. Reference cited in 14- Catalogue (Kroeber notes, p. 2681) could not be found.		

- 24-535 Dancing Song 0'43" 130
(14-22b)
See Levy (1978a:490) for list of Rumsen (Monterey-area Costanoan) dances. Reference cited in 14- Catalogue (Kroeber notes, p. 2681) could not be found.
- 24-536 Gambling Song — —
(14-23a)
This recording was missing from its container. See Kroeber (1925:470) for description of guessing game among California Indians. Reference cited in 14- Catalogue (Kroeber notes, p. 2684) could not be found.
- 24-537 Dancing Song 0'56" 135
(14-23b)
Reference cited in 14- Catalogue (Kroeber notes, p. 2684) could not be found.
- 24-538 Dancing Song of "Colorado" Indians 0'32" 140
(14-24a)
Reference cited in 14- Catalogue (Kroeber notes, p. 2684) could not be found.
- 24-539 Dancing Song 0'41" 135
(14-24b)
Rumsen (Monterey-area Costanoan) dances are listed in Levy (1978a:490). Reference cited in 14- Catalogue (Kroeber notes, p. 2684) could not be found.
- 24-540 Dancing Song 0'45" 135
(14-24c)
Reference cited in 14- Catalogue (Kroeber notes, p. 2684) could not be found. See notes for previous entry.
- 24-541 Dancing Song 0'31" 150
(14-25a)
Reference cited in 14- Catalogue (Kroeber notes, p. 2685) could not be found. See notes for 24-539.
- 24-542 Dancing Song of Coyote 0'25" 150
(14-25b)
Reference cited in 14- Catalogue (Kroeber notes, p. 2685) could not be found. See notes for 24-522.

- 24-543 Charm Song 0'24" 150
(14-25c)
Reference cited in 14- Catalogue (Kroeber notes, p. 2685) could not be found.
- 24-544 Charm Song 0'49" 150
(14-25d)
Reference cited in 14- Catalogue (Kroeber notes, p. 2685) could not be found.

SERIES 3 Yurok (1902)

A. Recordings of Weitchpec Susie (Yurok) collected at Weitchpec by A.L. Kroeber in July 1902 (24-545 through 24-549).

Major sources concerning music and culture of the Yurok include Buckley (1982), Driver (1939), Erikson (1943), Graves (1929), Keeling (1982a, 1982b), Kroeber (1911, 1925:1-97), Kroeber and Gifford (1949), Lindgren (1935), Pilling (1978), Posinsky (1954, 1957), Powers (1877:32,44-64), Robins and Macleod (1956, 1957), Spott and Kroeber (1942), Valory (1970), and Waterman (1920). Notes concerning recordings collected from Weitchpec Susie specifically are found among the Kroeber Papers (Carton 6; Notebook 42, pp. 42-48).

Musical transcriptions cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-545 (14-26)	Wetsqaaq Song For musical transcription see Kroeber Papers (Carton 11). Kroeber's notes indicate this song was to be used for sweathouse medicine much as a man's sweathouse song (Keeling).	1'51"	170
24-546 (14-27)	Meroctan Song For musical transcription see Kroeber Papers (Carton 11). Like the previous item, this is identified as a sweathouse song in Kroeber's notes (Keeling).	2'11"	170

24-547 (14-28)	Maoxpir Song For musical transcription see Kroeber Papers (Carton 11). Kroeber's notebook reveals that this was Susie's rendition of a man's sweathouse song, rather than one that a woman might actually use (Keeling).	2'32"	150
24-548	Menstruation Medicine (parts 1 and 2) Originally recorded on cylinders 14-29 and 14-30. For translation of text see Kroeber Papers (Carton 6; Notebook 42, pp. 42-48). Information on female menstruation practices among the Yurok is provided in Erikson (1943:268-269), Kroeber (1925:45), and Buckley (1982). Formulas of this type are translated in Goddard (1904:310-314) and Golla (1985:176-178).	4'56"	150
24-549 (14-31)	Upanamil Medicine Song This item is not discussed in Kroeber's notebooks (Keeling).	2'18"	150

B. Recordings of Smoker (Yurok) collected at Weitchpec by A.L. Kroeber in July 1902 (24-550 through 24-553).

Major sources concerning Yurok music and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-550 (14-32)	Deerskin Dance Song (#1) For musical transcription see Kroeber Papers (Carton 11). Sources on the Deerskin Dance as practiced among the Yurok and neighboring groups include the following: Gifford (1940a and 1940b), Goldschmidt and Driver (1940), Kroeber (1925:53-61), Kroeber and Gifford (1949), Roberts (1926), and Spott and Kroeber (1942:244-248).	1'30"	150
24-551 (14-33)	Deerskin Dance (#2) See previous entry for references cited.	1'16"	150

24-552 (14-34)	Deerskin Dance (#3) See 24-550 for references cited.	2'17"	150
24-553 (14-35)	Deerskin Dance (#4) See 24-550 for references cited.	1'42"	150

C. Recordings of Stone (Yurok) collected at Weitchpec by A.L. Kroeber in July 1902 (24-554 through 24-555).

Major sources concerning Yurok music and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-554 (14-36) (14-37)	Deer Medicine from Moon (parts 1 and 2) For English translation see Kroeber Papers (Carton 6; Notebook 80, pp. 28-29). Use of spoken medicine is discussed in Kroeber (1925:40-41) and in Goddard (1903-1904:88).	4'32"	165
24-555 (14-38) (14-39)	Deer Medicine from Shumig (parts 1 and 2) For English translation see Kroeber Papers (Carton 6; Notebook 80, p. 29). See previous entry concerning sources on use of spoken medicine.	4'23"	160

SERIES 4 Tule River Yokuts (1903)

Recordings of Salt Lake Pete (Tule River Yokuts) collected by A.L. Kroeber in February 1903 (24-556 through 24-584). Location unidentified.

Major sources on music and culture among the various Yokuts groups include the following: Cummings (1978), Gayton (1930a, 1948), Hatch (1958a), Kroeber (1925:474-543), Latta (1949), Merriam and Spier (1958), Petroforte (1965), Robert Spier (1978b), and Wallace (1978b, 1978c).

Musical transcriptions cited among Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-556 (14-40a)	Coyote Song It is probably the text of this song which is translated in Kroeber (1925:515).	0'36"	130
24-557 (14-40b)	Bear Song This is probably the song discussed in Kroeber (1925:514-515).	0'50"	130
24-558	Lemoore Song This item is recorded twice as duplicated from two different wax cylinder originals, 14-43a and 14-40c.	0'46"	115,120
24-559 (14-41a)	Eagle Dance Song The original cylinder was cracked and not duplicated during 1973-74 preservation project. This is probably the song whose text is translated in Kroeber (1925:514).		

24-560 (14-41b)	Dance Song	0'41"	125
24-561 (14-41c)	Coyote Dance Song	0'45"	125
24-562	Manuel's Dancing Song	0'37"	115, 120
	This item is recorded twice as duplicated from two different wax cylinder originals, 14-43b and 14-42a. For a musical transcription (by Hatch) see Kroeber Papers (Carton 11).		
24-563 (14-42b)	Deer Dancing Song	0'46"	125
	For musical transcription (by Hatch) see Kroeber Papers (Carton 11).		
24-564 (14-42c)	Deer Dancing Song	0'49"	125
	For musical transcription (by Hatch) see Kroeber Papers (Carton 11).		
24-565	Myth of the Limik and Condor (4 parts)	9'43"	115
	Originally recorded on cylinders 14-44 through 14-47. This text is transcribed and translated in Kroeber (1907a:259-263 and 221-222). For discussion of Limik and Condor in Yokuts mythology see Kroeber (1925:510).		
24-566 (14-48a)	Tachi Yokuts Song	0'33"	125
24-567 (14-48b)	Tachi Yokuts Song	0'49"	135
24-568 (14-48c)	Yawdanchi Yokuts Song	0'54"	135 <i>(not on master tape)</i>
24-569 (14-49a)	Burning Song	0'56"	125
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). The Yokuts Burning Ceremony is described in Powers (1877:384-391) and in Kroeber (1925:499-501).		

24-570 (14-49b)	Burning Song	1'16"	125
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-571 (14-50)	Last Burning Song	1'42"	125
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-572 (14-51a)	Rattlesnake Ceremony Song	1'38"	125
	The Rattlesnake Ceremony is described in Powers (1877:380-381) and in Kroeber (1925:504-506). Kroeber provides a translation of the text of this song (ibid., p. 506).		
24-573 (14-51b)	Song Given by Water Monster	1'04"	125
	See Kroeber (1925:512-515) for discussion of monsters and other sources of spiritual power in Yokuts belief.		
24-574 (14-52a)	Coyote Dancing Song	0'58"	125
24-575 (14-52b)	Coyote Dancing Song	0'47"	125
24-576 (14-52c)	Coyote Dancing Song	0'54"	125
24-577 (14-52d)	Coyote Dancing Song	0'58"	125
24-578 (14-53a)	Pleiades Song	1'00"	130
24-579 (14-53b)	Mountain Sheep Song	0'47"	130
24-580 (14-53c)	Water Song (dreamed by woman)	0'47"	130

24-581 (14-53d)	Ground Squirrel Song For musical transcription (by Hatch) see Kroeber Papers (Carton 11).	0'48"	130
24-582 (14-55a)	Song of Otter and Beaver Note gap in original sequence of 14- numbers (14-54 unassigned).	0'48"	135
24-583 (14-55b)	Otter Song	0'59"	135
24-584 (14-55c)	Road-Runner Song	1'37"	135

SERIES 5 Mohave (1903)

A. Recordings of Jo Nelson (Mohave) collected by A.L. Kroeber in November 1903 (24-585 through 24-665). Location unidentified.

Major sources on Mohave music are Kroeber (1925:754-780) and Herzog (1928), in which the following comments are found: "The music of the Yuman tribes presents some unique features. The songs, frequently more than 100, form large, coherent series, with a set order. Such a song series follows the outlines of a long myth and is sung when the myth is told. . . . Song series and myth are dreamt, according to native theory" (p. 184).

Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-585	Mastamho Myth (8 cylinders)	28'35"	135
	Originally recorded on cylinders 14-56 through 14-63. For text transcription see Kroeber Papers (Carton 4; Notebook 55, pp. 2-11, 13, 15, 17, 22-35, and 47-51). Also see Notebook 62, pp. 57-61.		
24-586 (14-64a)	Rattle Accompaniment for Vinimulya-hapacha Song	—	—

This recording was missing from its container during preparation of this Guide and probably was not duplicated from the original cylinder, which had been broken before 1970. See 24-96 (Appendix II) for a tape duplicate prepared in 1957. Techniques of rhythmic accompaniment are described in Herzog (1928:193-196).

24-587 (14-64b)	Rattle Accompaniment for Akaka Song	—	—
	See notes for previous entry; this item also missing from its container (probably not copied from broken cylinder original). See 24-96 (Appendix II).		
24-588 (14-64c)	Rattle Accompaniment for Tumanpa Song	—	—
	Another item missing from its container; thus, notes for 24-586 and 24-587 apply to this one also. See 24-96 (Appendix II).		
24-589 (14-64d)	Rattle Accompaniment for Vinimulya Song	0'59"	135
	Rattling on this item is scarcely audible.		
24-590 (14-65a)	Hacha Song	1'51"	135
	Hacha songs are discussed in Kroeber (1925:756-757 and 764-765). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-591 (14-65b)	Hacha Song	1'49"	135
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10). See previous item for other references cited.		
24-592 (14-66)	Chutuha Song (1st song)	2'08"	145
	Chutuha songs are discussed in Kroeber (1925:756, 764-765). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-593 (14-67)	Chutuha Song (2nd song)	3'14"	145
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10). See notes for previous entry.		
24-594 (14-68a)	Nyohaiva Song	1'43"	145
	Nyohaiva songs are discussed in Kroeber (1925:758 and 761-762). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		

24-595 (14-68b)	Satukhota Song	2'03"	145
	Satukhota songs are discussed in Kroeber (1925:763-764). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-596 (14-69a)	Alysa Song (1st song)	1'43"	145
	Kroeber describes Alysa as a foreign singing from the Kamia (1925:766). Note in 14- Catalogue states "Rattle struck then swung forward."		
24-597 (14-69b)	Alysa Song (2nd song)	1'49"	145
	See notes for previous entry.		
24-598 (14-70)	Alysa Song (3rd song)	1'59"	150
	See notes for 24-596.		
24-599 (14-71)	Alysa Song (4th song)	2'38"	150
	See notes for 24-596.		
24-600 (14-72)	Vinimulya-hapacha Song	2'07"	150
	The Vinimulya-hapacha songs, whose mythic content refers to war and fighting, are described in Kroeber (1925:758-759). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-601 (14-73)	Vinimulya-hapacha Song	2'39"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10). See notes for 24-600.		
24-602 (14-74)	Tumanpa Song	1'48"	150
	Song-series of the Tumanpa type are discussed in Kroeber (1925:759-761). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		

24-603 (14-75)	Akaka Song (1st song)	2'17"	150
Akaka ("raven") singing is described in Kroeber (1925:760-761). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10). For text notes see Kroeber Papers (Carton 4; Notebook 62, p. 65).			
24-604 (14-76a)	Akaka Song (2nd song)	1'47"	150
For text notes see Kroeber Papers (Carton 4; Notebook 62, p. 65).			
24-605 (14-76b)	Akaka Song (3rd song)	2'05"	150
For text notes see Kroeber Papers (Carton 4; Notebook 62, p. 65).			
24-606 (14-77)	Akaka Song (4th song)	2'59"	150
24-607 (14-78)	Akaka Song (5th song) 1st about Humace ("Buzzard")	2'17"	150
For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).			
24-608 (14-79)	Akaka Song (6th song) 2nd about Humace ("Buzzard")	1'54"	150
24-609 (14-80)	Akaka Song (7th song) 3rd about Humace ("Buzzard")	-	-
Original cylinder was broken; no tape duplicate.			
24-610 (14-81)	Akaka Song (8th song) 4th about Humace ("Buzzard")	2'56"	150
24-611 (14-82)	Akaka Song (9th song) 1st about Matare Kanavek	2'33"	150
24-612 (14-83)	Akaka Song (10th song) 2nd about Matare Kanavek	3'38"	150

24-613 (14-84)	Akaka Song (11th song) 3rd about Matare Kanavek	3'30"	150
Original wax cylinder broken; no tape duplicate.			
24-614 (14-85)	Akaka Song (12th song) 4th about Matare Kanavek	-	-
Original wax cylinder broken; no tape duplicate.			
24-615 (14-86)	Akaka Song (13th song) 1st about Miakvaorve	3'11"	150
For musical transcription (by Kretschmer) and analytical notes see Kroeber Papers (Carton 10). Translation of text among Kroeber Papers (Carton 4; Notebook 62, p. 61).			
24-616 (14-87)	Akaka Song (14th song) 2nd about Miakvaorve	-	-
Original wax cylinder broken; no tape duplicate.			
24-617 (14-88)	Akaka Song (15th song) 1st about "This land my country"	3'34"	150
Translation among Kroeber Papers (Carton 4; Notebook 62, p. 62).			
24-618 (14-89)	Akaka Song (16th song) 2nd about "This land my country"	3'17"	150
Translation among Kroeber Papers (Carton 4; Notebook 62, p. 63).			
24-619 (14-90)	Akaka Song (17th song) 1st about Ama Kanavek	2'51"	150
Translation among Kroeber Papers (Carton 4; Notebook 62, p. 63).			
24-620 (14-91)	Akaka Song (18th song) 2nd about Ama Kanavek	3'14"	150
Translation among Kroeber Papers (Carton 4; Notebook 62, p. 63).			

24-621 (14-92)	Akaka Song (19th song) 1st about Hatca ("Pleiades")	2'26"	150
	Translation among Kroeber Papers (Carton 4; Notebook 62, p. 64).		
24-622 (14-93)	Akaka Song (20th song) 2nd about Hatca ("Pleiades")	2'10"	150
	Translation among Kroeber Papers (Carton 4; Notebook 62, p. 64).		
24-623 (14-94)	Akaka Song (21st song) 1st about Isman Mote ("Sleep not. Dream I get up.")	2'43"	150
	Translation among Kroeber Papers (Carton 4; Notebook 62, p. 64).		
24-624 (14-95)	Akaka Song (22nd song) 2nd about Isman Mote ("Sleep not. Dream I get up.")	2'10"	150
	Translation among Kroeber Papers (Carton 4; Notebook 62, p. 64).		
24-625 (14-96)	Akaka Song (23rd song) 1st about "Turn bird not leave country"	3'09"	150
24-626 (14-97)	Akaka Song (24th song) 2nd about "Turn bird not leave country"	2'44"	150
24-627 (14-98)	Akaka Song (25th song) 1st about Va'im Ahotk Samyeliuk ("Playing good")	3'31"	150
24-628 (14-99)	Akaka Song (26th song) 2nd about Va'im Ahotk Samyeliuk	2'56"	150
24-629 (14-100)	Akaka Song (27th song) 1st about "Meeting night and passing night"	4'09"	150
24-630 (14-101)	Akaka Song (28th song) 2nd about "Meeting night and passing night"	3'29"	150

24-631 (14-102)	Akaka Song (29th song) 1st of 10 about war (akvaik)	3'09"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-632 (14-103)	Akaka Song (30th song) 2nd about war (akvaik)	2'44"	150
24-633 (14-104)	Akaka Song (31st song) 3rd about war (akvaik)	2'58"	150
24-634 (14-105)	Akaka Song (32nd song) 4th about war (akvaik)	3'02"	150
24-635 (14-106)	Akaka Song (33rd song) 5th about war (akvaik)	2'35"	150
24-636 (14-107)	Akaka Song (34th song) 6th about war (akvaik)	3'48"	150
24-637 (14-108)	Akaka Song (35th song) 7th about war (akvaik)	4'18"	150
24-638 (14-109)	Akaka Song (36th song) 8th about war (akvaik)	3'31"	150
24-639 (14-110)	Akaka Song (37th song) 9th about war (akvaik)	3'14"	150
24-640 (14-111)	Akaka Song (38th song) 10th about war (akvaik)	3'11"	150
24-641 (14-112)	Akaka Song (39th song) 1st of 4 about "wind and cloud"	0'35"	150
	Original wax cylinder damaged; only last portion duplicated. For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		

24-642 (14-113)	Akaka Song (40th song) 2nd about "wind and cloud"	3'40"	150
24-643 (14-114)	Akaka Song (41st song) 3rd about "wind and cloud"	4'05"	150
24-644 (14-115)	Akaka Song (42nd song) 4th about "wind and cloud"	3'54"	150
24-645	(Apparently unassigned)		
24-646 (14-116)	Akaka Song (43rd song) 1st of 2 about "Now rain and dust come"	3'56"	150
24-647 (14-117)	Akaka Song (44th song) 2nd of 2 about "Now rain and dust come"	3'33"	150
24-648 (14-118)	Akaka Song (45th song) 1st of 2 about "Killing and capturing"	3'26"	150
24-649 (14-119)	Akaka Song (46th song) 2nd of 2 about "Killing and capturing"	3'21"	150
24-650 (14-120)	Akaka Song (47th song) 1st of 4 about "My brother, sleep"	3'00"	150
24-651 (14-121)	Akaka Song (48th song) 2nd of 4 about "My brother, sleep"	3'51"	150
24-652 (14-122)	Akaka Song (49th song) 3rd of 4 about "My brother, sleep"	4'09"	150
	For musical transcription (by Kretschmer) and brief scalar analysis among Kroeber Papers (Carton 10).		
24-653 (14-123)	Akaka Song (50th song) 4th of 4 about "My brother, sleep"	3'23"	150
24-654 (14-124)	Akaka Song (51st song) 1st of 4 about Bat	3'18"	150

24-655 (14-125)	Akaka Song (52nd song) 2nd of 4 about Bat	3'13"	150
24-656 (14-126)	Akaka Song (53rd song) 3rd of 4 about Bat	2'58"	150
24-657 (14-127)	Akaka Song (54th song) 4th of 4 about Bat	3'32"	150
24-658 (14-128)	Akaka Song (55th song) 1st of 2 about mountains	3'28"	150
24-659 (14-129)	Akaka Song (56th song) 2nd of 2 about mountains	3'14"	150
24-660 (14-130)	Akaka Song (57th song) 1st of 2 about "Stealthy approach of spies"	2'02"	150
24-661 (14-131)	Akaka Song (58th song) 2nd of 2 about "Stealthy approach of spies"	2'51"	150
24-662 (14-132)	Akaka Song (59th song) 1st of 4 about "My brother, where are you?"	3'23"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-663 (14-133)	Akaka Song (60th song) 2nd of 4 about "My brother, where are you?"	3'55"	150
24-664 (14-134)	Akaka Song (61st song) 3rd of 4 about "My brother, where are you?"	3'19"	150
24-665 (14-135)	Akaka Song (62nd song) 4th of 4 about "My brother, where are you?"	3'03"	150

B. Recordings of Ashpashakam (Mohave) collected by A.L. Kroeber in November 1905 (24-666 through 24-799). Location unidentified.

Major sources on Mohave music and spoken narratives are listed at beginning of Series 5A (preceding 24-585). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-666	Yellaka Myth (3 cylinders)	8'46"	150
	Originally recorded on cylinders 14-136 through 14-138. A partial transcription of the text among Kroeber Papers (Carton 4; Notebook 62, p. 48).		
24-667	Yellaka ("Goose") Song 1st song at Nihaim-kwidhik	2'16"	150
	Yellaka ("Goose") is a shamanistic song series described in Kroeber (1925:766-768). The textual content of this series (24-667 through 24-756) is summarized there in a detailed synopsis. This is "Version 1" (Kroeber 1925:767-768). Another series (24-1337 through 24-1352) is identified as "Version 2" and also described in Kroeber (ibid., pp. 768-769). For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10). Notes on the text also among Kroeber Papers (Carton 4; Notebook 62, p. 66). On 24-667, the same song is performed twice as duplicated from cylinder originals 14-139 and 14-140.		
24-668 (14-141)	Yellaka ("Goose") Song 2nd song at Nihaim-kwidhik	3'08"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10). Text notes also among Kroeber Papers (Carton 4; Notebook 62, p. 66).		
24-669 (14-142)	Yellaka ("Goose") Song 3rd song at Nihaim-kwidhik	2'24"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10). Text notes also among Kroeber Papers (Carton 4; Notebook 62, p. 66).		

24-670 (14-143)	Yellaka ("Goose") Song 4th song at Nihaim-kwidhik	2'31"	150
	Text notes also among Kroeber Papers (Carton 4; Notebook 62, p. 67).		
24-671 (14-144)	Yellaka ("Goose") Song 5th song at Nihaim-kwidhik	2'43"	150
	Text notes also among Kroeber Papers (Carton 4; Notebook 62, pp. 66-67).		
24-672 (14-145)	Yellaka ("Goose") Song 6th song at Nihaim-kwidhik	1'32"	150
	Text notes also among Kroeber Papers (Carton 4; Notebook 62, pp. 66-67).		
24-673 (14-146)	Yellaka ("Goose") Song 1st song at Nihaim-kuvara	2'00"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).		
24-674 (14-147)	Yellaka ("Goose") Song 2nd song at Nihaim-kuvara	2'20"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).		
24-675 (14-148)	Yellaka ("Goose") Song 3rd song at Nihaim-kuvara	2'11"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).		
24-676 (14-149)	Yellaka ("Goose") Song 4th song at Nihaim-kuvara	2'36"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).		

- 24-677 Yellaka ("Goose") Song 2'28" 150
(14-150) 5th song at Nihaim-kuvara
For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).
- 24-678 Yellaka ("Goose") Song 1'40" 150
(14-151) 6th song at Nihaim-kuvara
For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).
- 24-679 Yellaka ("Goose") Song 1'53" 150
(14-152) 1st song of Kwathapaya group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-680 Yellaka ("Goose") Song 1'40" 150
(14-153) 2nd song of Kwathapaya group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-681 Yellaka ("Goose") song 2'09" 150
(14-154) 3rd song of Kwathapaya group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-682 Yellaka ("Goose") Song 2'05" 150
(14-155) 4th song of Kwathapaya group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-683 Yellaka ("Goose") Song 2'11" 150
(14-156) 1st song of "Four Steps" group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).

- 24-684 Yellaka ("Goose") Song 2'20" 150
(14-157) 2nd song of "Four Steps" group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-685 Yellaka ("Goose") Song 2'20" 150
(14-158) 3rd song of "Four Steps" group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-686 Yellaka ("Goose") Song 2'07" 150
(14-159) 4th song of "Four Steps" group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-687 Yellaka ("Goose") Song 1'54" 150
(14-160) 1st song of Nihaim-korema group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-688 Yellaka ("Goose") Song 2'09" 150
(14-161) 2nd song of Nihaim-korema group
- 24-689 Yellaka ("Goose") song 1'59" 150
(14-162) 3rd song of Nihaim-korema group
- 24-690 Yellaka ("Goose") Song 1'55" 150
(14-163) 4th song of Nihaim-korema group
- 24-691 Yellaka ("Goose") Song 1'33" 150
(14-164) 1st song of Nihaim-kuchapaiva group
For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).
- 24-692 Yellaka ("Goose") Song 1'30" 150
(14-165a) 2nd song of Nihaim-kuchapaiva group

24-693 (14-165b)	Yellaka ("Goose") Song 3rd song of Nihaim-kuchapaiva group	1'04"	150
24-694 (14-166)	Yellaka ("Goose") Song 4th song of Nihaim-kuchapaiva group	1'46"	150
24-695 (14-167a)	Yellaka ("Goose") Song 1st song of Nihaim-kwattharva group	1'39"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-696 (14-167b)	Yellaka ("Goose") Song 2nd song of Nihaim-kwattharva group	1'35"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-697 (14-168)	Yellaka ("Goose") Song 1st song of "Beyond Nihaim-kwattharva" ("Right and Left" group)	1'24"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-698 (14-169)	Yellaka ("Goose") Song 1st song of "Beyond Nihaim-kwattharva" ("Foam" group)	2'21"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-699 (14-170)	Yellaka ("Goose") Song 1st of 4 in Ahakwaa'ne ("Resting") group	1'35"	150
24-700 (14-171)	Yellaka ("Goose") Song 1st song of Hatakulya-nikuya ("Crow takes name")	1'46"	150
24-701 (14-172)	Yellaka ("Goose") Song 1st song of Hatakulya-nikuya ("Kasunyo takes name")	1'44"	150

24-702 (14-173)	Yellaka ("Goose") Song 1st song of Hatevilya-kuchahwerva ("Dalypo takes name")	1'54"	150
24-703 (14-174)	Yellaka ("Goose") Song 1st song of Amata-hamak ("Marthamak" in 14- Catalogue)	1'30"	150
24-704 (14-175)	Yellaka ("Goose") Song 1st song of Thaweve group ("Caweve" in 14- Catalogue)	1'37"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-705 (14-176)	Yellaka ("Goose") Song 1st song of Aha'av'ulypo ("haavulye" in 14- Catalogue)	2'00"	150
24-706 (14-177)	Yellaka ("Goose") Song 1st song of "Halyekuupa sings"	1'36"	150
24-707 (14-178)	Yellaka ("Goose") Song 1st song of "Han'ava cries"	1'53"	150
	For a musical transcription and brief scalar analysis see Kroeber Papers (Carton 10).		
24-708 (14-179)	Yellaka ("Goose") Song 1st song of Ahakekachvodhauva group	1'53"	150
24-709 (14-180)	Yellaka ("Goose") Song 1st song of Wathalya group	1'50"	150
	For a musical transcription and brief scalar analysis see Kroeber Papers (UA 71/83 C) (Carton 10).		
24-710 (14-181)	Yellaka ("Goose") Song 1st song of Nihaimsocoma group	1'52"	150
24-711 (14-182)	Yellaka ("Goose") Song 1st song of Nihaimeloye group	1'48"	150

24-712 (14-183)	Yellaka ("Goose") Song 1st song of Malykatucauve group	2'03"	150
24-713 (14-184)	Yellaka ("Goose") Song 1st song of Avikunuulye group	1'58"	150
24-714 (14-185)	Yellaka ("Goose") Song 1st song of Macuvelye group	2'00"	150
	For a musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).		
24-715 (14-186)	Yellaka ("Goose") Song 1st song of Nihaimikilyke group	1'55"	150
24-716 (14-187)	Yellaka ("Goose") Song 1st song about Niihaimiwase group	1'54"	150
24-717 (14-188)	Yellaka ("Goose") Song 1st song about Himckehuvike	1'33"	150
24-718 (14-189)	Yellaka ("Goose") Song 1st song about Nihaimcaqme	2'10"	150
24-719 (14-190)	Yellaka ("Goose") Song 1st song of "Beings from Yelak's body"	2'05"	150
	For a musical transcription and analytical notes (formal/motivic, scale-tone analyses) see Kroeber Papers (Carton 10).		
24-720 (14-191)	Yellaka ("Goose") Song 1st song of Hachiokwatveva group	1'52"	150
24-721 (14-192)	Yellaka ("Goose") Song 1st song of Avihalykwaampa group	2'23"	150
24-722 (14-193)	Yellaka ("Goose") Song 1st song of Hayakwira-hidho group	2'10"	150
24-723 (14-194)	Yellaka ("Goose") Song 1st song of Idolya-idhauva group	2'05"	150

24-724 (14-195)	Yellaka ("Goose") Song 1st song of Himeloata group	2'17"	150
	For musical transcription and scalar analysis see Kroeber Papers (Carton 10).		
24-725 (14-196)	Yellaka ("Goose") Song 1st song of Hachehumeva group	2'22"	150
24-726 (14-197)	Yellaka ("Goose") Song 1st song of Omaka group	2'01"	150
24-727 (14-198)	Yellaka ("Goose") Song 1st song of Aspalya-pu'umpa group	2'17"	150
	For musical transcription and scalar analysis see Kroeber Papers (Carton 10).		
24-728 (14-199)	Yellaka ("Goose") Song 1st song of Selya'aya-kwame group	2'22"	150
24-729 (14-200)	Yellaka ("Goose") Song 1st song of Hakuuchyepa group	2'15"	150
	For musical transcription and scalar analysis see Kroeber Papers (Carton 10).		
24-730 (14-201)	Yellaka ("Goose") Song 1st song of Avihamcokwalype group	2'16"	150
24-731 (14-202)	Yellaka ("Goose") Song 1st song of Avi-sokwilyahatai Sakumaha group	2'17"	150
24-732 (14-203)	Yellaka ("Goose") Song 1st song of Avi-sokwilyahatai Oro group	2'15"	150
24-733 (14-204)	Yellaka ("Goose") Song 1st song of Avi-vataya group	2'05"	150

24-734 (14-205)	Yellaka ("Goose") Song 1st song of Avi-vera group	2'20"	150
For a musical transcription and brief scalar analysis see Kroeber Papers (Carton 10).			
24-735 (14-206)	Yellaka ("Goose") Song 1st song of Aha-kutinayam group	2'18"	150
24-736 (14-207)	Yellaka ("Goose") Song 1st song of Aha-kutinayam (Hanyiwilye) group	2'21"	150
24-737 (14-208)	Yellaka ("Goose") Song 1st song of Aha-takwatparva group	2'29"	150
24-738 (14-209)	Yellaka ("Goose") Song 1st song of Kuvukilya group	2'31"	150
24-739 (14-210a)	Yellaka ("Goose") Song 1st song of Aha-kumitha group	—	—
Original cylinder broken; no tape duplicate prepared. For a musical transcription and brief scalar analysis see Kroeber Papers (Carton 10).			
24-740 (14-210b)	Yellaka ("Goose") Song 2nd song of Aha-kumitha group	—	—
Original cylinder broken; no tape duplicate prepared. For a musical transcription and brief scalar analysis see Kroeber Papers (Carton 10).			
24-741 (14-211)	Yellaka ("Goose") Song 1st song of To'oska group	2'19"	150
24-742 (14-212)	Yellaka ("Goose") Song 1st song of Yellaka-hime group	2'48"	150
24-743 (14-213)	Yellaka ("Goose") Song 1st song of Aha-dhauvaruva group	2'45"	150
24-744 (14-214)	Yellaka ("Goose") Song 1st song of Avi-kunyara group	2'48"	150

24-745 (14-215)	Yellaka ("Goose") Song 1st song of Hukthilya group	2'48"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-746 (14-216)	Yellaka ("Goose") Song 1st song of Kenyokuvilyo group	3'00"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-747 (14-217)	Yellaka ("Goose") Song 1st song of Amata-kukunya group	3'11"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-748 (14-218)	Yellaka ("Goose") Song 1st song of Minturistorisa ("At sea") group	2'45"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-749 (14-219)	Yellaka ("Goose") Song 2nd song of Minturistorisa ("At sea") group	3'00"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-750 (14-220)	Yellaka ("Goose") Song 3rd song of Minturistorisa ("At sea") group	2'57"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			
24-751 (14-221)	Yellaka ("Goose") Song 4th song of Minturistorisa ("At sea") group	3'06"	150
For musical transcription and scalar analysis see Kroeber Papers (Carton 10).			

- 24-752 Yellaka ("Goose") Song 2'52" 150
(14-222) 1st song of "Halykupa tells sea-birds"
- For musical transcription and analytical notes see Kroeber Papers (Carton 10).
- 24-753 Yellaka ("Goose") Song 2'09" 150
(14-223) 2nd song of "Halykupa tells sea-birds"
- For musical transcription and analytical notes see Kroeber Papers (Carton 10).
- 24-754 Yellaka ("Goose") Song 1'50" 150
(14-224) 3rd song of "Halykupa tells sea-birds"
- For musical transcription and analytical notes see Kroeber Papers (Carton 10).
- 24-755 Yellaka ("Goose") Song 2'09" 150
(14-225) 4th song of "Halykupa tells sea-birds"
- For musical transcription and analytical notes see Kroeber Papers (Carton 10).
- 24-756 Yellaka ("Goose") Song 2'21" 150
(14-226) (Same song as previous entry, but performed as sung by the singer's father-in-law, Hakwe)
- For musical transcription and analytical notes see Kroeber Papers (Carton 10).
- 24-757 Beginning of Nyohaiva myth and 2'15" 150
(14-228) 1st song at Miakwaorva
- Mythic content of the Nyohaiva song-series is summarized in Kroeber (1925:761). It is a tale of war, sung without gourd-rattle accompaniment, and the singer stands leaning on a stick. For transcriptions of both the song and its text, see Kroeber Papers (Carton 4; Notebook 62, pp. 54 [song] and 65 [myth]). Note gap in original sequence of 14- numbers (see 24-799 for 14-227).
- 24-758 Nyohaiva Song 2'34" 150
(14-229) 2nd song of Miakwaorva group

- 24-759 Nyohaiva Song 2'49" 150
(14-230) 3rd song of Miakwaorva group
- Note in 14- Catalogue reads "cf. no. 68 above," referring to item 24-594. This does seem to be the same or a similar song. For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).
- 24-760 Nyohaiva Song 3'00" 150
(14-231) One of the Icokuvaire group (1st?)
- For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).
- 24-761 Nyohaiva Song 2'55" 150
(14-232) 2nd of the Selycaikumiche group
- For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).
- 24-762 Nyohaiva Song 2'50" 150
(14-233) 1st of Gamaxnulye group
- "Gamaxnulye" as noted in the 14- Catalogue probably corresponds to "Hamatholaviya" in Kroeber (1925:761). Kroeber's orthography changed considerably in the interim between 1905 and 1925, and usage in this Guide follows published orthography whenever there is a clear correspondence between slightly divergent spellings.
- 24-763 Nyohaiva Song 2'53" 150
(14-234) 1st of the Savetdohe group
- 24-764 Nyohaiva Song 2'39" 150
(14-235) One of the Ahakuviye group (1st?)
- 24-765 Nyohaiva Song 2'44" 150
(14-236) One of the Hoturveve group (1st?)
- 24-766 Nyohaiva Song 2'39" 150
(14-237) 1st of the Ivecikweakyulye group
- For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).

24-767 (14-238)	Nyohaiva Song 1st of the Amartex'ckwacoske group (Orthography from 14- Catalogue)	2'36"	150
24-768 (14-239)	Nyohaiva Song 1st of the Hoaunycvatce group (Orthography from 14- Catalogue)	2'54"	150
24-769 (14-240)	Nyohaiva Song 1st of the Amartekwitce group (Orthography from 14- Catalogue)	2'35"	150
24-770 (14-241)	Nyohaiva Song 1st of the Avitcorinyene group (Orthography from 14- Catalogue)	2'54"	150
24-771 (14-242)	Nyohaiva Song 1st of the Avihaly'a group Avihaly'a is specifically mentioned in Kroeber's summary of Nyohaiva (1925:761).	2'41"	150
24-772 (14-243)	Nyohaiva Song 1st of the Avenyava group Avenyava is specifically mentioned in Kroeber's summary of Nyohaiva (1925:761).	2'54"	150
24-773 (14-244)	Nyohaiva Song 1st of the Qatopaqivaave group (Orthography from 14- Catalogue)	2'37"	150
24-774 (14-245)	Nyohaiva Song 1st of the Avitauvaave group (Orthography from 14- Catalogue)	2'29"	150
24-775 (14-246)	Nyohaiva Song 1st of the Akulyetacakapa group (Orthography from 14- Catalogue)	2'39"	150

24-776 (14-247)	Nyohaiva Song 1st of the Avidjitce group (Orthography from 14- Catalogue) For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).	2'33"	150
24-777 (14-248)	Nyohaiva Song 1st of the Amartex'ecaue group (Orthography from 14- Catalogue)	2'52"	150
24-778 (14-249)	Nyohaiva Song 1st of the Avatcohai group (Orthography from 14- Catalogue)	2'50"	150
24-779 (14-250)	Nyohaiva Song 1st of the Axpchuclyeve group (Orthography from 14- Catalogue)	2'21"	150
24-780 (14-251)	Nyohaiva Song 1st of the A'martdatoitce group (Orthography from 14- Catalogue)	1'55"	150
24-781 (14-252)	Nyohaiva Song 1st of the Aqoaqmunyo group (Orthography from 14- Catalogue) For musical transcription (by Kretschmer) see Kroeber Papers (Carton 10).	2'20"	150
24-782 (14-253)	Nyohaiva Song 1st of the Mathatckkwilyeve group (Orthography from 14- Catalogue)	2'20"	150
24-783 (14-254)	Nyohaiva Song 1st of the Kocilye group (Orthography from 14- Catalogue)	2'18"	150
24-784 (14-255)	Nyohaiva Song 1st of "Dressing for war"	2'32"	150

24-785 (14-256)	Nyohaiva Song 1st of "On road for war, telling of steps"	2'10"	150
24-786 (14-257)	Nyohaiva Song 1st of "Aqwaqehave, killing of Otconta"	2'04"	150
	Names in title correspond to Akwaka-hava and Ochouta in Kroeber (1925:761).		
24-787 (14-258)	Nyohaiva Song 1st of the Samoakusa ("scalp") group	2'11"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10). (Note that 14-259 through 14-263 are out of sequence.)		
24-788 (14-264)	Nyohaiva Song 2nd of the Samoakusa ("scalp") group	3'20"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-789 (14-265)	Nyohaiva Song 3rd of the Samoakusa ("scalp") group	3'06"	150
24-790 (14-266)	Nyohaiva Song 4th of the Samoakusa ("scalp") group	2'58"	150
24-791 (14-259)	Nyohaiva Song 1st of the Samoakusa ("scalp or pole") group	2'14"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-792 (14-267)	Nyohaiva Song 2nd of the Samoakusa ("scalp or pole") group	2'33"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		

24-793 (14-268)	Nyohaiva Song 3rd of the Samoakusa ("scalp or pole") group	2'10"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-794 (14-269)	Nyohaiva Song 4th of the Samoakusa ("scalp or pole") group	2'15"	150
	For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-795 (14-260)	Nyohaiva Song 1st of the Amartyaama group	2'02"	150
	Title corresponds to Amaata-ya'ama in Kroeber (1925:761). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-796 (14-261)	Nyohaiva Song 2nd of the Amartyaama group	2'10"	150
	Title corresponds to Amaata-ya'ama in Kroeber (1925:761). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-797 (14-262)	Nyohaiva Song 3rd of the Amartyaama group	2'06"	150
	Title corresponds to Amata-ya'ama in Kroeber (1925:761).		
24-798 (14-263)	Nyohaiva Song 4th of the Amartyaama group	2'21"	150
	Title corresponds to Amaata-ya'ama in Kroeber (1925:761). For musical transcription (by Kretschmer) and brief scalar analysis see Kroeber Papers (Carton 10).		
24-799 (14-227)	Nyohaiva, end of myth at Avisoqwilye (Orthography from 14- Catalogue)	1'38"	150

SERIES 6
Yurok (1906)

A. Recordings of Mrs. Marshall (Yurok) collected by A.L. Kroeber in July 1906 (24-800 and 24-801). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-800 (14-270a)	Medicine Song relating to Kepel Fish-Dam Text notes among Kroeber Papers (Carton 6; Notebook 66, pp. 1-15).	1'05"	150
24-801 (14-270b)	Women's Song used in same ceremony (See 24-800) Text notes among Kroeber Papers (Carton 6; Notebook 66, p. 14).	0'50"	150
24-802 (14-270c)	(Hopi song also on cylinder of Yurok songs; performer identified as Sam, but other documentation lacking)	0'45"	150

B. Recordings of Domingo (Yurok) collected by A.L. Kroeber in July 1906 (24-803 through 24-813). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-803 (14-271)	Deerskin Dance Song Major sources on the Deerskin Dance include Goldschmidt and Driver (1940), Kroeber (1925:53-61), Kroeber and Gifford (1949), Pilling (1978:148), Powers (1877:57), and Spott and Kroeber (1942:244-248). For a brief note concerning this text see Kroeber Papers (Carton 6; Notebook 66, p. 95).	1'45"	150
24-804 (14-272)	Deerskin Dance Song	2'40"	150
24-805 (14-273)	Deerskin Dance Song	2'33"	150
24-806 (14-274)	Jump Dance Song The Jump Dance as practiced by the Yurok and neighboring tribes is described in Barrett (1960), Gifford (1940a), Goddard (1904:226-232), Golla and Sapir (1975), Kroeber (1925:53-61), Kroeber and Gifford (1949), Pilling (1978:148), Powers (1877:82-83), and Roberts (1926). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).	2'30"	150
24-807	Jump Dance Song Originally recorded on cylinders 14-275 and 14-276.	4'55"	150

24-808 (14-277)	Gambling Song	1'46"	150
	Indian gambling and gambling songs (among tribes of northwestern California) are discussed at length in two videotaped interviews produced by Charlotte Heth (Bommelyn, Figueroa, Sundberg, and Heth 1976 and 1977). For a general discussion of gambling among California Indians see Kroeber (1925:848-851).		
24-809 (14-278)	Brush Dance Song	1'10"	150
	The Brush Dance is a curing ritual performed for the benefit of a child who is sickly or delicate in constitution. Sources on the ritual and its music include Gifford (1940b), Goddard (1904:179-184, 241-251), Golla (1985), Keeling (1982a and 1982b), Lindgren (1935), Powers (1877:78), Roberts (1926), and Robins and McLeod (1957).		
24-810 (14-279)	Brush Dance Song	0'54"	150
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-811 (14-280)	Brush Dance Song	2'04"	150
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-812 (14-281)	Brush Dance Song	1'59"	150
24-813 (14-282)	Brush Dance Song	2'00"	150
	A note in the 14- Catalogue suggests that Domingo considered this to be "his best brush-dance song."		

C. Recordings of Dave (Yurok) collected by A.L. Kroeber in July 1906 (24-814 through 24-819). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-814 (14-283)	War Dance Song	2'22"	150
	Sources on the War Dance include Goldschmidt and Driver (1940:126-128), Kroeber (1925:50), Kroeber and Gifford (1949:33), and Roberts (1926). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-815 (14-284)	War Dance Song	2'11"	150
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-816 (14-285)	War Dance Song	1'30"	150
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		
24-817 (14-286)	Sweathouse Doctor-Making Dance Song	1'43"	150
	The Doctor-Making Dance (or Kick Dance) is discussed in Golla (1985:139-148), Kroeber (1925:63-66), Roberts (1926: see ms. KK-14), Spout and Kroeber (1942:158-163), and Valory (1970:32-71 and 81-101). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). Text notes also among Kroeber Papers (Carton 6; Notebook 66, p. 92).		
24-818 (14-287)	Sweathouse Doctor-Making Dance Song	1'26"	150
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). Text notes also among Kroeber Papers (Carton 6; Notebook 66, p. 93).		

24-819 Swcathouse Doctor-Making Dance Song 1'09" 150
(14-288)

For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). Text notes also among Kroeber Papers (Carton 6; Notebook 66, p. 94).

D. Recordings of Domingo (Yurok) collected by A.L. Kroeber in July 1906 (24-820 through 24-823). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-820 (14-289)	Gambling Song (with drum) See 24-808 for sources on Yurok gambling and gambling songs. Kroeber asserts that frame drum used was not indigenous (1925:96). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).	2'32"	150
24-821 (14-290)	Gambling Song (with drum)	1'27"	150
24-822 (14-292)	Gambling Song (with drum) Gap in sequence of cylinder (i.e., 14-) numbers occurs because 14-291 was found broken circa 1906.	2'06"	150
24-823 (14-293)	Deer Medicine Song This song is used in conjunction with the myth spoken on 24-835 through 24-841. Sources on magical use of songs and spoken formulas include Gifford (n.d. #3), Goddard (1904:275-368), Kroeber (1925:40-42 and 1976).	1'18"	150

E. Recordings of Weitchpec Henry (Yurok) collected by A.L. Kroeber in July 1906 (24-824 and 24-825). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-824 (14-294a)	Love Song Yurok love songs are discussed and performed in two videotaped interviews produced by Charlotte Heth (Bommelyn, Figueroa, Sundberg, and Heth 1976 and 1977). The texts of these videotapes have been transcribed, and typescripts may be obtained from the distributor (American Indian Studies Center at the University of California, Los Angeles).	0'55"	150
24-825 (14-294b)	Gambling Song (with drum) See 24-808 for notes and references cited.	1'38"	150

F. Recording of Weitchpec Nancy (Yurok) collected by A.L. Kroeber in July 1906 (24-826 only). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-826 (14-295)	Love Song See 24-824 for references cited.	1'15"	150

- G. Recordings of Domingo (Yurok) collected by A.L. Kroeber in July 1906 (24-827 and 24-828). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-827 (14-296)	Wohpekemeu's Flute Song (Orthography from 14- Catalogue)	0'56"	150

This rendition of Wohpekemeu's flute-playing is actually sung. It is performed during the course of the narrative spoken on 24-834. The place of Wohpekemeu in Yurok mythology is discussed in Kroeber (1925:73 and 1976:passim), and Spott and Kroeber (1942:232). The Yurok flute is also described in Kroeber (1925:96).

24-828 (14-297)	Coyote Song	1'15"	150
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This song is used during the telling of a narrative translated in Kroeber (1976:314). The original recording (14-304) was missing and presumed destroyed on January 30, 1908. Text notes among the Kroeber Papers (Carton 6; Notebook 67, p. 25).

- H. Recording of Jackson Ames (Yurok) collected by A.L. Kroeber in July 1906 (24-829 only). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-829 (14-298)	War Dance Song	1'50"	150

See 24-814 for list of sources concerning the War Dance. Text notes among the Kroeber Papers (Carton 6; Notebook 67, p. 22).

- I. Recordings of Weitchpec Henry (Yurok) collected by A.L. Kroeber in July 1906 (24-830 and 24-831). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-830 (14-299)	War Dance Song	1'36"	150

See 24-814 for sources on the War Dance.

24-831 (14-300)	War Dance Song	1'37"	150
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See 24-814 for sources on the War Dance.

- J. Recordings of Weitchpec Nancy (Yurok) collected by A.L. Kroeber in July 1906 (24-832 and 24-833). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-832 (14-301)	Sweathouse Doctor-Making Dance Song	1'15"	150

See 24-817 for references cited. Text notes among Kroeber Papers (Carton 6; Notebook 67, p. 22).

24-833 (14-302)	Love Song	2'28"	150
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See 24-824 for references cited.

K. Recordings of Domingo (Yurok) collected by A.L. Kroeber in July 1906 (24-834 through 24-841). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-834 (14-303)	Wohpekemeu Myth, containing flute song (Orthography from 14- Catalogue)	2'32"	150
	This short narrative is transcribed in Kroeber (1911:424) and translated in Kroeber (1978:312). Notes among Kroeber Papers (Carton 6; Notebook 74, p. 64, and Notebook 67, p. 26). The place of Wohpekemeu in Yurok mythology is discussed in Kroeber (1925:73) and in Spott and Kroeber (1942:232).		
24-835 (14-305)	Deer Medicine Myth, part 1	2'21"	150
	See 24-823 for sources on use of spoken medicine among the Yuroks. Notes concerning 24-835 through 24-841 among Kroeber Papers (Carton 6; Notebook 67, pp. 1-26). 14- Catalogue notes that 14-304 is a "Coyote Song," but that recording "cannot be found." No 24- number assigned.		
24-836 (14-306)	Deer Medicine Myth, part 2	2'22"	150
	See 24-823 and 24-835 for references cited.		
24-837 (14-307)	Deer Medicine Myth, part 3	2'22"	150
	See 24-823 and 24-835 for references cited.		
24-838 (14-308)	Deer Medicine Myth, part 4	2'34"	150
	See 24-823 and 24-835 for references cited.		
24-839 (14-309)	Deer Medicine Myth, part 5	2'32"	150
	See 24-823 and 24-835 for references cited.		

24-840 (14-310)	Deer Medicine Myth, part 6	2'27"	150
	See 24-823 and 24-835 for references cited.		
24-841 (14-311)	Deer Medicine Myth, part 7 (last)	2'27"	150
	See 24-823 and 24-835 for references cited.		

L. Recording of Minnie (Yurok) collected by A.L. Kroeber in July 1906 (24-842 only). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-842 (14-312)	Love Song	2'10"	150
	See 24-824 for notes and references cited.		

M. Recordings of Dave (Yurok) collected by A.L. Kroeber in July 1906 (24-843 through 24-858). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-843 (14-313)	Wohpekemeu Myth, part 1 (of 12)	2'30"	150
	The narrative spoken on 24-843 through 24-854 has been translated as "Wohpekemeu's Departure" in Kroeber (1976:304-305). Notes among Kroeber Papers (Carton 6; Notebook 67, p. 36).		
24-844 (14-314)	Wohpekemeu Myth, part 2 (of 12)	2'22"	150
	See 24-843 for references cited.		

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| 24-845
(14-315) | Wohpekemeu Myth, part 3 (of 12)
See 24-843 for references cited. | 2'30" | 150 |
| 24-846
(14-316) | Wohpekemeu Myth, part 4 (of 12)
See 24-843 for references cited. This recording contains a song which represents Wohpekemeu's crying. | 2'23" | 150 |
| 24-847
(14-317) | Wohpekemeu Myth, part 5 (of 12)
See 24-843 for references cited. | 2'20" | 150 |
| 24-848
(14-318) | Wohpekemeu Myth, part 6 (of 12)
See 24-843 for references cited. | 2'41" | 150 |
| 24-849
(14-319) | Wohpekemeu Myth, part 7 (of 12)
See 24-843 for references cited. | 2'29" | 150 |
| 24-850
(14-320) | Wohpekemeu Myth, part 8 (of 12)
See 24-843 for references cited. This recording contains a song the text of which has been translated "I shall no longer pursue them" (Kroeber 1976:305). | 2'26" | 150 |
| 24-851
(14-321) | Wohpekemeu Myth, part 9 (of 12)
See 24-843 for references cited. | 2'32" | 150 |
| 24-852
(14-322) | Wohpekemeu Myth, part 10 (of 12)
See 24-843 for references cited. | 2'31" | 150 |
| 24-853
(14-323) | Wohpekemeu Myth, part 11 (of 12)
See 24-843 for references cited. | 2'28" | 150 |
| 24-854
(14-324) | Wohpekemeu Myth, part 12 (last)
See 24-843 for references cited. | 2'37" | 150 |

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| 24-855
(14-325) | Sweathouse Doctor-Making Dance Song
See 24-817 for sources on the Doctor-Making Dance or Kick Dance. | 1'53" | 150 |
| 24-856
(14-326) | Sweathouse Doctor-Making Dance Song
See 24-817 for sources on the Doctor-Making Dance or Kick Dance. A note in the 14- Catalogue states that this is a "heavy song." This has a specific meaning here as in the Brush Dance (see Keeling 1982a and 1982b). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). | 1'53" | 150 |
| 24-857
(14-327) | Sweathouse Doctor-Making Dance Song
See 24-817 for sources on the Doctor-Making Dance or Kick Dance. A note in the 14- Catalogue states that this would follow the preceding "heavy song" in actual performance context. For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). | 2'07" | 150 |
| 24-858
(14-328) | Sweathouse Wood-Carrying Song
See 24-823 for references concerning magical use of songs. Use of sweathouse wood-gathering songs among the neighboring Karok is poignantly described in Powers (1877:25). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11, #328). | 2'05" | 150 |

N. Recordings of Billy Werk's Wife (Yurok) collected by A.L. Kroeber in July 1906 (24-859 through 24-863). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-859 (14-329a)	Girl's Puberty Dance Song (Karok)	0'54"	150
	The Karok version of the girl's adolescence ceremony is discussed in Kroeber (1925:106) and in Roberts (1926). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11).		

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| 24-860
(14-329b) | Girl's Puberty Dance Song (Karok) | 1'06" | 150 |
| | See previous entry for references cited. | | |
| 24-861
(14-330) | Medicine for easy delivery of child;
from Wohpekemeu | 1'37" | 150 |
| | See 24-823 for references concerning magical use of spoken formulas. A transcription and translation of the text among Kroeber Papers (Carton 6; Notebook 74, p. 59, and Notebook 67, p. 27). A summary of the text is given in Kroeber (1976:474), and several other versions are found there also, the most complete being that spoken by Mack of Weitspus (ibid., pp. 281-283). Yurok childbirth methods are described in Kroeber (1925:44-45). | | |
| 24-862
(14-331) | Medicine for childless woman
to have child | 2'03" | 150 |
| | See 24-823 for references concerning magical use of spoken formulas. A transcription and translation among Kroeber Papers (Carton 6; Notebook 74, p. 62, and Notebook 67, p. 27). | | |
| 24-863
(14-332) | Spoken medicine: Pelintsilk tells person to
get sweathouse wood and bathe in order
to get rich | 2'36" | 150 |
| | Gathering sweathouse wood for luck in money is described in Powers (1877:25). See also 24-823 for references cited. | | |

- O. Recordings of Stone (Yurok) collected by A.L. Kroeber in July 1906 (24-864 through 24-872). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-864 (14-333)	Weitchpec Deerskin Dance Medicine (part 1 of 9)	2'16"	150
	This series covers only that part of the medicine formula spoken in the house and at the two rocks in Weitchpec. A transcription of the Yurok text is among Kroeber Papers (Carton 6; Notebook 78, pp. 24-28). For an English translation see Kroeber Papers (Carton 6; Notebook 80, pp. 4-8; see also Notebook 66, p. 73).		
24-865 (14-334)	Weitchpec Deerskin Dance Medicine (part 2 of 9)	2'45"	150
	See notes for 24-864.		
24-866 (14-335)	Weitchpec Deerskin Dance Medicine (part 3 of 9)	2'45"	150
	See notes for 24-864.		
24-867 (14-336)	Weitchpec Deerskin Dance Medicine (part 4 of 9)	2'34"	150
	See notes for 24-864.		
24-868 (14-337)	Weitchpec Deerskin Dance Medicine (part 5 of 9)	2'32"	150
	See notes for 24-864.		
24-869 (14-338)	Weitchpec Deerskin Dance Medicine (part 6 of 9)	2'25"	150
	See notes for 24-864.		

24-870 Weitchpec Deerskin Dance Medicine 2'34" 150
(14-339) (part 7 of 9)

See notes for 24-864.

24-871 Weitchpec Deerskin Dance Medicine 2'32" 150
(14-340) (part 8 of 9)

See notes for 24-864.

24-872 Weitchpec Deerskin Dance Medicine 2'40" 150
(14-341) (last of 9)

See notes for 24-864.

P. Recordings of Umiits of Kepel (Yurok) collected by A.L. Kroeber in July 1906 (24-873 through 24-877). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-873 (14-342)	Song for bringing fir branches down to Kepel fish-dam	1'05"	150
	The Kepel Dam Dance is described in Kroeber (1925:58-60) and in Kroeber and Gifford (1949:80-85). A similar Hupa ceremony is discussed in Gifford (1940b). Notes among Kroeber Papers (Carton 6; Notebook 67, p. 28).		
24-874 (14-343)	Kepel fish-dam song before poles of dam are joined in middle	2'25"	150
	See notes for previous entry.		
24-875 (14-344a)	Brush Dance Song (Heavy Song)	0'38"	150
	See 24-809 for sources on the Brush Dance and its music.		

24-876 Brush Dance Song (Light Song) 0'49" 150
(14-344b)

See 24-809 for sources on the Brush Dance and its music.

24-877 Song used in gathering sweathouse sticks 1'43" 150
(14-345) (wanik verai)

See 24-863 for sources on sweathouse wood-gathering. A note in Kroeber Papers (Carton 6; Notebook 67, p. 29) states: "Not used in going up mountain but cry and sing when cut branches and carry them down in sweathouse when they burn wood. That is done because they like to get money. This song is his own, made by himself. When he felt sorry for old (= dead) people, he began to sing that way."

Q. Recordings of Hawley of Meta (Yurok) collected by A.L. Kroeber in July 1906 (24-878 through 24-889). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-878 (14-346)	Gambling Song	2'29"	150
	See 24-808 for sources on Indian gambling among the Yuroks and neighboring tribes.		
24-879 (14-347)	Gambling Song	2'30"	150
	See 24-808 for sources on Indian gambling among the Yuroks and neighboring tribes.		
24-880 (14-348)	Deerskin Dance Song	2'31"	150
	See 24-803 for sources on the Deerskin dance.		
24-881 (14-349)	Deerskin Dance Song	2'35"	150
	See 24-803 for sources on the Deerskin dance.		

24-882 (14-350)	Jump Dance Song	2'24"	150
	See 24-806 for sources on the Jump Dance or Jumping Dance.		
24-883 (14-351)	Jump Dance Song	2'39"	150
	See 24-806 for sources on the Jump Dance or Jumping Dance.		
24-884 (14-352)	Brush Dance Song	2'17"	150
	See 24-809 for sources on the Brush Dance.		
24-885 (14-353)	Brush Dance Song	2'28"	150
	See 24-809 for sources on the Brush Dance.		
24-886 (14-354)	Sweathouse Doctor-Making Dance Song	2'29"	150
	See 24-817 for sources on the Doctor-Making Dance or Kick Dance.		
24-887 (14-355)	Sweathouse Doctor-Making Dance Song	2'18"	150
	See 24-817 for sources on the Doctor-Making Dance or Kick Dance.		
24-888 (14-356)	Deer Medicine Song	2'27"	150
	See 24-823 for notes on magical use of songs and spoken formulas. Notes on this item are found among the Kroeber Papers (Carton 6; Notebook 67, p. 37).		
24-889 (14-357)	Deer Medicine Song	2'24"	150
	See 24-823 for notes on magical use of songs and spoken formulas.		

R. Recordings of Spot (or Captain Spot) of Requa (Yurok) collected by A.L. Kroeber in July 1906 and in August 1909 (24-890 through 24-908). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-890 (14-358)	War Dance Song	1'27"	150
	See 24-814 for sources on the War Dance.		
24-891 (14-359)	War Dance Song	1'19"	150
	See 24-814 for sources on the War Dance.		
24-892 (14-360)	Medicine Song used in boat when water is rough	1'33"	150
	See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 46).		
24-893 (14-361)	Medicine Song used in boat when water is rough	2'06"	150
	See 24-823 for notes and references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 47).		
24-894 (14-362)	Medicine Song for rough water from myth about Pulekukwerk	1'41"	150
	See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 48). Use of this song and spoken formula in which it occurs are described in Kroeber (1976:423-424).		
24-895 (14-363)	Medicine Song for rough water from seagull	2'31"	150
	See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 48). A musical transcription (by Kretschmer) also found there (Carton 11).		

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| 24-896
(14-662) | Medicine Song for rough water
from eldest of 11 brothers | 1'45" | 150 |
| | See 24-823 for references cited. Note that the recordings in this group (24-896 through 24-904) were not in the 14- Catalogue in their proper sequence; thus the 14- numbers are not in order. | | |
| 24-897
(14-1456) | Medicine Song for rough water
from eldest of 11 brothers | 1'45" | 150 |
| | This is an early duplicate of cylinder on previous entry (24-896). See 24-823 for notes and references cited. | | |
| 24-898
(14-663) | Medicine Song for rough water
from 2nd of 11 brothers | 1'51" | 150 |
| | See 24-823 for references cited. | | |
| 24-899
(14-664) | Medicine Song for rough water
from 3rd of 11 brothers | 2'10" | 150 |
| | See 24-823 for references cited. | | |
| 24-900
(14-1452) | Medicine Song for rough water
from 4th of 11 brothers | 2'25" | 150 |
| | See 24-823 for references cited. | | |
| 24-901
(14-1453) | Medicine Song for rough water
from 5th of 11 brothers | 2'26" | 150 |
| | See 24-823 for references cited. | | |
| 24-902
(14-1454) | Medicine Song for rough water
from 6th of 11 brothers | 2'33" | 150 |
| | See 24-823 for references cited. | | |
| 24-903
(14-1455) | Medicine Song for rough water
from 7th of 11 brothers | 2'31" | 150 |
| | See 24-823 for references cited. | | |

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| 24-904
(14-367) | Medicine Song for rough water
from 4th youngest (8th oldest) of 11 brothers | 2'34" | 150 |
| | See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 50). | | |
| 24-905
(14-366) | Medicine Song for rough water
from 3rd youngest (9th oldest) of 11 brothers | 1'33" | 150 |
| | See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 50). | | |
| 24-906
(14-365) | Medicine Song for rough water
from 2nd youngest (10th oldest) of 11 brothers | 1'47" | 150 |
| | See 24-823 for references cited. Notes among Kroeber Papers (Carton 6; Notebook 67, p. 50). | | |
| 24-907
(14-364) | Medicine Song for rough water
from youngest of 11 brothers | 2'12" | 150 |
| | See 24-823 for references cited. Notes on this item are found among the Kroeber Papers (Carton 6; Notebook 67, p. 49). | | |
| 24-908
(14-1457) | Medicine song for rough water from
youngest of 11 brothers | 1'20" | 150 |
| | The original cylinder (14-1457) was an early (circa 1909) duplicate of the previous item (14-364). | | |

- S. Recording of Weitchpec Nancy (Yurok) collected by A.L. Kroeber in July 1906 (24-909 only). Location unidentified.

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-909 (14-368)	Woman's Love Song (to regain affection)	2'23"	150
	See 24-823 and 24-824 for references cited. A musical transcription (by Kretschmer) among Kroeber Papers (Carton 11).		

SERIES 7 Luiseño (1906)

- A. Recordings of José Albanas (Luiseño) collected by C.G. DuBois in July 1906 (24-910 through 24-932). Location unidentified.

Major sources on Luiseño music and ceremonial life include the following: Davis (1921), Constance DuBois (1905, 1908a), Faye (1919-1920), Kroeber (1925:644-688), Roberts (1933), Sparkman (1908), and White (1953).

Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-910 (14-369)	Song of Temenganesh All these I have mentioned and Wahawut	1'25"	180
	The Temenganesh songs (a series) are also called "Songs of the Seasons" (DuBois 1908a:105). The text of this song, part of the second series in the Image Ceremony, is transcribed and translated in DuBois (ibid.).		
24-911 (14-370)	Song of Temenganesh A Women's Song	1'23"	180

Text is discussed in DuBois: "This song mentions the water and mud in which are Wahawut, the Frog, and Karout, the Earthworm. Wahawut hid away Temenganesh, i.e., frogs disappear and are unheard at certain seasons, and at a certain month come out and begin to sing" (DuBois 1908a:106).

- 24-912 Song of Temenganesh 1'40" 180
(14-371) Month of Novoyamul (end of the year),
when Tukmit the Sky grows old
- Text is discussed in DuBois, who also notes that women dance to this song (1908a:106). Notes of musical analysis (formal/motivic, scalar, textual) among Kroeber Papers (Carton 10).
- 24-913 Song of Temenganesh 1'30" 180
(14-372) The Ant has his season
- Text is described in DuBois (1908a:106-107).
- 24-914 Song of Temenganesh 1'50" 180
(14-373) I am doing something
- Text is described in DuBois: "This is Nemoimal season. The bear shed his hair and says, I am fat. . . . The whale, Koyowut, now gets fat. The deer grows fat" (1908a:107).
- 24-915 Song of Temenganesh 1'35" 180
(14-374) North the Elk has young
- Text is described in DuBois: "This is the season of Pahoyomal, when snakes crawl out, frogs sing, trees are juicy and ready to put out leaves, in early spring" (1908a:107).
- 24-916 Song of Temenganesh 1'45" 180
(14-375) Quaimul piwanmul (primeval stage of being)
lies back extended, making a humming noise
- Text is described in DuBois (1908a:107-108).
- 24-917 Song of Temenganesh 1'30" 150
(14-376) Ashwut was saying
- Text is described in DuBois (1908a:108).
- 24-918 Song of Temenganesh 1'15" 180
(14-377) The Sun rose at Mulmus
- Text is described in DuBois (1908a:108).

- 24-919 Song of Temenganesh 1'56" 180
(14-378) "That San Bernadino mountain see,"
Sulkul (the fall cricket) said
- Text is described in DuBois (1908a:108-109).
- 24-920 1st Song of Kwinamish 1'51" 180
(14-379)
- The Kwinamish series, known collectively as "Songs of the Spirit," is discussed in DuBois, as is the text of this song (1908a:109).
- 24-921 2nd Song of Kwinamish 1'42" 180
(14-380) North the Spirit remains
- Text is described in DuBois (1908:109).
- 24-922 3rd Song of Kwinamish 1'59" 180
(14-381) To the North the Spirit with
strings remains tied
- Text is described in DuBois (1908a:109-110).
- 24-923 4th Song of Kwinamesh 1'47" 180
(14-382) At the time of death I was
very much surprised
- Text is described in DuBois (1908a:110). Musical transcription (by Kretschmer) and analytical notes among Kroeber Papers (Carton 10).
- 24-924 Song of Munival 1'51" 180
(14-383) The tracks I do not understand
- In discussion of the Munival series DuBois (1908a: 110) states: "The Munival songs are individual and inherited. They describe the exact route of the Temecula people, ancestors to the singer, and the landmarks made by each to claim title to places in their migrations."

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| 24-925
(14-384) | Chatish Song

Original cylinder was in bad condition and not transferred to tape during 1975 project.

The Chatish songs (series) are songs of wizards or hechiceros: secret, individual songs either passed down in the family or composed by the singer. The text of this song begins with the words (in translation), "From my feet, from my hands, I drew forth (objects)" (DuBois 1908a:110-111). This refers to the custom of shamans' extracting things (acorns, rabbits, little snakes, or frogs, for example) from various parts of their bodies during dances to demonstrate their power (ibid.). | — | — |
| 24-926
(14-385) | Chatish Song
It thundered

Original cylinder was in bad condition and not transferred to tape during 1975 project.

Text and use of such songs to influence weather and crops is discussed in DuBois (1908a:111). | — | — |
| 24-927
(14-386) | Chatish Song
(Something within) shoots off an invisible power

The text of this song and use of such songs to hurt or kill people, even at a distance of many miles, are discussed in DuBois (1908a:111). | 1'43" | 180 |
| 24-928
(14-387) | Anut Song

Anut is the large ant once used in the Luiseño Ant Ordeal, but since this custom has long been discontinued, the song has become a hunting song. The text is described in DuBois (1908a:112). The Ant Ordeal is discussed in DuBois (ibid., pp. 91-93) and in Kroeber (1925:672). | 2'09" | 180 |
| 24-929
(14-388) | Chatish Song
It is coming to me

See 24-925 for notes on the Chatish songs. Towit, the thick mist that comes before rain, is said to be coming in this song. DuBois states: "This is a Chungichnish song of plenty. One man will dance while another sings. It may also be sung as an individual song in the Image Ceremony" (1908a:112). The Image Ceremony is described there also (ibid., pp. 100-103). | 1'41" | 180 |

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|--------------------|--|-------|-----|
| 24-930
(14-389) | Chungichnish Song

This song was sung in the ceremony for healing a man punished by Chungichnish. For further notes on use of song and text see DuBois (1908a:112-113). Musical transcription (by Kretschmer) and analytical notes among Kroeber Papers (Carton 10). | 1'18" | 180 |
| 24-931
(14-390) | Chungichnish Song

The text is described in DuBois (1908a:113). Musical transcription (by Kretschmer) and analytical notes among Kroeber Papers (Carton 10). | 1'50" | 180 |
| 24-932
(14-391) | Recitative by Eagle
(part of the story of Ouiot)

Textual commentary in DuBois (1908a:113). Musical transcription (by Kretschmer) and analytical notes among Kroeber Papers (Carton 10). | 1'55" | 180 |
- B. Recordings of Lucario Cuevish (Luiseño) collected by C.G. DuBois in July 1906 (24-933 through 24-939). Location unidentified.
- Sources on Luiseño music and ceremonial life are listed at the beginning of Series 7A (preceding 24-910). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.
- | | SUBJECT OR TITLE | DURATION | RECORDING
SPEED |
|--------------------|--|----------|--------------------|
| 24-933
(14-392) | Song of the Eagle Ceremony

In the Eagle Ceremony, which officially terminates a period of mourning, an eagle is ritually killed with much lamentation. For a description of the ceremony, a translation of the text, and a musical transcription see DuBois (1908a:113). Eagle killing is also described in Kroeber (1925:676-677) and Sparkman (1908:227). | 1'52" | 180 |
| 24-934
(14-393) | Recitative by Ouiot

DuBois states that this was used in the Image Ceremony (1908a:114). The Image Ceremony is described in DuBois (ibid., pp. 100-103), Kroeber (1925:675), and Sparkman (1908:227). | 1'34" | 180 |

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|--------------------|---|-------|-----|
| 24-935
(14-394) | Toloache Ceremony March Song | 1'51" | 180 |
| | The text is described in DuBois (1908a:114). The Toloache Ceremony is described in DuBois (1905:662-663 and 1908a:77-84), Kroeber (1925:668-671), and Sparkman (1908:221-224). | | |
| 24-936
(14-395) | Song of Wukunish
Girls' Ceremony | 1'48" | 180 |
| | The text is described in DuBois (1908a:115). Wukunish, a girls' puberty ceremony, is described in DuBois (1905:625 and 1908a:93-96), Kroeber (1925:673-675), and Sparkman (1908:224-226). | | |
| 24-937
(14-396) | Munival Song | 1'01" | 180 |
| | See 24-924 for notes on the Munival series (songs concerning landmarks). The text of 24-937 is described in DuBois (1908a:115) | | |
| 24-938
(14-397) | Song of Wukunish
Girls' Ceremony | 1'34" | 180 |
| | See 24-936 for references cited. The text and ritual context of this song are described in DuBois (1908a:115). | | |
| 24-939
(14-398) | Song of the Flood | 1'51" | 180 |
| | The text is described in DuBois (1908a:116). | | |

C. Recordings of Juan de Dios (Luisefio) collected by C.G. Dubois in July 1906 (24-940 through 24-942). Location unidentified.

Sources on Luisefio music and ceremonial life are listed at the beginning of Series 7A (preceding 24-910). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

		DURATION	RECORDING SPEED
24-940 (14-399)	Ouiot Song	1'58"	180
	DuBois provides a description of the text, a musical transcription, and information about the performer (1908a:116-117). Musical transcription (by Kretschmer) among Kroeber Papers (Carton 10). This is a song of the Pikmakvuul series, Songs of Death. Songs such as this and the next item (24-941) are sung towards the beginning of the Image Ceremony, while mourners are burning clothes. See 24-934 for sources on the Image Ceremony.		
24-941 (14-400)	Ouiot Song	1'50"	180
	See notes for previous item (24-940). The text of 24-941 consists of Ouiot's advice to his people as he was dying (DuBois 1908a:117).		
24-942 (14-401)	Ouiot Song	1'53"	180
	See notes for 24-940 and 24-941. Here Ouiot enumerates the "months" in each of which he expects to die (DuBois 1908a:117).		

D. Recordings of Salvador Cuevas (Luisefio) collected by C.G. Dubois in July 1906 (24-943 through 24-950). Location unidentified.

Sources on Luisefio music and ceremonial life are listed at the beginning of Series 7A (preceding 24-910). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

		DURATION	RECORDING SPEED
24-943 (14-402)	Ouiot Song	1'05"	180
	Sung while they are burning the images (DuBois 1908a:117). See 24-934 for sources on the Image Ceremony.		

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|--------------------|---|-------|-----|
| 24-944
(14-403) | Song of Temenganesh | 1'41" | 180 |
| | This "Song of the Seasons" tells of the month Tasmoynal, when the spider-web catches butterflies and grasshoppers (DuBois 1908a:117). | | |
| 24-945
(14-404) | Chungichnish Song | 0'44" | 180 |
| | Cuevas stated that he learned this song from a man named Ilario, from a place called Los Flores, some fifty years before this recording. It is sung in "(a) language of the coast, now extinct" (DuBois 1908a:117). | | |
| 24-946
(14-405) | Two Songs of Tomaiyowit, the Earth Mother | 1'12" | 180 |
| | She sang these when she made the earth larger for her children (note in 14-Catalogue). The second of these is a Chungichnish Song, sung by a boy when he jumped into the fire (DuBois 1908a:117). See 24-934 for notes on the Image Ceremony. | | |
| 24-947
(14-406) | Tomaiyowit Song | 1'47" | 180 |
| | This song tells of the noise and confusion when the First People were being born. Songs of Tomaiyowit are probably a separate series (DuBois 1908a:117). | | |
| 24-948
(14-407) | Munival Song | — | — |
| | Original cylinder broken and duplicate not recorded. See 24-924 for notes on the Munival series (songs of landmarks). Text commentary in DuBois (1908a:117). | | |
| 24-949
(14-408) | Song of Kwinamish, the Spirit | 1'23" | 180 |
| | Text commentary in DuBois (1908a:117-118). | | |
| 24-950
(14-409) | Song of Nahachish | 1'18" | 180 |
| | See DuBois for a description of the song-text (1908a:118) and for a translation of the Nahachish myth (ibid. pp. 151-152). | | |

E. Recordings of Martasal Tabac (Luiseño) collected by C.G. DuBois in July 1906 (24-951 through 24-956). Location unidentified.

Sources on Luiseño music and ceremonial life are listed at the beginning of Series 7A (preceding 24-910). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

- | | SUBJECT OR TITLE | DURATION | RECORDING
SPEED |
|--------------------|---|----------|--------------------|
| 24-951
(14-410) | Ashish Song | 0'52" | 180 |
| | Ashish ("menses") songs were used in Wukunish, the Girls' Ceremony. See 24-936 for references cited. The text is described in DuBois (1908a:118). For musical transcription (by Kretschmer) see Kroeber Papers (Carton 10). | | |
| 24-952
(14-411) | Anut Song | 1'46" | 180 |
| | See 24-928 for sources on the Ant Ordeal. DuBois notes that this ceremony was done in very ancient times and long since discontinued. Songs such as this were later used in the Wukunish Ceremony (DuBois 1908a:118). | | |
| 24-953
(14-412) | Song of Pikmakvuul | 1'52" | 180 |
| | See 24-940 for notes on the Pikmakvuul series (Songs of Death). See also 24-934 for notes on the Image Ceremony, in which they are used. "The women dance while this is sung. The song tells how they prepared the ground to burn the body of Ouiot . . . Then they went around three times and laid the body in the pile and started the fire" (DuBois 1908a:118). | | |
| 24-954
(14-413) | Song of Pikmakvuul | 1'24" | 180 |
| | See 24-940 for sources on the Pikmakvuul series (Songs of Death). See 24-934 for notes on the Image Ceremony, in which this series is sung. Text commentary and a musical transcription in DuBois (1908a:119). | | |
| 24-955
(14-414) | Ashish Song | 1'46" | 180 |
| | See notes for 24-936 and 24-951. A description of the text and a musical transcription in DuBois (1908a:120). | | |

24-956 Ashish Song (Women's Song) 1'44" 180
(14-415)

DuBois states: "The men's and women's songs are about the same, but the tunes are different. This song mentions the hill where the rock is painted after the conclusion of the ceremony" (DuBois 1908a:121).

F. Recording of Salvado Cuevas (Luiseño) collected by C.G. DuBois in July 1906 (24-957 only). Location unidentified.

Sources on Luiseño music and ceremonial life are listed at the beginning of Series 7A (preceding 24-910). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-957 (14-416)	Song of Temenganesh	1'51"	180

The Temenganesh songs ("Songs of the Seasons") are described in DuBois (1908a:105), and some are used in the Image Ceremony (ibid., pp. 100-103). DuBois describes this song as follows: "This song mentions the stars. When Ouiot was dying he talked about the east where he was to rise. This song mentions Nukulish and Yungarish, Antares and Altair. The eagles now fly. This is the month Townamal" (1908a:121).

SERIES 8 Southeastern Pomo (1906)

Recordings of Tom Johnson (Southeastern Pomo) collected by Samuel Barrett in October 1906 (24-958 through 24-973). Location unidentified.

Major sources on music and ritual among various Pomo groups include: Angulo and Freeland (1929a), Angulo and d'Harcourt (1931), Barrett (1908 and 1917), Cora DuBois (1939), Freeland (1923), Halpern (1936-1937), Kroeber (1925:258-271), Loeb (1926, 1932), McLendon (1977), McLendon and Lowy (1978), Meighan and Riddell (1972), and Wilson (1968).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-958 (14-417)	Acom Song (turva xe)	2'51"	150

This was sung in the spring to provide an abundance of acorns. It was never sung with dancing and was usually sung by one person (Note in 14-Catalogue).

An Acom Ceremony is mentioned among other "First Fruit Ceremonies" in Kroeber and Gifford (1949:212), and an Acom Dance is also described in Powers (1877:155). However, the note cited above (14- Catalogue) suggests that this song was distinct from these ceremonies.

24-959 (14-418)	Acom Song (turva xe)	2'19"	150
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See notes for previous entry. Whether this item was to be sung by one person alone or used in the context of a collective ceremony is not clear.

24-960 (14-419)	Dance Song (hintil xe) "Sung by several persons and accompanied by a split-stick rattle" (note in 14- Catalogue).	2'16"	150
24-961 (14-420)	Love Song (batses xe)	2'37"	150
24-962 (14-421)	Love Song (batses xe)	2'11"	150
24-963 (14-422)	Dance Song (hintil xe) Original cylinder was broken and not duplicated on tape.	—	—
24-964 (14-423)	Love Song (batses xe)	2'34"	150
24-965 (14-424)	Acorn Song (turva xe) See notes for 24-958.	1'55"	150
24-966 (14-425)	Dance Song (hintil xe) See note for 24-960.	2'28"	150
24-967	Dance Song (hintil xe) The song was performed twice on the original cylinder recording, and both renditions are duplicated here (14-426a and 14-426b).	1'54"	125
24-968 (14-426c)	Dance Song (hintil xe) See note for previous entry. This is a different song sung once.	0'57"	125
24-969 (14-427a)	Coyote Dance Song (kalivin xe) "Sung while dancers are approaching dance house" (note in 14- Catalogue). Two types of Coyote Dance are described in Barrett (1917:437-438), but Kroeber conceives these as variants of the same ceremony (1925:265). Original cylinder broken and not duplicated on tape.	—	—

24-970 (14-427b)	Coyote Dance Song (kalivin xe) "Sung while dancers are dancing" (note in 14- Catalogue). Original cylinder broken and not duplicated on tape.	—	—
24-971 (14-427c)	Coyote Dance Song (kalivin xe) "Sung while dancers are dancing" (note in 14- Catalogue). Original cylinder broken and not duplicated on tape.	—	—
24-972 (14-428a)	Love Song (batses xe) Original cylinder broken and not duplicated on tape.	—	—
24-973 (14-428b)	Love Song (batses xe) Original cylinder broken and not duplicated on tape.	—	—

SERIES 9
Yurok (1907)

A. Recordings of Billy Werk (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-974 through 24-981).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-974 (14-429)	Origin of the Deerskin Dance See 24-550 for notes and references cited. This item is translated with annotations in Kroeber (1976:262-264). For textual transcription by T.T. Waterman see Kroeber Papers (Carton 6; Notebook 83, pp. 1-4). Notes of Kroeber there also (Notebook 70).	2'28"	150
24-975 (14-430)	Origin of the Deerskin Dance (continued) See notes for previous entry. A transcription by Waterman among Kroeber Papers (Carton 6; Notebook 83, pp. 10-12).	2'25"	150
24-976	Myth of Crane, Quail, and Pigeon Originally recorded on wax cylinders 14-431 through 14-434. Translated with annotations in Kroeber (1976:244-246). Notes on the text among Kroeber Papers (Notebook 70).	9'11"	150

	Cylinder Series 9: Yurok
76	
24-977	Myth of Origin of Dentalia at Pekwtutl 5'05" 150 Originally collected on cylinders 14-435 and 14-436. Translated as "The Dentalia Leave from Pekwtutl" in Kroeber (1976:251-253). For notes by Waterman see Kroeber Papers (Carton 6; Notebook 82, pp. 1-8). Further notes by Kroeber there also (Carton 6; Notebook 70 and 74).
24-978	Myth of Origin of Jumping Dance at Weitchpec 38'49" 150 Originally recorded on cylinders 14-437 through 14-452. Translated in Kroeber (1976:253-262). Further text notes among Kroeber Papers (Notebook 70). See 24-806 for references concerning the Jump Dance.

- 24-977 Myth of Origin of Dentalia at Pekwtutl 5'05" 150
Originally collected on cylinders 14-435 and 14-436. Translated as "The Dentalia Leave from Pekwtutl" in Kroeber (1976:251-253). For notes by Waterman see Kroeber Papers (Carton 6; Notebook 82, pp. 1-8). Further notes by Kroeber there also (Carton 6; Notebook 70 and 74).
- 24-978 Myth of Origin of Jumping Dance at Weitchpec 38'49" 150
Originally recorded on cylinders 14-437 through 14-452. Translated in Kroeber (1976:253-262). Further text notes among Kroeber Papers (Notebook 70). See 24-806 for references concerning the Jump Dance.
- 24-979 Myth of Megwomets and Theft of Fire 17'16" 150
Originally recorded on cylinders 14-453 through 14-460. Translated in Kroeber (1976:237-244). Further text notes among Kroeber Papers (Notebook 61).
- 24-980 Medicine for catching salmon 5'37" 150
Originally recorded on cylinders 14-461 through 14-463. Translated in Kroeber (1976:249-250). Text notes among Kroeber Papers include those of T.T. Waterman (Carton 6; Notebook 84, pp. 5-7 and 16-18) and of Kroeber (Notebook 71). See 24-823 for sources on magical use of spoken medicine and songs.
- 24-981 Frog and Moon medicine for curing wounds 13'10" 170
Originally recorded on cylinders 14-464 through 14-469. The formula is translated in Kroeber (1976:246-249). Text notes found among Kroeber Papers (Carton 6; Notebooks 71 and 81).

B. Recordings of Domingo (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-982 through 24-987).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-982 (14-470)	Jumping Dance Song (composed by singer in 1906)	2'08"	170
	See 24-806 for sources on the Jump Dance.		
24-983 (14-471)	Gambling Song (repetition of song obtained from informant in 1906)	2'14"	170
	For musical transcription (by Kretschmer) see Kroeber Papers (Carton 11). Reference to 1906 recording may indicate 24-808, 24-820, 24-821, or 24-822 (above). Singer beats drum pattern on a board (with a stick) in this recording.		
24-984 (14-472)	Deerskin Dance Song	2'14"	170
	"Composed by the singer and first used at the Hupa dance in 1906" (note in 14- Catalogue). For musical transcription (Kretschmer) see Kroeber Papers (Carton 11).		
24-985	Medicine from Buzzard for stomach sickness	6'25"	170
	Originally recorded on cylinders 14-473 through 14-475. Translated in Kroeber (1976:313-314). Further text notes among Kroeber Papers (Carton 6; Notebook 75, pp. 19-31). See 24-823 for references concerning magical use of spoken medicine or songs.		
24-986	Story of Wohpekemeu	6'45"	170
	Originally recorded on cylinders 14-476 through 14-478. Translated in Kroeber (1976:311-312). Further text notes among Kroeber Papers (Carton 6; Notebook 80, pp. 23-24).		

B. Recordings of Domingo (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-982 through 24-987).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-982 Jumping Dance Song (14-470) (composed by singer in 1906)	2'08"	170

See 24-806 for sources on the Jump Dance.

24-987	Information on lands and hunting rights at Weitchpec	6'45"	170
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Originally recorded on cylinders 14-479 through 14-481. Text notes among Kroeber Papers (Carton 6; Notebook 74, pp. 2-13).

C. Recordings of Sandy of Kenek (Yurok) collected at Kenek by A.L. Kroeber in June 1907 (24-988 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-988 Myth of Theft of Night by Pelintsiek	10'44"	170

Originally recorded on cylinders 14-482 through 14-486. Translated in Kroeber (1976:341-344). Further notes among Kroeber Papers (Carton 6; Notebook 81).

D. Recordings of Domingo (Yurok) and Billy Werk (Yurok) collected at Weitchpec by A.L. Kroeber in June 1907 (24-989 through 24-992).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-989 Three Brush Dance Songs	4'40"	170

Originally recorded on cylinders 14-487 through 14-489.

Nearly all the wax cylinder recordings in this collection feature only a single performer, and very few illustrate the typical styles of vocal accompaniment as these few items do. The first and third songs on 24-989 seem to be heavy songs and the third is announced as such by Kroeber. The second one seems to be a light song. See 24-809 for references concerning the Brush Dance. For a musical transcription of the third song see Kroeber Papers (Carton 11).

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|--------------------|--|-------|-----|
| 24-990
(14-490) | Deerskin Dance Song | 2'03" | 160 |
| | One of the few early recordings that illustrate the manner of accompaniment used in vocal music of this ritual. See 24-550 for references concerning the Deerskin Dance. | | |
| 24-991
(13-491) | Jump Dance Song | 2'08" | 155 |
| | Another rare example that reveals the typical manner of vocal accompaniment used in Jump Dance songs around the turn of the century. For musical transcription see Kroeber Papers (Carton 11). | | |
| 24-992
(14-492) | Gambling Song (duet, with drum) | 2'07" | 165 |
| | Like the preceding entries in this group, 24-992 provides a rare example of vocal ensemble techniques. | | |

E. Recording of Domingo (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-993 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-993 (14-493)	Song to bring dentalia	—	—
	"Said to be same as one of the songs obtained from (Weitchpec) Susie" (note in 14- Catalogue). Compare 24-545 through 24-550 above. Original cylinder broken and not duplicated on tape.		

F. Recording of Stone of Weitchpec (Yurok) collected at Weitchpec by A.L. Kroeber in June 1907 (24-994 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-994	Myth of origin of annual Salmon Ceremony at Requa	19'18"	180

Originally recorded on cylinders 14-494 through 14-504. Translated in Kroeber (1976:218-223). Other notes are found among the Kroeber Papers (Carton 6, Notebook 81).

G. Recordings of Juanita (Yurok) collected at Weitchpec by A.L. Kroeber in June 1907 (24-995 through 24-1000).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-995	Medicine for Brush Dance	33'41"	175
	This lengthy item was originally recorded on 16 cylinders (14-505 through 14-520). The second of the series contains Kroeber's spoken description of the narrative. Kroeber's notes on first segment of the text (through 14-511) among Kroeber Papers (Carton 6; Notebook 76, pp. 1-31); notes for the latter part (Notebook 77, pp. 1-32). For notes by T.T. Waterman see Kroeber Papers (Carton 6; Notebook 85, pp. 4-7). See 24-809 for list of sources concerning the Brush Dance.		
24-996 (14-521)	Song used while pounding soikhken medicine for Brush Dance	1'39"	170

Brief notes among Kroeber Papers (Carton 6; Notebook 77, p. 32). "Also used as a gambling song" (note in 14- Catalogue).

- | | | | |
|----------------------|--|-------|-----|
| 24-997
(14-522a) | Brush Dance Song | 1'01" | 170 |
| | "Sung as the medicine woman goes about the Brush Dance house carrying a basket and dragging a pestle" (note in 14- Catalogue). For notes see Kroeber Papers (Carton 6; Notebook 77, p. 32). See 24-809 for sources on the Brush Dance. | | |
| 24-998
(14-522b) | 2nd Brush Dance Song | 0'34" | 170 |
| | Brief notes among Kroeber Papers (Carton 6; Notebook 77, p. 32). | | |
| 24-999
(14-523a) | 3rd Brush Dance Song | 0'27" | 170 |
| | Brief notes among Kroeber Papers (Carton 6; Notebook 77, p. 32). | | |
| 24-1000
(14-523b) | 4th Brush Dance Song | 1'41" | 170 |
| | "Sung to lifting of the medicine woman's pestle on a stick" (note in 14- Catalogue). Brief notes among Kroeber Papers (Carton 6; Notebook 77, p. 32). | | |

H. Recording of Dave Durban (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-1001 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1001	Medicine for the Dead	37'30"	175
	The original was recorded on 19 cylinders (14-524 through 14-542). This text is translated in Kroeber (1976:305-307). The formelist here addresses 19 landmarks (rocks that embody or contain spirits) beginning upriver and ending at the mouth of the Klamath at Requa. Unpublished notes on the text among Kroeber Papers (Carton 6; Notebook 79, pp. 2-25). Notes of Waterman also among Kroeber Papers (Carton 6; Notebooks 84, pp. 19-32, and 85, p. 1).		

I. Recording of Sandy (Yurok) collected at Kenek by A.L. Kroeber in June 1907 (24-1002 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1002	Myth of Man from Wakhtek, who Flew	24'00"	180
	Originally recorded on cylinders 14-543 through 14-552 (also partially duplicated on cylinders 14-685 and 14-686). Translated in Kroeber (1976: 344-348). Text notes among Kroeber Papers (Notebook 81).		

J. Recordings of Lucky (Yurok) collected at Merip by A.L. Kroeber in June 1907 (24-1003 and 24-1004).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1003	Medicine for obtaining dentalia by sweat-house practices	8'56"	180
	Originally recorded on cylinders 14-553 through 14-556. See 24-823 for notes on magical use of songs and spoken formulas. Text notes among Kroeber Papers (Carton 6; Notebook 74, pp. 20-34).		
24-1004	Medicine for hunting deer	6'55"	180
	Originally recorded on cylinders 14-557 through 14-559. Notes among Kroeber papers (Carton 6; Notebook 80, pp. 25-27).		

K. Recording of Long Charley (Yurok) collected at Murek by A.L. Kroeber in June 1907 (24-1005 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1005	Myth of Wohpekemeu and the Kepel Fish Dam	17'34"	170
	Originally recorded on cylinders 14-560 through 14-568 (song on 14-567.) An annotated translation of the narrative and of the song text are found in Kroeber (1976:353-358). Notes among Kroeber Papers (Notebook 81).		

L. Recording of Billy Werk (Yurok) collected at or near Weitchpec by A.L. Kroeber in June 1907 (24-1006 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1006 (14-569)	Short medicine or prayer spoken in passing a place called Ayoil, between Weitchpec and Martin's Ferry	0'49"	170
	Notes on this text among Kroeber Papers (Carton 6; Waterman Notebook 82, p. 9).		

M. Recordings of Doctor of Pekwon (Yurok) collected at Pekwon by A.L. Kroeber in June 1907 (24-1007 through 24-1013).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1007	Myth of gambling at Stone Lagoon	3'43"	180
	Originally recorded on cylinders 14-570 and 14-571. Briefly described in Kroeber (1976:385). Notes among Kroeber Papers (Waterman Notebook 83, pp. 13-22).		
24-1008	Myth of Crow and Grizzly Bear in sweathouse at Pekwon	5'84"	180
	Originally recorded on cylinders 14-572 through 14-574. Text notes among Kroeber Papers (Carton 6; Notebook 75, pp. 9-18).		
24-1009	Doctor sings; Myth of Origin of Querkhtsperi	5'45"	180
	Originally recorded on cylinders 14-575 through 14-577.		
24-1010 (14-578)	Information about Querkhtsperi	1'54"	180
	A transcription of the text among Kroeber Papers (Carton 6; Waterman Notebook 84, pp. 8-12).		
24-1011	Myth of young man who ate his own blood	3'32"	180
	Originally recorded on cylinders 14-579 and 14-580. A translation in Kroeber (1976:380-381). Notes among Kroeber Papers (Notebook 81).		
24-1012 (14-581)	Myth and song of male and female dentalia	1'42"	180
	The text is briefly described in Kroeber (1976:385). Notes among Kroeber Papers (Carton 6; Waterman Notebook 84, pp. 13-15).		

24-1013 Myth of visit to dead in pursuit of wife 6'31" 180

Originally recorded on cylinders 14-582 through 14-585. Annotated translation in Kroeber (1976:382-384). See also text notes among Kroeber Papers (Carton 6; Notebook 80, pp. 1-3).

N. Recording of Dick (Yurok) collected at Johnson's by A.L. Kroeber in June 1907 (24-1014 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1014	Earthquake Myth	3'58"	180

Originally recorded on 14-586 and 14-587. Annotated translation in Kroeber (1976:417-418). Text notes among Kroeber Papers (Notebook 81).

O. Recordings of Jim of Pekwon (Yurok) collected at Pekwon by A.L. Kroeber in June 1907 (24-1015 through 24-1022).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1015	Myth of Upriver Coyote	9'51"	180

Originally recorded on cylinders 14-588 through 14-593 (14-589 is an early duplicate of 14-588.) A translation is given in Kroeber (1976:404-406). Text notes among Kroeber Papers (Carton 6; Notebook 74, pp. 35-50). Notes on 14-588 through 15-591 among Kroeber Papers (Carton 6; Waterman Notebook 82, pp. 25-32, and Waterman Notebook 83, pp. 5-9).

24-1016 Myth of sweathouse wood 3'43" 170

Originally recorded on cylinders 14-594 and 14-595. This account, which describes customs of ritual sweating, is translated in Kroeber (1976:403-404). Further text notes among Kroeber Papers (Carton 6; Notebook 74, pp. 51-55). See 24-858 for note on sweathouse wood-gathering as a means of acquiring luck or wealth.

24-1017 Myth of young man from Pekwon with friend at Wakhtek 25'25" 170

Originally recorded on cylinders 14-596 through 14-606. Text notes among Kroeber Papers (Notebook 81).

24-1018 Myth of man from Kepel who made Deerskin Dance there and went up river to Okonile 15'50" 170

Originally recorded on cylinders 14-607 through 14-613. Annotated translation ("Origin of the Kepel Dam and Deerskin Dances") in Kroeber (1976:393-397). Text notes among Kroeber Papers (Notebook 81).

24-1019 Myth of Kamesle or water-monster 11'42" 170

Originally recorded on cylinders 14-614 through 14-619. Annotated translation ("The Water-Monster Helper") in Kroeber (1976:397-398). Text notes among Kroeber Papers (Notebook 81).

24-1020 Medicine for dentalia 9'11" 170

Originally recorded on cylinders 14-620 through 14-623. This formula, which includes a song, is described in Kroeber (1976:386-387). For text notes see Kroeber Papers (Notebook 81). See 24-823 for notes on magical use of songs and spoken formulas.

24-1021 Second medicine for dentalia 6'06" 180

Originally recorded on cylinders 14-624 through 14-626. This formula, which also (see previous entry) includes a song, is described in Kroeber (1976:387). Notes on text among Kroeber Papers (Carton 6) as follows: 14-624 in Kroeber Notebook 78, pp. 17-20; 14-625 in Waterman Notebook 85, pp. 2-3; and 14-626 in Waterman Notebook 85, pp. 8-11.

24-1022 Crescent City medicine myth about dentalia 11'06" 180

Originally recorded on cylinders 14-627 through 14-631. Text notes among Kroeber Papers (Notebook 81).

P. Recording of Dick (Yurok) collected at Johnson's by A.L. Kroeber in June 1907 (24-1023 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1023 (14-632)	Deerskin Dance Song	2'00"	170

See 24-550 for sources on the Deerskin Dance.

Q. Recordings of Fanny (Yurok) collected at Johnson's by A.L. Kroeber in June 1907 (24-1024 and 24-1025).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1024 (14-633a)	Brush Dance Song	0'50"	170
	See 24-809 for notes on the Brush Dance.		
24-1025 (14-633b)	Love Song	1'17"	170
	See 24-824 for references cited.		

R. Recording of Barney of Sregon (Yurok) collected at Sregon by A.L. Kroeber in June 1907 (24-1026 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1026	Doctor-making medicine	7'41"	180

Originally recorded on cylinders 14-634 through 14-638 (14-635 was prepared as a duplicate of 14-634.) See 24-817 for notes on the Doctor-Making Dance or Kick Dance. Text notes among Kroeber Papers (Carton 6; Notebook 80, pp. 21-22).

S. Recordings of Captain Spot (Yurok) collected at Requa by A.L. Kroeber in June 1907 (24-1027 through 24-1032).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1027 (14-639)	Myth of small rock lying in front of large upright one at mouth of Klamath River	1'49"	180
	Text notes among Kroeber Papers (Carton 6; Waterman Notebook 83, pp. 23-26). Each of these items collected from Captain Spot (24-1027 through 24-1032) are discussed in Waterman (1920).		
24-1028	Myth of rock (once a woman) off Requa bar	10'28"	180
	Originally recorded on cylinders 14-640 and 14-641. Text notes among Kroeber Papers (Carton 6) as follows: 14-640 in Waterman Notebook 83, pp. 27-30, and 14-641 in Waterman Notebook 84, pp. 1-4. Also discussed in Waterman (1920).		

- 24-1029 Myth of rock called Elerger, off Wilson Creek 10'55" 180
- Originally recorded on cylinders 14-642 through 14-646. Annotated translation in Kroeber (1976:433-435). Text notes among Kroeber Papers (Carton 6; Notebook 81). See also Waterman (1920).
- 24-1030 Myth of the mouth of the Klamath being formerly at Wilson Creek 11'22" 180
- Originally recorded on cylinders 14-647 through 14-651. Annotated translation in Kroeber (1976:430-433). Text notes among Kroeber Papers (Carton 6; Notebook 81).
- 24-1031 Myth of red cliff at mouth of Klamath once obsidian 4'11" 185
- Originally recorded on cylinders 14-652 and 14-653. Translated in Kroeber (1976:435-436). Text notes among Kroeber Papers (Carton 6; Notebook 75, pp. 1-8).
- 24-1032 Information about lands and fishing rights at Amen (Wilson Creek) 17'32" 180
- Originally recorded on cylinders 14-654 through 14-661. Translation among Kroeber Papers (Carton 6; Notebook 80, pp. 17-20).

- T. Recording of Jim (Yurok) collected at Pekwon by A.L. Kroeber in June 1907 (24-1033 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1033	Myth of young man from Hewoli, who fished across the ocean	17'19"	180

Originally recorded on cylinders 14-665 through 14-672. See 24-896, 24-898, and 24-899 for 14-662, 14-663, and 14-664, respectively. Annotated translation in Kroeber (1976:469-471). Text notes among Kroeber Papers (Carton 6; Notebook 81).

- U. Recording of Jim's Wife (Yurok) collected at Pekwon by A.L. Kroeber in June 1907 (24-1033 only).

Major sources on Yurok songs and spoken narratives are listed at the beginning of Series 3A (preceding 24-545). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1034	Historical account of the destruction of village on Stone Lagoon by Bald Hills Indians	23'29"	180

Originally recorded on cylinders 14-673 through 14-686. Partial transcription (14-673 through 14-675) among Kroeber Papers (Carton 6; Notebook 78, pp. 2-16).

SERIES 10
Diegueño (1907)

A. Recordings of a group of unidentified Diegueño singers at Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1035 through 24-1037).

The principal reference concerning these entries is Waterman (1910). Other sources on Diegueño music and ritual include: Constance DuBois (1908a, 1908b), Faye (1919-1920), Herzog (1928), Kroeber (1925:709-726), Kwiatkowska (1981), Roberts (1933), and Sparkman (1908).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1035 (14-687)	Tatahuila Dance (recorded in actual context)	2'08"	180
	The Tatahuila Dance (Luisefio: morahesh) is described in Waterman (1910: 308, 310, and 315). The dance occurs as part of the Feather Ceremony and the Eagle Ceremony, both of which are involved with ceremonial mourning. "Words by Salvador" (note in 14- Catalogue).		
24-1036 (14-688a)	Tatahuila Dance, 2nd figure (recorded in actual context)	1'04"	180
	See notes for previous entry. "Words by Antonio" (note in 14- Catalogue).		
24-1037 (14-688b)	Tatahuila Dance, 3rd figure (recorded in actual context)	1'06"	180
	See notes for 24-1035.		

B. Recordings of Isabella Charlie (Diegueño) at Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1038 through 24-1041).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1038 (14-689a)	Tatahuila Song "1st part, 1st song of Tatahuila" (note in 14- Catalogue). See 24-1035 for notes and references cited. Textual transcription in Waterman (1910:310).	1'02"	180
24-1039 (14-689b)	Tatahuila Song "2nd part, 2nd song of Tatahuila" (note in 14-Catalogue). Textual transcription in Waterman (1910:310).	0'50"	180
24-1040 (14-690)	(Re-recording of two previous entries on original cylinder 14-689) Audio quality of this early duplicate is much better than that of original cylinder, but the second item (24-1039) is only partially recorded.	1'15"	180
24-1041 (14-691)	Women's Dance Song "Spoken words at end (Spanish) "That is my song" (note in 14- Catalogue).	1'16"	180

C. Recordings of a group of unidentified Diegueño singers collected at Mesa Grande (California) by T.T. Waterman in September 1907 (24-1042 and 24-1043).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1042 (14-692a)	"War" Dance (Horloi) Song (recorded in actual context)	1'31"	180
	4th song of "War" dance (note in 14- Catalogue). The dance is described in Waterman (1910:320-325).		
24-1043 (14-692b)	"War" Dance (Horloi) Song (recorded in actual context).	0'45"	180
	5th song of "War" dance (note in 14- Catalogue). See note for previous entry.		

D. Recordings of Isabella Charlie (Diegueño) at Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1044 through 24-1047).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1044 (14-693a)	"War" Dance (Horloi) Song "1st part 'War' dance song" (note in 14- Catalogue). See notes for 24-1042.	1'10"	180
24-1045 (14-693b)	"War" Dance Song "2nd part 'War' dance song" (note in 14- Catalogue). See notes for 24-1042.	1'00"	180
24-1046 (14-694)	"War" Dance (Horloi Song) See notes for 24-1042.	1'39"	180

24-1047 "War" or Fire Dance Song 0'55" 180
(14-695)

Title above as given in 14- Catalogue. The Fire Dance is described in Waterman (1910:325-328).

E. Recording of Manuel Lachuso (Diegueño) of Santa Ysabel (California) collected by T.T. Waterman in September 1907 (24-1048 only).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1048 (14-696)	Final Song for War Dance	1'15"	170
	The audio signal is barely audible on this duplicate.		

F. Recordings of a group of unidentified Diegueño singers collected at Mesa Grande (California) by T.T. Waterman in September 1907 (24-1049 through 24-1056).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1049 (14-697a)	Peon Song (recorded in actual context) "Part 1, San Pasqual Peon Song" (title as given in 14- Catalogue). The Peon Game is described in Waterman (1910:329-332).	1'50"	170
24-1050 (14-697b)	Peon Song (recorded in actual context) "Part 2, Mesa Grande Peon Song" (title in 14- Catalogue). See notes for previous entry.	0'57"	170

- 24-1051 Peon Song (recorded in actual context) 0'33" 170
(14-697c) "Part 3, Mesa Grande Peon Song" (title in 14- Catalogue). See notes for 24-1049.
- 24-1052 Peon Song (recorded in actual context) 2'00" 170
(14-698a) "1st Part San Pasqual Peon Song" (title in 14- Catalogue). See 24-1049 for reference cited.
- 24-1053 Peon Song (recorded in actual context) 0'28" 170
(14-698b) "2nd Part Mesa Grande Peon Song" (title in 14- Catalogue). See 24-1049 for reference cited.
- 24-1054 Peon Song in Spanish 2'17" 170
(14-699) (recorded in actual context)
See 24-1049 for reference cited.
- 24-1055 Mesa Grande Peon Song 1'29" 170
(14-700a) (recorded in actual context)
See 24-1049 for reference cited.
- 24-1056 San Pasqual Peon Song 0'39" 170
(14-700b) (recorded in actual context)
See 24-1049 for reference cited.

G. Recordings of Julio Ortega (Diegueño) collected by T.T. Waterman in September 1907 (24-1057 and 24-1058). Location unidentified.

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1057 (14-701)	Peon Song	2'14"	170
	Text transcription and commentary in Waterman (1910:332).		

- 24-1058 Peon Song 2'11" 180
(14-702) Text transcription and commentary in Waterman (1910:332).

H. Recordings of Narcisso La Chappa (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1059 through 24-1073).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1059	Eagle Song	2'48"	180
	The Eagle Ceremony is described in Waterman (1910:314-320), and his discussion includes a transcription of the text of this song. 24-1059 is supposed to contain two renditions of the same song as collected on original cylinders 14-703 and 14-704; however, the audio quality is very poor and break between the two is scarcely audible.		
24-1060 (14-705a)	Eagle Song, Song of the Elder-Bark Skirt	0'34"	180
	See 24-1035 and 24-1059 for references cited.		
24-1061 (14-705b)	Eagle Song, Where the Waves Beat	0'53"	180
	For text translation and commentary see Waterman (1910:318).		
24-1062 (14-706a)	Eagle Song, Water of Ocean Rolls	0'40"	180
	For text translation and commentary see Waterman (1910:318).		
24-1063 (14-706b)	Eagle Song, Walking in the Edge of the Surf	0'30"	180
	Translated in Waterman (1910:318). See 24-1035 and 24-1059 for references cited.		

24-1064 (14-706c)	Eagle Song, Song of the Eagle's Flying Translated in Waterman (1910:318).	0'36"	180
24-1065 (14-707a)	Eagle Song, Eagle is Pinto Underneath Also translated in Waterman (1910:318).	0'42"	180
24-1066 (14-707b)	Eagle Song, Eagle Has Gone Hopping Also translated in Waterman (1910:318).	0'50"	180
24-1067 (14-708a)	Eagle Song, The Black Eagle's Coming Also translated in Waterman (1910:318).	0'59"	180
24-1068 (14-708b)	Eagle Song, The Song of the Hawk	0'30"	180
24-1069 (14-708c)	Eagle Song (sung when they are crying for the eagle) This is the song sung as they weep for the eagle that is ritually killed, and a wailing female voice accompanies the soloist on this recording. The song text is transcribed and translated in Waterman (1910:318).	0'39"	180
24-1070 (14-709a)	Eagle Song, Song of the Pleiades Translated in Waterman (1910:318).	1'12"	180
24-1071 (14-709b)	Eagle Song, We are Turning Around Fast	1'01"	180
24-1072 (14-710a)	Funeral Song (Song for Burning Clothes) The Burning Ceremony is described in Waterman (1910:306-307).	1'09"	180

24-1073
(14-710b) Song for Curing

180

0'42"

Waterman provides text and translation for this entry, stating that the song was part of a ceremony performed over a dead person and intended to free his spirit from all desire to linger about the corpse (1910:279).

I. Recordings of Antonio Maces (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1074 through 24-1080).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

RECORDING

- 24-1073 Song for Curing 0'42" 180
(14-710b)
Waterman provides text and translation for this entry, stating that the song was part of a ceremony performed over a dead person and intended to free his spirit from all desire to linger about the corpse (1910:279).

I. Recordings of Antonio Maces (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1074 through 24-1080).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1074 (14-711a)	Eagle Song, Eagle Is Gone For text transcription and translation see Waterman (1910:316). Recording is less than 1'00" in duration and scarcely audible.	—	180
24-1075 (14-711b)	Eagle Song, Flapping He Is Gone Less than 1'00" in duration and scarcely audible.	—	180
24-1076 (14-712a)	Eagle Song, Eagle Is a Man Song text and translation in Waterman (1910:317).	1'00"	180
24-1077 (14-712b)	Eagle Song, White Eagle Puts His Nest on the White Cliff 0'53"	0'53"	180
24-1078 (14-713a)	Eagle Song, Nesting Song Song text transcription and translation in Waterman (1910:317). Tape duplicate missing from its case and was evidently not prepared during 1975 preservation project since technician noted in his log that the original was "inaudible."	—	—

- 24-1079 Eagle Song, Song of the Eagle and the Chicken Hawk — —
(14-713b)
Song text and translation in Waterman (1910:317). Tape duplicate missing (see notes for previous entry).

- 24-1080 Eagle Song, The Eagle is Spotted — —
(14-714) Underneath
Tape duplicate missing (see notes for 24-1078).

J. Recordings of Raphael Charlie (Diegueño) of San Jose (Mexico, Baja California) collected by T.T. Waterman in September 1907 (24-1081 through 24-1094).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1081 (14-715a)	Sun Dance Song, 1st Song Note in 14- Catalogue states that 24-1081 through 24-1083 are generally known as Tatahuila songs (see 24-1035 for references cited). Signal on tape is barely audible; duration of the three totals 2'18'.	—	170
24-1082 (14-715b)	Sun Dance Song, 2nd Song See notes for previous entry.	—	170
24-1083 (14-715c)	Sun Dance Song, 3rd Song See notes for 24-1081.	—	170
24-1084 (14-716)	Bird Dance Song, Song of the Bird of the North 1'47"	1'47"	160
24-1085 (14-717a)	Bird Dance Song, What Flower Is This? 1'41"	1'41"	160

24-1079 Eagle Song, Song of the Eagle and the
(14-713b) Chicken Hawk

Song text and translation in Waterman (1910:317). Tape duplicate missing
(see notes for previous entry).

24-1080 Eagle Song, The Eagle is Spotted
(14-714) Underneath

Tape duplicate missing (see notes for 24-1078).

J. Recordings of Raphael Charlie (Diegueño) of San Jose (Mexico, Baja California)
collected by T.T. Waterman in September 1907 (24-1081 through 24-1094).

24-1086 (14-717b)	Bird Dance Song, I Am Crying	0'51"	160
24-1087 (14-718)	Bird Dance Song, Shadow Song	0'43"	160
24-1088 (14-719a)	Bird Dance Song, Song of the Quail	0'58"	160
24-1089 (14-719b)	Bird Dance Song, Song of the Mockingbird	0'45"	160
24-1090 (14-719c)	Bird Dance Song, Song of the Meadowlark	0'46"	160
24-1091 (14-720a)	Bird Dance Song, Song of the Birds at Sunset	0'51"	160
24-1092 (14-720b)	Bird Dance Song, Song of the Roadrunner	1'03"	160
24-1093 (14-721a)	Bird Dance Song, Song of the Owl	1'05"	160
24-1094 (14-721b)	Bird Dance Song, Running Song	0'54"	160

K. Recordings of Juamillo Gero (Diegueño) of Baja California (Mexico) collected by
T.T. Waterman in September 1907 (24-1095 through 24-1098).

Major sources concerning music and culture of the Diegueño and other Yuman
tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1095 (14-722)	Wildcat Song, Song of the Pleiades	2'10"	160

Herzog states that the "Wildcat" songs were introduced to the Diegueño by
the Yuma and that the Diegueño do not understand the words in the song

texts (1928:186). These songs, accompanied by a gourd rattle, are performed with dancing, which Herzog describes (*ibid.*).

24-1096 (14-724)	Wildcat Song, Song of the Lair	2'20"	160
	See notes for previous entry. Gap in sequence of original cylinders occurs because 14-723 was broken (November 1, 1908).		
24-1097 (14-725)	Wildcat Song, Song of Fear	2'19"	160
24-1098 (14-726)	Wildcat Song, Song about the Flock of Birds	2'20"	160

L. Recording of Antonio Macces (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1099 only).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1099 (14-727a)	Goose Song	—	160
	24-1099 and 24-1100 were duplicated from the same original (14-727) on to the same reel of tape. Signal is barely audible; duration of the two items combined is 2'08".		

M. Recording of Louisa Macces (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1100 only).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1100 (14-727b)	Peon Game Song	—	160
	See Waterman (1910:329-32) for discussion of Peon Game. See also notes for 24-1099.		

N. Recordings of Antonio Macces (Diegueño) of Mesa Grande (California) collected by T.T. Waterman in September 1907 (24-1101 through 1116).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1101 (14-728)	Bad Song, They Thought Themselves Relatives of Ours	2'06"	160
	"Bad Songs" are sung in the context of the girls' adolescence ceremony (Waterman 1910:290-293). This song was intended to insult a group from San Diego who had come to participate in a festival without having been invited. The text is transcribed and translated there also (<i>ibid.</i> , p. 291).		
24-1102 (14-729)	Bad Song, Song about Dead People	1'45"	160
	Song text and translation in Waterman (1910:290).		
24-1103 (14-730a)	Tcaup Song, Girl's Song	0'36"	160
	Tcaup (or Chaup) is a mythic figure discussed in Waterman (1910:336-338) and in Constance DuBois (1904).		
24-1104 (14-730b)	Tcaup Song, Sister's Song	1'35"	160
	See 24-1103 for references cited.		
24-1105 (14-731a)	Tcaup Song, Old Woman's Song	0'38"	160
	See 24-1103 for references cited.		
24-1106 (14-731b)	Tcaup Song, Boy's Song	1'41"	160
	See 24-1103 for references cited.		

- 24-1107 Tcaup Song, Song of the Boy to His Uncle — 160
(14-732a)
24-1107 and 24-1108 were duplicated from the same original (14-732) onto the same reel of tape. Signal is barely audible; duration of the two items combined is 1'55". See 24-1103 for references cited.
- 24-1108 Tcaup Song, Song of the Boy to His Aunt — 160
(14-732b)
See 24-1103 for references cited. See also note 5 for previous item.
- 24-1109 Tcaup Song, Song about the Ant 1'24" 160
(14-733a)
See 24-1103 for references cited.
- 24-1110 Tcaup Song, Song about Journeying 0'51" 160
(14-733b)
See 24-1103 for references cited.
- 24-1111 Tcaup Song, Song about the Rabbit Feast 1'32" 160
(14-734)
See 24-1103 for references cited.
- 24-1112 Tcaup Song, Song about the Storks 0'51" 170
(14-735a)
See 24-1103 for references cited.
- 24-1113 Tcaup Song, Song about the Grandmother 0'41" 170
(14-735b)
See 24-1103 for references cited.
- 24-1114 Tcaup Song, Song of the Grandmother to 0'45" 160
(14-735c) the Boy
See 24-1103 for references cited.
- 24-1115 Tcaup Song, Song of the Spade and the 0'41" 170
(14-736a) Bull-Roarer
See 24-1103 for references cited.

- 24-1116 Grouse Song, Grouse Says "I Am Singing" 0'40" 170
(14-736b)
See 24-1103 for references cited.

O. Recordings of Manuel Lachuso (Diegueño) of Santa Ysabel (California) collected by T.T. Waterman in September 1907 (24-1117 through 24-1120).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1117 (14-737a)	"War" Dance (Horloi) Song	0'58"	180
	Note in the 14- Catalogue states that the informant thought that this item and the next (24-1118) were in Luiseño and that their meaning was unknown to him. See 24-1042 for references concerning the Horloi songs.		
24-1118 (14-737b)	"War" Dance (Horloi) Song	0'57"	180
	See notes for previous entry.		
24-1119 (14-738a)	Fire Song, 1st Song	1'11"	180
	See Waterman (1910:325-328) for discussion of Fire Ceremony.		
24-1120 (14-738b)	Fire Song, 2nd Song	0'50"	180
	See reference cited for previous entry.		

P. Recording of Salvador (Diegueño) of Santa Ysabel (California) collected by T.T. Waterman in September 1907 (24-1121 only).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1121 (14-739)	Toloache Song (sung as they mashed the roots)	—	—
	Missing from container and apparently not duplicated during 1975 preservation project; engineer's log states that the audio quality of the original was quite poor. The boys' adolescence ceremony is discussed in Waterman (1910:293-305). Song text and translation are also given there (ibid., p. 294).		

Q. Recording of Manuel Lachuso (Diegueño) of Santa Ysabel (California) collected by T.T. Waterman in September 1907 (24-1122 through 24-1125).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1122	Toloache Song	—	—
	Two songs, originally recorded on 14-740: (a) Sung as the youths were pushed around the fire; (b) Sung by the youths on the following days. Original cylinder 14-740 was not duplicated during 1975 preservation project as audio quality of the original was quite poor.		
24-1123 (14-742)	Toloache Song	1'00"	180
	Repetition of song on 14-740b. See note for previous entry. 14-741 was damaged and not transferred onto tape.		
24-1124 (14-743a)	Toloache Song (sung when the boys were first given feathers)	0'56"	180

24-1125 (14-743b)	Toloache Song (sung around the fire at the close of initiation)	—	—
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Evidently not duplicated during 1975 preservation project (see notes for 24-1121 and 24-1122). Note in 14- Catalogue states that this is a Fire Song and not distinctive of the Toloache Initiation alone.

R. Recording of Angela Lachuso (Diegueño) of Santa Ysabel (California) collected by T.T. Waterman in September 1907 (24-1126 through 24-1131).

Major sources concerning music and culture of the Diegueño and other Yuman tribes are listed at the beginning of Series 10A (preceding 24-1035).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1126 (14-744a)	Girls' Ceremony Song Come From Yonder Side	1'03"	170
	Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).		
24-1127 (14-744b)	Girls' Ceremony Song Let Us See You Dance	1'07"	170
	Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).		
24-1128 (14-745)	Girls' Ceremony Song	2'05"	150
	Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).		
24-1129 (14-746)	Girls' Ceremony Song You Have Been Asked to Sing	1'38"	170
	Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).		

24-1130 Girls' Ceremony Song 2'13" 170
(14-747) How Shall We Sing?

Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).

24-1131 Girls' Ceremony Song 2'09" 170
(14-748) From the North We Will Bring It

Song text and translation are given in Waterman's description of the girls' adolescence ceremony (1910:285-293).

SERIES 11
Yurok (1907)

A. Recordings of Johnny Cooper (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1132 through 24-1134).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1132 (14-749)	Brush Dance Song (heavy song)	1'38"	150
	See 24-809 for sources on the Brush Dance.		
24-1133 (14-750)	Love Song	2'20"	150
	See 24-823 for notes on magical use of songs and spoken formulas.		
24-1134 (14-751)	Gambling Song	2'04"	150
	See 24-808 for notes on Indian gambling in northwestern California.		

- B. Recording of Sarah Frank (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1135 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1135 (14-752)	Coyote Song	1'38"	150

- C. Recording of Stone of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1136 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1136 (14-753)	Girls' Puberty Song, from a myth There was no public girls' adolescence ceremony among the Yurok. However, menstruation was marked by private rituals and observances, and these are briefly described in Kroeber (1925:45).	2'35"	150

- D. Recording of Sarah Frank of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1137 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1137 (14-754)	Love Song See 24-823 and 24-824 for notes and references cited.	2'07"	150

- E. Recording of Stone of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1138 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1138 (14-755)	"Fight with Rocks" song and speech relating to war	2'27"	150

- F. Recording of Captain Spot of Requa (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1139 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1139 (14-756)	Gambling Song See 24-808 for notes on Indian gambling in northwestern California.	2'28"	150

- G. Recordings of Johnny Cooper of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1140 and 24-1141).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1140 (14-757)	Song sung if a fox cries at one "This song is from Bluff Creek Jim" (note in 14- Catalogue).	1'47"	150

- 24-1141 Song sung by murderer to enable him 2'03" 150
(14-758) to escape when pursued by relatives
of the dead

"This song is from Bluff Creek Jim" (note in 14- Catalogue). A similar formula of the neighboring Karoks, spoken to protect one after he had committed some grave wrongdoing, is translated in Gifford (n.d. #3). "This song (24-1141) is also sung to ward off sickness from the house" (note in 14- Catalogue).

- H. Recording of Captain Spot of Requa (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1142 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1142 (14-759)	Tolowa Song for the 10-days "house dance"	2'27"	150

The Tolowa 10-night dance is mentioned in Gould (1978:133) and discussed at length in Bommelyn, Figueroa, Sundberg, and Heth (1976 and 1977).

- I. Recording of Sarah Frank (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1143 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1143 (14-760)	Song sung when settlement is being made for a slain person	1'19"	150

This is sung when settlement is being made for a slain person and dentaria are being held over a fire as if being smoked (from note in 14- Catalogue). Kroeber states that the purpose was to ensure that if the recipient of the pay continued to harbor thoughts of revenge against the payers, then his wishes would recoil upon himself (1925:50).

- J. Recordings of Johnny Cooper of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1144 through 24-1146).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1144 (14-761)	War Dance Song	1'53"	150
	See 24-814 for notes and references cited.		
24-1145 (14-762)	Song of the black chickenhawk who formerly lived at Shumig	1'35"	150

"Sung by him when about to fight, thus insuring that he would not be hit" (note in 14- Catalogue). The chickenhawk is also the subject of a Karok song used for luck in fighting or for killing enemies or deer, and the latter song is described in Roberts (1926: see KK-15).

24-1146 (14-763)	Love Song	2'13"	150
	"For women, also for money" (note in 14- Catalogue). See 24-823 and 24-824 for notes and references cited.		

- K. Recording of Stone of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1147 only).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1147 (14-764)	Song and speech spoken in house after sickness of inmate	1'37"	150

Many of the Karok medicine formulas in Gifford (n.d.) deal with similar forms of purification. Gifford not only provides texts for numerous formulas but also describes the manner in which they were used. See 24-823 for notes and references cited.

- L. Recordings of Johnny Cooper of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1148 and 24-1149).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1148 (14-765)	Song to ward off approach of those seeking revenge for slain relatives	1'53"	150
	"This song is from an old man at the village of Nahtsku" (note in 14-Catalogue). See 24-823 for notes and references cited.		

24-1149 (14-766)	Song sung by person wishing to meet and succeed in killing an enemy	2'01"	150
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See 24-823 for notes and references cited.

- M. Recordings of Stone of Weitchpec (Yurok) collected by Weitchpec Frank for A.L. Kroeber in the vicinity of Weitchpec in the spring of 1907 (24-1150 and 24-1151).

Major sources concerning these Yurok recordings are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1150 (14-768)	Medicine spoken over bullets to bring success in killing an enemy	2'25"	150

"This medicine belonged to man named George, at Requa, who after using it was able to kill his enemies with a single bullet" (note in 14-Catalogue).

- 24-1151 Song with words and speech 2'12" 150
(14-767)

Medicine for killing deer; an arrowhead is held over a fire as this medicine is spoken (from note in 14-Catalogue). See 24-823 for notes and references cited. Note that order of cylinders 14-767 and 14-768 was reversed during preparation of tape duplicates.

SERIES 12 Mohave (1908)

A. Mohave songs of the Ahta ("Cane") cycle, sung by Chiyerekavasuk ("Blue Bird") and collected by A.L. Kroeber in February 1908 (24-1152 through 24-1290).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). This cycle, also called "tall cane" or Ahta-amalya'e, is a long series with more plot than most, according to Kroeber. The singer strikes a double beat on a Chemehuevi basket with a stick. There is no dancing (Kroeber, 1925:764). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING	
				SPEED
24-1152 (14-769)	Ahta ("Cane") Song 1st song at Amarcehotave	2'12"		150
	A musical transcription among Kroeber papers (Carton 10). Notes on the text also there (Carton 4; Notebook 86, pp. 13-48).			
24-1153 (14-771)	Ahta ("Cane") Song 2nd song at Amarcehotave	1'39"		150
	A musical transcription among Kroeber papers (Carton 10). Note gap in sequence (14-770 unassigned).			
24-1154 (14-772)	Ahta ("Cane") Song 3rd song at Amarcehotave	1'35"		150
	A musical transcription among Kroeber papers (Carton 10).			

24-1155 (14-773)	Ahta ("Cane") Song 4th song at Amarcehotave	2'08"		150
	A musical transcription among Kroeber papers (Carton 10).			
24-1156 (14-774)	Ahta ("Cane") Song 1st song at Avikutaparve	2'03"		150
	A musical transcription among Kroeber papers (Carton 10).			
24-1157 (14-775)	Ahta ("Cane") Song 2nd song at Avikutaparve	1'30"		150
	A musical transcription among Kroeber papers (Carton 10).			
24-1158 (14-776)	Ahta ("Cane") Song 1st song of Amaily kuyovck	1'46"		150
24-1159 (14-777)	Ahta ("Cane") Song 2nd song of Amaily kuyovck	2'28"		150
	A musical transcription among Kroeber papers (Carton 10).			
24-1160 (14-778)	Ahta ("Cane") Song 3rd song of Amaily kuyovck	1'54"		150
	A musical transcription among Kroeber papers (Carton 10).			
24-1161 (14-779)	Ahta ("Cane") Song 1st song at Amarcehotave	1'40"		150
24-1162 (14-780)	Ahta ("Cane") Song 2nd song at Amarcehotave	1'46"		150
24-1163 (14-781)	Ahta ("Cane") Song 3rd song at Amarcehotave	1'43"		150
	For musical transcription see Kroeber papers (Carton 10).			

24-1164 (14-782)	Ahta ("Cane") Song 1st song at Ivckkupaye	1'50"	150
For musical transcription see Kroeber papers (Carton 10).			
24-1165 (14-783)	Ahta ("Cane") Song 2nd song at Ivckkupaye	2'05"	150
24-1166 (14-784)	Ahta ("Cane") Song 3rd song at Ivckkupaye	1'22"	150
24-1167 (14-785)	Ahta ("Cane") Song 4th song at Ivckkupaye	1'50"	150
24-1168 (14-786)	Ahta ("Cane") Song 1st song of "Brothers marry"	1'46"	150
24-1169 (14-787)	Ahta ("Cane") Song 2nd song of "Brothers marry"	2'15"	150
24-1170 (14-788)	Ahta ("Cane") Song 3rd song of "Brothers marry"	2'08"	150
24-1171 (14-789)	Ahta ("Cane") Song 4th song of "Brothers marry"	1'28"	150
24-1172 (14-790)	Ahta ("Cane") Song Song about Stars	1'53"	150
For musical transcription see Kroeber papers (Carton 10).			
24-1173 (14-791)	Ahta ("Cane") Song Song about Neck Beads	1'53"	150
24-1174 (14-792)	Ahta ("Cane") Song 1st song about Yellowhammer	1'58"	150
24-1175 (14-793)	Ahta ("Cane") Song 2nd song about Yellowhammer	2'13"	150

24-1176 (14-794)	Ahta ("Cane") Song 3rd song about Yellowhammer	2'19"	150
24-1177 (14-795)	Ahta ("Cane") Song Song about Getting Cane	1'48"	150
24-1178 (14-796)	Ahta ("Cane") Song 1st song of "When see cane growing"	2'30"	150
24-1179 (14-797)	Ahta ("Cane") Song 2nd song of "When see cane growing"	2'21"	150
24-1180 (14-798)	Ahta ("Cane") Song 1st song about Cutting Cane	2'19"	150
24-1181 (14-799)	Ahta ("Cane") Song 2nd song about Marking Cane for Flute	2'23"	150
24-1182 (14-800)	Ahta ("Cane") Song 1st song about Return with Cane	2'54"	150
24-1183 (14-801)	Ahta ("Cane") Song 2nd song about Return with Cane	2'48"	150
24-1184 (14-802)	Ahta ("Cane") Song Younger Brother Sick	2'36"	150
24-1185 (14-803)	Ahta ("Cane") Song Song about Getting Bedding from Avimuta	1'44"	150
24-1186 (14-804)	Ahta ("Cane") Song Song about Younger Brother Before Death	2'14"	150
24-1187 (14-805)	Ahta ("Cane") Song Song about Wives Cutting Their Hair	2'26"	150
24-1188 (14-806)	Ahta ("Cane") Song Song of the Birth of the Child	2'05"	150

24-1189 (14-807)	Ahta ("Cane") Song Song of the Birth of the Child	2'05"	150
24-1190 (14-808)	Ahta ("Cane") Song Song of Boy about the House	—	—
Original cylinder broken and no tape duplicate prepared.			
24-1191 (14-809)	Ahta ("Cane") Song Song of Boy Making Rain	2'35"	150
24-1192 (14-810)	Ahta ("Cane") Song Song about Visit of Four Men to Boy	2'19"	150
24-1193 (14-811)	Ahta ("Cane") Song Woman's Song to Her Baby	2'17"	150
For musical transcription see Kroeber papers (Carton 10).			
24-1194 (14-812)	Ahta ("Cane") Song 1st song of Boy When Mother Leaves Him	2'29"	150
For musical transcription see Kroeber papers (Carton 10).			
24-1195 (14-813)	Ahta ("Cane") Song 2nd song of Boy When Mother Leaves Him	2'18"	150
24-1196 (14-814)	Ahta ("Cane") Song 3rd song of Boy When Mother Leaves Him	2'06"	150
24-1197 (14-815)	Ahta ("Cane") Song Song of Boy at Shinny Game	2'39"	150
24-1198 (14-816)	Ahta ("Cane") Song Song of Boy at Avikutaparve	2'12"	150
24-1199 (14-817)	Ahta ("Cane") Song 1st song of Boy at Qaraerve	2'29"	150
24-1200 (14-818)	Ahta ("Cane") Song 2nd song of Boy at Qaraerve	1'54"	150

24-1201 (14-819)	Ahta ("Cane") Song Song at Selyaikumitce	2'32"	150
24-1202 (14-820)	Ahta ("Cane") Song 1st song at Hanyo-gumesceve	2'25"	150
24-1203 (14-821)	Ahta ("Cane") Song 2nd song at Hanyo-gumesceve	1'44"	150
24-1204 (14-822)	Ahta ("Cane") Song 1st song at Gamaxnulye about Wildcats	2'09"	150
24-1205 (14-823)	Ahta ("Cane") Song 2nd song at Gamaxnulye	2'04"	150
24-1206 (14-824)	Ahta ("Cane") Song 1st song about Wildcats at Aviveckivi	1'57"	150
24-1207 (14-825)	Ahta ("Cane") Song 2nd song about Wildcats at Aviveckivi	1'47"	150
24-1208 (14-826)	Ahta ("Cane") Song Song at Ahakuminye about Horseflies	2'15"	150
24-1209 (14-827)	Ahta ("Cane") Song Song at Hoturveve about Hummingbird	2'08"	150
24-1210 (14-828)	Ahta ("Cane") Song 1st song at Sampuly-kuvar	2'00"	150
24-1211 (14-829)	Ahta ("Cane") Song 2nd song at Sampuly-kuvar	1'37"	150
24-1212 (14-830)	Ahta ("Cane") Song Song at Atqaqa about Cloud	2'00"	150
24-1213 (14-831)	Ahta ("Cane") Song 1st song at Akokchumi	2'15"	150

24-1214 (14-832)	Ahta ("Cane") Song 2nd song at Akokechumi	2'07"	150
24-1215 (14-833)	Ahta ("Cane") Song 3rd song at Akokechumi	1'59"	150
24-1216 (14-834)	Ahta ("Cane") Song 4th song at Akokechumi	1'51"	150
24-1217 (14-835)	Ahta ("Cane") Song 5th song at Akokechumi	1'47"	150
	For musical transcription see Kroeber papers (Carton 10).		
24-1218 (14-836)	Ahta ("Cane") Song 1st song on Tired Traveling	1'46"	150
24-1219 (14-837)	Ahta ("Cane") Song 2nd song on Tired Traveling	1'59"	150
24-1220 (14-838)	Ahta ("Cane") Song 1st song at Aviahnalye	1'57"	150
24-1221 (14-839)	Ahta ("Cane") Song 2nd song at Aviahnalye	1'55"	150
24-1222 (14-840)	Ahta ("Cane") Song 1st song at Hwatkwimatc	2'07"	150
	(Orthography for place name from 14- Catalogue)		
24-1223 (14-841)	Ahta ("Cane") Song 2nd song at Hwatkwimatc	2'06"	150
24-1224 (14-842)	Ahta ("Cane") Song 1st song at Gohwildotve	2'11"	150
	(Orthography for place name from 14- Catalogue)		
24-1225 (14-843)	Ahta ("Cane") Song 2nd song at Gohwildotve	2'00"	150

24-1226 (14-844)	Ahta ("Cane") Song Song at Hakuteyepe	2'04"	150
24-1227 (14-845)	Ahta ("Cane") Song Song at Halyemodatc	2'20"	150
24-1228 (14-846)	Ahta ("Cane") Song Song at Avisuqwilye	2'04"	150
24-1229 (14-847)	Ahta ("Cane") Song 1st song When Sees Avimelychweke	2'07"	150
24-1230 (14-848)	Ahta ("Cane") Song 2nd song When Sees Avimelychweke	2'07"	150
24-1231 (14-849)	Ahta ("Cane") Song 3rd song When Sees Avimelychweke	2'10"	150
24-1232 (14-850)	Ahta ("Cane") Song Song at Avimelychweke	2'08"	150
24-1233 (14-851)	Ahta ("Cane") Song 1st song at Avikuhavah	2'19"	150
24-1234 (14-852)	Ahta ("Cane") Song 2nd song at Avikuhavah	2'23"	150
24-1235 (14-853)	Ahta ("Cane") Song Song at Selyeaiita	2'28"	150
24-1236 (14-854)	Ahta ("Cane") Song 1st song at Kuvukuilye	2'30"	150
24-1237 (14-855)	Ahta ("Cane") Song 2nd song at Kuvukuilye	2'22"	150
24-1238 (14-856)	Ahta ("Cane") Song 1st song at Hakumice	2'11"	150

24-1239 (14-857)	Ahta ("Cane") Song 2nd song at Hakumice	2'10"	150
24-1240 (14-858)	Ahta ("Cane") Song Song at Amari-ya	2'15"	150
24-1241 (14-859)	Ahta ("Cane") Song Song at Tuese	2'19"	150
24-1242 (14-860)	Ahta ("Cane") Song Song at Yelakime	2'39"	150
24-1243 (14-861)	Ahta ("Cane") Song Song at Kutcaneva (near Yuma)	2'43"	150
24-1244 (14-862)	Ahta ("Cane") Song Song at Anpecaouve	2'40"	150
24-1245 (14-863)	Ahta ("Cane") Song At Sea Crane Mistaken for Eagle, 1st Song	2'44"	150
24-1246 (14-864)	Ahta ("Cane") Song At Sea Crane Mistaken for Eagle, 2nd Song	2'39"	150
24-1247 (14-865)	Ahta ("Cane") Song At Sea Crane Mistaken for Eagle, 3rd Song	2'37"	150
24-1248 (14-866)	Ahta ("Cane") Song At Sea, song about Ducks	2'38"	150
24-1249 (14-867)	Ahta ("Cane") Song, At Sea 1st song about Haompauve monster	2'44"	150
24-1250 (14-868)	Ahta ("Cane") Song, At Sea 2nd Song about Haompauve monster	2'30"	150
24-1251 (14-869)	Ahta ("Cane") Song, East of Sea Song about aikumeci plant	2'29"	150

24-1252 (14-870)	Ahta ("Cane") Song 1st song When Sees Tracks of Four wives of Sun	2'38"	150
24-1253 (14-871)	Ahta ("Cane") Song 2nd song When Sees Tracks of Four Wives of Sun	2'32"	150
24-1254 (14-872)	Ahta ("Cane") Song 3rd song When Sees Tracks of Four Wives of Sun	2'38"	150
24-1255 (14-873)	Ahta ("Cane") Song 4th song When Sees Tracks of Four Wives of Sun	2'40"	150
24-1256 (14-874)	Ahta ("Cane") Song 5th song When Sees Tracks of Four Wives of Sun	2'27"	150
24-1257 (14-875)	Ahta ("Cane") Song Song about Birds Outside House	2'36"	150
24-1258 (14-876)	Ahta ("Cane") Song Song about Turning to Whirlwind	2'33"	150
24-1259 (14-877)	Ahta ("Cane") Song 1st song When Refused Tobacco	2'37"	150
24-1260 (14-878)	Ahta ("Cane") Song 2nd song When Refused Tobacco	2'36"	150
24-1261 (14-879)	Ahta ("Cane") Song Song When Beats the Sun Gambling	2'42"	150
24-1262 (14-880)	Ahta ("Cane") Song 1st song about Beaver and Other Winnings	2'53"	150
24-1263 (14-881)	Ahta ("Cane") Song 2nd song about Beaver and Other Winnings	2'30"	150

24-1264 (14-882)	Ahta ("Cane") Song Song about Own Appearance, Face	2'35"	150
24-1265 (14-883)	Ahta ("Cane") Song 1st song Calling Rain to Kill Wives	2'46"	150
24-1266 (14-884)	Ahta ("Cane") Song 2nd song Calling Rain to Kill Wives	2'39"	150
24-1267 (14-885)	Ahta ("Cane") Song 1st song about Wives' Muddy Feet	2'48"	150
24-1268 (14-886)	Ahta ("Cane") Song 2nd song about Wives' Muddy Feet	2'39"	150
24-1269 (14-887)	Ahta ("Cane") Song 1st song about Mother's masoxwart Bird	2'47"	150
24-1270 (14-888)	Ahta ("Cane") Song 2nd song about Mother's masoxwart Bird	2'40"	150
24-1271 (14-889)	Ahta ("Cane") Song 1st song at Reunion	2'31"	150
24-1272 (14-890)	Ahta ("Cane") Song 2nd song at Reunion	2'35"	150
24-1273 (14-891)	Ahta ("Cane") Song 1st song When Under Blanket	2'36"	150
24-1274 (14-892)	Ahta ("Cane") Song 2nd song When Under Blanket	2'35"	150
24-1275 (14-893)	Ahta ("Cane") Song Song of High and Low Places on Road	2'49"	150
24-1276 (14-894)	Ahta ("Cane") Song Song of Hill qwanak	2'36"	150

24-1277 (14-895)	Ahta ("Cane") Song 1st song at Meeting of Boys (Axtahane, from East, sings)	2'41"	150
24-1278 (14-896)	Ahta ("Cane") Song 2nd song at Meeting of Boys (Axtakecume, with the Four Wives, sings)	2'35"	150
24-1279 (14-897)	Ahta ("Cane") Song 1st song of Iyaqwatarta, Thinking of Father	2'47"	150
24-1280 (14-898)	Ahta ("Cane") Song 2nd song of Iyaqwatarta, Thinking of Father	2'42"	150
24-1281 (14-899)	Ahta ("Cane") Song Song at Selyeaikumitce	2'47"	150
24-1282 (14-900)	Ahta ("Cane") Song 1st song about Opponents: Pukehane, Numepeta, Gwateaqwatea, and Tinyamquirocpi	2'51"	150
24-1283 (14-901)	Ahta ("Cane") Song 2nd song about Opponents: Pukehane, Numepeta, Gwateaqwatea, and Tinyamquirocpi	2'56"	150
24-1284 (14-902)	Ahta ("Cane") Song 1st song about Gambling with Dice For musical transcription see Kroeber papers (Carton 10).	2'59"	150
24-1285 (14-903)	Ahta ("Cane") Song 2nd song about Gambling with Dice For musical transcription see Kroeber papers (Carton 10).	2'48"	150
24-1286 (14-904)	Ahta ("Cane") Song Song telling of Mayu, Chemehuevi Carrying a Basket	2'24"	150

24-1287 Ahta ("Cane") Song 2'21" 150
 (14-905) 2nd song Telling of Mayu, Telling of
 Tukorro Plant, Used for Walapai Baskets

For musical transcription see Kroeber papers (Carton 10).

24-1288 Ahta ("Cane") Song 2'25" 150
 (14-906) 3rd song Telling of Mayu,
 Telling of Rat Squealing When Shot

Title as given verbatim in 14- Catalogue. Note that 24-1158 through
 24-1160 also deal with the subject of Rat (amaily).

24-1289 Ahta ("Cane") Song 2'20" 150
 (14-909)

This is a duplicate of 14-905 (24-1287). For musical transcription see
 Kroeber papers (Carton 10). Note gap in sequence of 14- numbers; 14-
 907 and 14-908 unassigned.

24-1290 Ahta ("Cane") Myth, Conclusion 4'53" 150

This spoken narrative was originally recorded on 14-910 and 14-911.

B. Mohave songs of the Chiyere ("Birds") cycle, sung (or told) by Guy Howard and
 collected by A.L. Kroeber in March 1908 (24-1291 through 24-1302).

Kroeber states, "In addition to Tumanpa Vanyume, the Mohave follow several
 other foreign singings. Chiyere, 'Birds' (that is, in general), was learned by one or
 more individuals from the Yuma. They are said not to know the story. The rattle is used
 and the songs can be danced to" (1925:766). The 14- Catalogue states that these 12
 songs were originally thought to be Yuma, and that the singer learned the series from
 Hathoiye, a Yuma recently dead, but did not know the story or words of the song.

Major sources concerning music and culture of the Mohave are listed at the
 beginning of Series 5A (preceding 24-585). Musical transcriptions and other references
 cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

B. Mohave songs of the Chiyere ("Birds") cycle, sung (or told) by Guy Howard and collected by A.L. Kroeber in March 1908 (24-1291 through 24-1302).

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Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1291 (14-912)	Chiyere ("Birds") Song, 1st song Musical transcriptions (by Kretschmer and by Herzog) among Kroeber papers (Carton 10). Further notes also there (Carton 4; Notebook 87, p. 38).	2'22"	150
24-1292 (14-913)	Chiyere ("Birds") Song, 2nd song	2'29"	150
24-1293 (14-914)	Chiyere ("Birds") Song, 3rd song	2'24"	150
24-1294 (14-915)	Chiyere ("Birds") Song, 4th song	2'14"	150
24-1295 (14-916)	Chiyere ("Birds") Song, 5th song	2'26"	150
24-1296 (14-917)	Chiyere ("Birds") Song, 6th song	2'37"	150
24-1297 (14-918)	Chiyere ("Birds") Song, 7th song	2'08"	150
24-1298	Chiyere ("Bird") Song, 8th song	2'17"	150

24-1299 (14-920)	Chiyere ("Birds") Song, 9th song	2'15"	150
24-1300 (14-921)	Chiyere ("Birds") Song, 10th song	2'07"	150
24-1301 (14-922)	Chiyere ("Birds") Song, 11th song	2'17"	150
24-1302 (14-923)	Chiyere ("Birds") Song, 12th song	2'01"	150

For musical transcription see Kroeber papers (Carton 10).

C. Mohave songs of the Tumanpa Vanyume cycle, sung by Bill Mellon (Hispanyemehevik) and collected by A.L. Kroeber in March 1908 (24-1303 through 24-1312).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The Tumanpa Vanyume cycle is described in Kroeber (1925:757, 759, and 766). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1303 (14-924)	Tumanpa Vanyume Song 1st song of Ceremony	2'33"	150
For musical transcription of 24-1303 see Kroeber papers (Carton 10). Further notes are also found there (Carton 4; Notebook 87, pp. 21-24).			
24-1304 (14-925)	Tumanpa Vanyume Song 2nd song of Ceremony	1'31"	150
24-1305 (14-926)	Tumanpa Vanyume Song 3rd song of Ceremony	1'58"	150
24-1306 (14-927)	Tumanpa Vanyume Song 4th song of Ceremony	2'05"	150

24-1299 (14-920)	Chiyere ("Birds") Song, 9th song	2'15"	150
24-1300 (14-921)	Chiyere ("Birds") Song, 10th song	2'07"	150
24-1301 (14-922)	Chiyere ("Birds") Song, 11th song	2'17"	150
24-1302 (14-923)	Chiyere ("Birds") Song, 12th song	2'01"	150

For musical transcription see Kroeber papers (Carton 10).

24-1307 (14-928)	Tumanpa Vanyume Song 5th song of Ceremony	2'32"	150
24-1308 (14-929)	Tumanpa Vanyume Song 6th song of Ceremony	1'21"	150
24-1309 (14-930)	Tumanpa Vanyume Song 2nd song about Stars	1'59"	150

There are eight songs in the group "about stars" (note in 14- Catalogue).

24-1310 (14-931)	Tumanpa Vanyume Song 1st song about Matevilye Being Sick	2'08"	150
24-1311 (14-932)	Tumanpa Vanyume Song 2nd song about Matevilye Being Sick	1'50"	150
24-1312 (14-933)	Tumanpa Vanyume Song Last song of Ceremony, Little South of Aviweckwi	2'18"	150

For musical transcription see Kroeber papers (Carton 10).

D. Mohave songs of the Kapeta ("Turtle") cycle sung by Kwathiheingehamalye ("Doctor's Sack") and collected by A.L. Kroeber in March 1908 (24-1313 through 24-1324). The singer is also called Xwaqnyutartnyune ("Hawk-track").

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). This subseries includes 12 selected examples from the first, last, and middle series of the Turtle cycle. Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1313 (14-934)	Kapeta ("Turtle") Song 1st song at Avikwame	2'29"	150

See comments among Kroeber papers (Carton 4; Notebook 87, pp. 19-25). For musical transcription see Kroeber papers (Carton 10).

24-1314 (14-935)	Kapeta ("Turtle") Song 2nd song at Avikwame	2'24"	150
24-1315 (14-936)	Kapeta ("Turtle") Song 1st song at Tcarreyo	2'15"	150
24-1316 (14-937)	Kapeta ("Turtle") Song 2nd song at Tcarreyo	2'05"	150
24-1317 (14-938)	Kapeta ("Turtle") Song 1st song at Hotaxkunuve	2'08"	150
24-1318 (14-939)	Kapeta ("Turtle") Song 2nd song at Hotaxkunuve	2'15"	150
24-1319 (14-940)	Kapeta ("Turtle") Song 1st song about Going East	2'12"	150
24-1320 (14-941)	Kapeta ("Turtle") Song 2nd song about Going East	2'08"	150
24-1321 (14-942)	Kapeta ("Turtle") Song 1st song at Iqwinyeva	2'21"	150
24-1322 (14-943)	Kapeta ("Turtle") Song 2nd song at Iqwinyeva	2'04"	150
24-1323 (14-944)	Kapeta ("Turtle") Song 3rd song at Iqwinyeva	1'50"	150
24-1324 (14-945)	Kapeta ("Turtle") Song 4th song at Iqwinyeva	2'01"	150

E. Mohave songs of the Vinimulya-hapacha cycle, sung by Kutene and collected by A.L. Kroeber in March 1908 (24-1325 through 24-1336).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The Vinimulya and Vinimulya-hapacha cycles are stories of war. They are often coupled with Tumanpa and Nyohaiva as a group of series that are sung at celebrations. For further notes on thematic content and performance of the songs see Kroeber (1925:759-760). This subseries includes selected examples from the cycle. Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1325	Vinimulya-hapacha Song 1st song at Aviahnalye	2'23"	150
	24-1325 contains two renditions of the same song, originally collected on cylinders 14-946 and 14-947. Unpublished notes among Kroeber papers (Carton 4; Notebook 87, p. 35)		
24-1326 (14-948)	Vinimulya-hapacha Song On Way Telling of Walking	2'18"	150
24-1327 (14-949)	Vinimulya-hapacha Song 1st song Telling of Darkness	2'27"	150
24-1328 (14-950)	Vinimulya-hapacha Song 2nd song Telling of Darkness	2'15"	150
24-1329 (14-951)	Vinimulya-hapacha Song Telling of Evening Sun Shining on Eastern Mountains	2'21"	150
24-1330 (14-952)	Vinimulya-hapacha Song 1st song Telling of Journey	2'22"	150
24-1331 (14-953)	Vinimulya-hapacha Song 2nd song Telling of Journey	2'26"	150
24-1332 (14-954)	Vinimulya-hapacha Song 3rd song Telling of Journey	2'30"	150

24-1333 (14-955)	Vinimulya-hapacha Song 1st song at Avilykwaampe	2'36"	150
24-1334 (14-956)	Vinimulya-hapacha Song 2nd song at Avilykwaampe	2'29"	150
24-1335 (14-957)	Vinimulya-hapacha Song 1st song at Harakaraka and Savitpilye	2'24"	150
24-1336 (14-958)	Vinimulya-hapacha Song 2nd song at Harakaraka and Savitpilye	—	—

Original cylinder broken and no tape duplicate prepared.

F. Mohave Songs of the Yellaka ("Goose") cycle, sung by Hakwe and collected by A.L. Kroeber in March 1908 (24-1337 through 24-1352).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). See 24-667 for notes and references concerning the Yellaka cycle. This subseries should be compared with the Yellaka songs of Hakwe's relative Ashpashakam (24-667 through 24-756), which were dreamed independently. Textual content of Hakwe's Yellaka cycle is summarized in Kroeber as "Version 2" (1925:768-769). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1337 (14-959)	Yellaka ("Goose") Song 1st song at Nyahaim-kwiyumma	2'19"	150
See notes among Kroeber papers (Carton 4; Notebook 87, pp. 26-35).			
24-1338 (14-960)	Yellaka ("Goose") Song 2nd song at Nyhaim-kwiyumma	1'57"	150
24-1339 (14-961)	Yellaka ("Goose") Song 2nd song at Inyemart seleakitcupatce	2'35"	150

24-1340 (14-962)	Yellaka ("Goose") Song Song at Ahakwitcove	1'37"	150
24-1341 (14-963)	Yellaka ("Goose") Song Song at Nyahaikuqwirpe	2'32"	150
24-1342 (14-964)	Yellaka ("Goose") Song Song about Han'ava and Tinyamxarexware	2'00"	150
24-1343 (14-965)	Yellaka ("Goose") Song Song at Aaraerve	2'14"	150
24-1344 (14-966)	Yellaka ("Goose") Song Song at Wacakupay	1'51"	150
24-1345 (14-967)	Yellaka ("Goose") Song Song at Kayikwirido	2'05"	150
24-1346 (14-968)	Yellaka ("Goose") Song Song at Idulyedaue	1'31"	150
24-1347 (14-969)	Yellaka ("Goose") Song Song at Meagoart	1'46"	150
24-1348 (14-970)	Yellaka ("Goose") Song Song at Ahakumice	1'56"	150
24-1349 (14-971)	Yellaka ("Goose") Song Song at Tooska	1'49"	150
24-1350 (14-972)	Yellaka ("Goose") Song Song at Amart(ye)Lakime	2'32"	150
Orthography of place name from 14- Catalogue.			
24-1351 (14-973)	Yellaka ("Goose") Song Song at Kutkyene	2'13"	150

24-1352 Yellaka ("Goose") Song 2'08" 150
(14-974) Song at Amart minyoraiva

For musical transcription see Kroeber papers (Carton 10, #974).

G. Mohave Songs of the Yellaka ("Goose") cycle, sung by Ashpashakam and collected by A.L. Kroeber in March 1908 (24-1353 through 24-1363).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). See 24-667 for notes and references concerning the Yellaka cycle. Each item in this subseries was obtained as a duplicate of an item previously recorded and listed above in Series 5A; thus, each provides another rendition by the same performer. Textual content of Hakwe's Yellaka cycle is summarized in Kroeber as "Version 2" (1925:768-769). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1353 (14-975)	Yellaka ("Goose") Song Obtained as a duplicate of 14-140 (24-667). For musical transcription see Kroeber papers (Carton 10). Notes on the text there also (Carton 4; Notebook 87, pp. 39-41).	2'06"	150
24-1354 (14-976)	Yellaka ("Goose") Song Obtained as a duplicate of 14-141 (24-668).	2'08"	150
24-1355 (14-977)	Yellaka ("Goose") Song Obtained as a duplicate of 14-145 (24-672). For musical transcription see Kroeber papers (Carton 10).	2'07"	150
24-1356 (14-978)	Yellaka ("Goose") Song Obtained as a duplicate of 14-146 (24-673). For musical transcription see Kroeber papers (Carton 10).	2'04"	150

24-1357 Yellaka ("Goose") Song 2'08" 150
(14-979)

Obtained as a duplicate of 14-147 (24-674).

24-1358 Yellaka ("Goose") Song 2'01" 150
(14-980)

Obtained as a duplicate of 14-154 (24-681). For musical transcription see Kroeber papers (Carton 10).

24-1359 Yellaka ("Goose") Song 2'07" 150
(14-981)

Obtained as a duplicate of 14-169 (24-698). For musical transcription see Kroeber papers (Carton 10).

24-1360 Yellaka ("Goose") Song 2'06" 150
(14-982)

Obtained as a duplicate of 14-178 (24-707). For musical transcription see Kroeber papers (Carton 10).

24-1361 Yellaka ("Goose") Song 2'02" 150
(14-983)

Obtained as a duplicate of 14-188 (24-727). For musical transcription see Kroeber papers (Carton 10).

24-1362 Yellaka ("Goose") Song 2'04" 150
(14-984)

Obtained as a duplicate of 14-222 (24-752).

24-1363 Yellaka ("Goose") Song 1'56" 150
(14-985)

Obtained as a duplicate of 14-225 (24-755). For musical transcription see Kroeber papers (Carton 10).

H. Mohave songs of the Nyohaiva cycle, sung by Ashpashakam and collected by A.L. Kroeber in March 1908 (24-1364 through 24-1369).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Recordings in this subseries were obtained as duplicates of items previously recorded and listed above in Series 5A. Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1364 (14-986)	Nyohaiva Song Obtained as a duplicate of 14-230 (24-759). For musical transcription see Kroeber papers (Carton 10, #986).	1'42"	150
24-1365 (14-987)	Nyohaiva Song Obtained as a duplicate of 14-231 (24-760). For musical transcription see Kroeber papers (Carton 10, #987).	2'10"	150
24-1366 (14-988)	Nyohaiva Song Obtained as a duplicate of 14-243 (24-772).	2'02"	150
24-1367 (14-989)	Nyohaiva Song Obtained as a duplicate of 14-259 (24-791). For musical transcription see Kroeber papers (Carton 10, #989).	2'23"	150
24-1368 (14-990)	Nyohaiva Song Obtained as a duplicate of 14-261 (24-796).	2'08"	150
24-1369 (14-991)	Nyohaiva Song Obtained as a duplicate of 14-263 (24-798). For musical transcription see Kroeber papers (Carton 10, #991).	2'09"	150

I. Three recordings of Mohave flute music performed by Chiyerekavasuk or by Guy Howard and collected by A.L. Kroeber in March 1908 (24-1370 through 24-1372).

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The instrument is called "wilwil" in the Mohave language, and its music is described in Herzog (1928:188-189).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1370 (14-992)	Flute piece entitled "Yuma's Crying" Performed by Chiyerekavasuk	1'54"	150
24-1371 (14-993)	Flute piece entitled "Yuma's Crying" Performed by Guy Howard	2'28"	150
24-1372 (14-994)	Courting tune, played at night Performed by Guy Howard	2'19"	150

SERIES 13 Yuki (1907)

A. Recordings of Lako Henry (Yuki) collected by Samuel Barrett in July 1907 (24-1373 through 24-1379). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other information concerning these recordings, and for this reason Barrett's identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1373 (14-995a)	Daylight Song Barrett #1	0'30"	180
	"Sung at daylight [after] night of dancing and is song after which dance ends" (note in 14- Catalogue). Ritual or dance in which this song is used not indicated in notes.		
24-1374 (14-995b)	Daylight Song Barrett #1	0'24"	180
	This song is different from the previous one, but note in 14- Catalogue apparently pertains to this one also. The original cylinder contained a third song (14-995c), but this was not transferred onto tape owing to poor audio quality.		
24-1375 (14-996)	Wo'k ("Dance") Song Barrett #2	0'37"	180
	"Came from coast, and both song and dance traveled over to Sacramento Valley" (note in 14- Catalogue). This is another rendition of the song originally recorded on 14-995c. See note for previous entry.		

24-1376 (14-997)	Myth about Boy and Girl whose Mother and Father Were Killed and Cooked by Grizzlies Barrett #3	1'15"	180
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"As they watched the heads of their parents being cooked, the eyes in these heads popped out and flew over to a basket they had. The children took this and went away over to the east with it" (note in 14- Catalogue).

24-1377 (14-998a)	Big Head Song Barrett #4	0'47"	180
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Kroeber states that the Yuki identify their own deity Taikomol with the Kuksu or Big Head of the northern and eastern Pomo (1925:184). See 24-502 for notes and references cited.

24-1378 (14-998b)	Big Head Song Barrett #4	0'35"	150
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See notes for previous item.

24-1379 (14-999a)	Feather Dance Song Barrett #5	0'42"	180
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See 24-506 for notes on Feather Dance (kopa-wok).

B. Recordings of Chicken (a Yuki Indian whose English name was Frank Gray) collected by Samuel Barrett in July 1907 (24-1380 through 24-1442). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other valuable information concerning these recordings, and thus his own identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1380 (14-999b)	Song (haup) Barrett #5	0'19"	180

Ritual or dance context is not specified.

- 24-1381 Song Sung While Seated
(14-999c) Before Dance Begins 0'22" 180
- 24-1382 Song Sung While Seated
(14-999d) Before Dance Begins
Barrett #5 0'22" 180
- See notes for previous entry.
- 24-1383 Feather Dance (kopa-wok) Song
(14-1000a) Barrett #6 0'28" 180
- See 24-506 for notes and references cited. "When dancers rise" (note in 14- Catalogue).
- 24-1384 Feather Dance Song
(14-1000b) Barrett #6 0'22" 180
- "After dancers have risen" (note in 14- Catalogue). See 24-506 for notes on Feather Dance.
- 24-1385 Feather Dance Song
(14-1000c) Barrett #6 0'20" 180
- "While dancing" (note in 14- Catalogue). See 24-506 for notes on Feather Dance.
- 24-1386 Feather Dance Song
(14-1000d) Barrett #6 0'41" 180
- "While dancing" (note in 14- Catalogue).
- 24-1387 Acorn Song
(14-1001a) Barrett #7 — —
- "Started but stopped" (note in 14- Catalogue). Original cylinder broken, no tape duplicate prepared. See 24-512 for notes and references cited.
- 24-1388 Acorn Song
(14-1001b) Barrett #7 0'26" 180
- "Sung before dancers rise" (note in 14- Catalogue). See 24-512 for notes and references cited.

- 24-1389 Acorn Song
(14-1001c) Barrett #7 0'22" 180
- "[Sung] as dancers rise" (note in 14- Catalogue).
- 24-1390 Acorn Song
(14-1001d) Barrett #7 0'31" 180
- "[Sung] while dancing" (note in 14- Catalogue).
- 24-1391 Acorn Song
Barrett #7 and #8 1'00" 180
- Song was partially recorded as last item on cylinder 14-1001 (0'26"), then recorded again as first item on 14-1002 (0'34"). See 24-512 for references cited.
- 24-1392 Acorn Song
(14-1002b) Barrett #8 0'31" 180
- See 24-512 for references cited.
- 24-1393 Grass Game Song
(14-1003a) Barrett #9 0'44" 180
- See 24-516 for notes on the Grass Game and general discussion of gambling among California Indians.
- 24-1394 Grass Game Song
(14-1003b) Barrett #9 0'25" 180
- See 24-516 for notes and references cited.
- 24-1395 Grass Game Song
(14-1003c) Barrett #9 0'18" 180
- See 24-516 for notes and references cited.
- 24-1396 Grass Game Song
Barrett #9 and #10 0'46" 180
- Song incomplete as last item on cylinder 14-1003 (0'22") and sung again or continued as first item on 14-1004 (0'24").

24-1397 Grass Game Song 0'19" 180
(14-1004b) Barrett #10

See 24-516 for notes on Grass Game.

24-1398 Grass Game Song 0'24" 180
(14-1004c) Barrett #10

See 24-516 for notes on Grass Game.

24-1399 Hunting Song 0'36" 180
(14-1004d) Barrett #10

"Sung while hunting" (note in 14- Catalogue).

24-1400 Devil Dance Song (Hulkilal-woknam) 0'24" 180
(14-1005a) Barrett #11

The Hulkilal-woknam is also known as the "Ghost Dance" and as the "Eye-striped Initiation" (Miller 1978:251). For information on this ritual and related institutions see Kroeber (1925:183-191), Loeb (1932:64-68), and Foster (1944:209-211).

24-1401 Devil Dance Song (Hulkilal-woknam) 0'45" and 0'48" 180
(a and b) Barrett #11

This tape contains two renditions of the same song. The second one to be heard here (24-1401b) was actually recorded first, as the last item on cylinder 14-1005. Since the cylinder was filled before completion of the song, the item was re-recorded on 14-1006a, but here it is heard first (24-1401a). See notes for previous entry.

24-1402 Devil Dance Song (Hulkilal-woknam) 0'37" 180
(14-1006b) Barrett #12

See 24-1400 for references cited.

24-1403 Acorn Song for Acorn Dance 0'50" 180
(14-1007a) Barrett #13

See 24-512 for notes on the Acorn Dance.

24-1404 Acorn Song for Acorn Dance 0'32" 180
(14-1007b) Barrett #13

See 24-512 for references cited.

24-1405 Woman's Dance Song 0'17" 180
(14-1007c) Barrett #1

Title (as given above in the 14- Catalogue) may refer to the girls' adolescence ceremony (Hamnam-wok) as described in Kroeber (1925:183, 195) and Foster (1944:182-183), but Barrett uses the term "mus wo'k hop" in relation to this item (see Accession File #400).

24-1406 Song Sung by Taikomol When He Pushed 0'45" 180
(14-1008a) the Water Back to Make the World
Barrett #14

The place of Taikomol in Yuki belief is discussed in Kroeber (1925:182-183) and in Foster (1944:204-205). Other sources are mentioned in Miller (1978:251). Text of song is summarized (in English) in Barrett's notes (Accession File #400).

24-1407 Song Sung by Taikomol When Away Up 0'49" 180
(14-1008b) North (at End of World) Before
Creating World
Barrett #14

For Barrett's summary of text (in English) see Accession File #400.

24-1408 Song Sung by Taikomol in Praise 1'10" 180
(14-1009a) of His Work Making the World
Barrett #15

For translation of text see Barrett notes (Accession File #400).

24-1409 Song Sung By Taikomol as He Danced 0'35" 180
(14-1009b) and Taught People to Sing and Dance
Barrett #15

For translation see Barrett notes (Accession File #400).

24-1410 Song by Taikomol 1'01" 180
(14-1010a) Barrett #16

Cylinder Series 13: Yuki

145

- 24-1411 Song Sung by Taikomol, Given to
(14-1010b) Indian People When They Were Created
Barrett #16 0'26" 180
- 24-1412 Song by Taikomol
(14-1010c) Barrett #16 0'38" 180
- This item, the last recorded on cylinder 14-1010, not concluded. See Barrett notes in Accession File #400.
- 24-1413 Song for Taikomol Dance, given to
(14-1011a) Wailaki by Taikomol
Barrett #17 0'49" 180
- See translation among Barrett notes (Accession File #400).
- 24-1414 Song for Doctor's Dance for Sick Person
(14-1011b) Barrett #17 0'27" 180
- The Yuki Doctor Dance (Lamshi-wok) is described in Kroeber (1925:197-199). See also Barrett notes (Accession File #400).
- 24-1415 Song Used when They Get Up to Dance
(14-1011c) Barrett #17 0'16" 180
- Context not further specified, but song may be associated with others on the same cylinder.
- 24-1416 Song Sung Around Man Who Is Seated
(14-1011d) Barrett #17 0'16" 180
- The seated man sings himself. He is not necessarily a person of any particular note. Anyone may sit this way (from note in 14- Catalogue). Context is not further specified, nor is the item mentioned in Barrett's notes. Perhaps this item is associated with other items on cylinder 14-1011.
- 24-1417 Hunting Song
(14-1012) Barrett #18 1'37" 180
- "Sung by deer hunter when out in the mountains or elsewhere hunting" (note in 14- Catalogue). Barrett notes leave a gap between Barrett cylinders #17 and #33.

146

Cylinder Series 13: Yuki

- 24-1418 Doctor Song
(14-1013a) Barrett #19 0'32" 180
- 24-1419 Doctor Song for Hunting
(14-1013b) Barrett #19 0'40" 180
- "When a man gets unlucky he hires a man to sing this song for him" (note in 14- Catalogue).
- 24-1420 Song Sung By Doctor in Curing a Man
(14-1013c) Who Had Been Poisoned According to
Indian Custom
Barrett #19 0'32" 180
- Yuki shamanism and associated beliefs and practices are discussed in Kroeber (1925:196-201) and in Foster (1944:212-228). Cocoon rattle is used here with singing, but the sound of the instrument is very faint.
- 24-1421 Song Sung by Doctor to Cure Poisoned
(14-1014a) Person
Barrett #20 0'52" 180
- See previous entry for references cited.
- 24-1422 Song Sung by Doctor to Cure Poisoned
(14-1014b) Person
Barrett #20 0'55" 180
- See 24-1420 for references cited.
- 24-1423 Song Sung By Doctor to Cure Poisoned
(14-1015a) Person
Barrett #21 0'35" 180
- See 24-1420 for references cited.
- 24-1424 Song Sung by Doctor to Cure Poisoned
(14-1015b) Person
Barrett #21 0'35" 180
- See 24-1420 for references cited.

24-1425 Song Sung by Doctor to Cure Poisoned 0'29" 180
(14-1015c) Person
Barrett #21

See 24-1420 for references cited.

24-1426 Poison Song 0'56" 180
(14-1016a) Barrett #22

Various customs of poisoning are discussed in Foster (1944:213-216), who writes: "A poisoner might go to a man's house in the middle of the night, point a poisoned stick at him, and sing in a low voice" (ibid.).

24-1427 Poison Song 0'56" 180
(14-1016b) Barrett #22

See notes for previous entry.

24-1428 Rattlesnake Song 1'05" 180
(14-1017a) sung by doctor to cure rattlesnake bite
Barrett #23

Rattlesnake shamans are discussed in Kroeber (1925:199-200) and in Foster (1944:215-216). Voice and cocoon rattle can be heard on this recording and the two which follow. A note in the 14- Catalogue reads "obtained with horn and tube," indicating the collector's method for recording the rhythmic accompaniment on these three items.

24-1429 Rattlesnake Song 0'42" 180
(14-1017b) Barrett #23

See notes for previous entry.

24-1430 Song for Doctoring Pain Anywhere 0'47" 180
(14-1018a) Barrett #24

See notes for 24-1420.

24-1431 Woman's Acorn Song 0'31" 180
(14-1018b) Barrett #24

"Sung by several women dancing either inside or outside the sweathouse" (note in 14- Catalogue). See 24-512 for notes on the Acorn Dance.

24-1432 Grass Game Song 0'38" 180
(14-1019a) Barrett #25

See 24-516 for references cited.

24-1433 Grass Game Song 0'36" 180
(14-1019b) Barrett #25

See 24-516 for references cited.

24-1434 Grass Game Song 0'24" 180
(14-1019c) Barrett #25

See 24-516 for references cited.

24-1435 Song Sung Over Man Who Has Been 0'25" 180
(14-1020a) Killed in War
Barrett #26

24-1436 Song Sung Over Man Who 0'25" 180
(14-1020b) Has Been Killed in War

24-1437 Dance Song 0'23" 180
(14-1020c) Barrett #26

No further identification provided.

24-1438 Dance Song 0'22" 180
(14-1020d) Barrett #26

No further identification provided.

24-1439 Grass Game Song of Indians in 0'21" 180
(14-1021a) Mountains West of Round Valley
Barrett #27

See 24-516 for references cited.

24-1440 Bear Song, sung by doctor over
(14-1021b) person bitten by bear
Barrett #27 0'47" 180

See 24-1420 for sources on Yuki shamanism and doctoring.

24-1441 Doctor Song to Give Hunting Luck
(14-1021c) Barrett #27 0'25" 180

See 24-1420 for references cited.

24-1442 Doctoring Song
(14-1021d) Barrett #2 0'21" 180

See 24-1448 for another rendition of this song. This one was the last on cylinder 14-1021 and is not concluded.

C. Recordings of Sally Gray (Yuki) collected by Samuel Barrett in July 1907 (24-1443 through 24-1447). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other information concerning these recordings, and for this reason Barrett's identification numbers are provided for each item.

SUBJECT OR TITLE	DURATION	RECORDING	
		DURATION	SPEED
24-1443 Acorn Song (14-1022a) Barrett #28	0'52"		180

See 24-512 for references cited.

24-1444 Acorn Song (14-1022b) Barrett #28	0'36"		180
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See 24-512 for references cited.

24-1445 Acorn Song (14-1022c) Barrett #28	0'30"		180
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See 24-512 for references cited.

24-1446 Acorn Song
(14-1023a) Barrett #29 0'34" 180

See 24-512 for references cited.

24-1447 Acorn Song
(14-1023b) Barrett #29 0'29" 180

See 24-512 for references cited.

D. Recordings of Chicken (a Yuki Indian whose English name was Frank Gray) collected by Samuel Barrett in July 1907 (24-1448 through 24-1454). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other valuable information concerning these recordings, and thus his own identification numbers are provided for each item.

SUBJECT OR TITLE	DURATION	RECORDING	
		DURATION	SPEED
24-1448 Doctor Song for Any Kind of Pain (14-1024a) or Sickness Barrett #30	—		—
Cylinder cracked and no tape duplicate prepared. First item on cylinder.			
24-1449 Doctor Song for Any Kind of Pain (14-1024b) or Sickness Barrett #30	0'54"		180

Crack in cylinder did not prevent recordist from copying this and subsequent items on cylinder 14-1024.

24-1450 Lamcok (=lamcimiwok ?) 0'46" 180
(14-1025a) Barrett #31

Title above as given verbatim in the 14- Catalogue probably corresponds to the shaman's initiation dance (Lamshiwok) mentioned in Kroeber (1925:183). A note in the 14- Catalogue states that this would be sung as the final song in the ceremony and that dancers would first bathe and then return to the feast to sing it.

24-1451 Doctor's Song for Any Kind of Sickness 0'50" 180
(14-1025b) Barrett #31

See 24-1420 for notes and references cited.

24-1452 Hulkoï Ha^ñp (Coyote Song) 0'36" 180
(14-1026) Barrett #32

"Coyote sang this when he dreamed about going after the sun before there was any light" (note in 14- Catalogue). Kroeber notes that the Yuki Indians viewed Coyote as the unstable antithesis of the creator deity Taikomol (1925:182-183).

24-1453 Story of Coyote and Fox 0'24" and 4'04" 180
(a and b) Barrett #33 through #35

24-1453a is a brief segment (0'24") in mixed English-Yuki speech; the audio quality is so poor as to render it unintelligible. 24-1453b contains the spoken narrative in Yuki (4'04"), and this improves in audio quality after the beginning section, which is quite poor. Barrett's notes contain an English translation (Accession File #400). 24-1453 was duplicated from original cylinders 14-1027 through 14-1029.

24-1454 Taikomol's Last Song When He Got 1'00" 180
(14-1030) Ready to Leave the Earth
Barrett #36

See 24-1406 for sources concerning the Yuki deity Taikomol.

E. Recordings of Jim Sheldon (Yuki) collected by Samuel Barrett in July 1907 (24-1455 through 24-1480). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other information concerning these recordings, and for this reason Barrett's identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1455 (14-1031a)	Acorn Song (lal ha ^ñ p) Barrett #37	1'12"	180
	See 24-512 for sources on the Acorn Dance.		
24-1456 (a and b)	Acorn Song (lal ha ^ñ p)	1'16" and 0'53"	180
	This tape contains two renditions of the same song. The second of these, 24-1456b (0'53"), was actually recorded first, as the last item on cylinder 14-1031b (Barrett #37). Since the cylinder was filled before completion of the song, the item was re-recorded on 14-1033 (Barrett #39), which appears here as 24-1456a (1'16").		
24-1457 (14-1032)	Acorn Song (lal ha ^ñ p) Barrett #38	1'15"	180
	See 24-512 for references cited.		
24-1458 (14-1034)	Man's Song (iwis ha ^ñ p no ^ñ) Barrett #40	1'18"	180
	"Sung as they sit on ground before rising to dance. Used in ceremonial dances without feathers" (notes in 14- Catalogue). See comments by Barrett (Accession File #400).		
24-1459 (14-1035)	Man's Song (iwis ha ^ñ p no ^ñ) Barrett #41	1'51"	180
	See notes for previous entry.		

- 24-1460 Man's Song (iwis haⁿp noⁿ) 1'35" 180
(14-1036) Barrett #42
See comments among Barrett notes (Accession File #400).
- 24-1461 Lamis haⁿp 1'12" 180
(14-1037) Barrett #43
"Sung by doctor while dancing to give hunter good luck" (note in 14-Catalogue). Title above as given in 14- Catalogue.
- 24-1462 Lamis haⁿp 1'62" 180
(14-1038) Barrett #44
See note for previous entry.
- 24-1463 Taikomol Song 1'31" 180
(14-1039) Barrett #45
"Sung usually by two men who sit by sick man while doctor dances around him" (note in 14- Catalogue). See further comments among Barrett notes (Accession File #400).
- 24-1464 Feather Dance (kopa-wok) Song 1'03" 180
(14-1040a) Barrett #46
See 24-506 for notes on the Feather Dance (kopa-wok). See also Barrett notes (Accession File #400).
- 24-1465 Head Net Song (tolko haⁿp) 0'57" 180
(14-1040b) Barrett #46
Barrett notes seem to suggest this is same type of song as previous one, although called by another name (Accession File #400).
- 24-1466 Sitting Song (haⁿp cu) 1'17" 180
(14-1041) Barrett #47
"Sung upon the ground before commencing to dance" (note in 14-Catalogue).

- 24-1467 Salt Song (kum haⁿp) 1'29" 180
(14-1042) Barrett #48
Barrett notes indicate that there is a Salt Dance in which this would be used (Accession File #400).
- 24-1468 Woman's Song (mus haⁿp noⁿ) Used in the 1'11" 180
(14-1043) Girls' Adolescence Dance (hamnam-wok) Barrett #49
"Sung and danced upon the occasion of puberty of girls...used for first and second menstruation of girl, never after that" (from notes for 14-1043 and 14-1044 in 14- Catalogue). See 24-1405 for references cited.
- 24-1469 Woman's Song (mus haⁿp noⁿ) Used in 1'16" 180
(14-1044) the Girls' Adolescence Dance (hamnam-wok) Barrett #50
See notes for previous entry.
- 24-1470 Devil Dance Song (Hulkilal haⁿp) 1'14" 180
(14-1045) Barrett #51
See 24-1400 for references cited.
- 24-1471 War Song (tauⁿ haⁿp) 1'10" 180
(14-1046) Barrett #52
The Yuki War Dance is described in Kroeber (1925:178-179) and in Foster (1944:189).
- 24-1472 War Song (tauⁿ haⁿp) 1'42" 180
(14-1047) Barrett #53
See previous entry for references cited. See also Barrett's comments (Accession File #400).
- 24-1473 Round Dance Song (pale haⁿp) 1'24" 180
(14-1048) Barrett #54
"Sung for dance in which all join, old and young, form a circle, and dance to the side" (note in 14- Catalogue). Barrett's notes provide a description and diagram of the dance (Accession File #400).

24-1474 Round Dance Song (pale haⁿp) 1'20" 180
(14-1049) Barrett #55

See notes for previous entry.

24-1475 Doctor's Song for Dance (man haⁿp) 1'37" 180
(14-1050) Barrett #56

See 24-1420 for references cited.

24-1476 Salt Song (kum haⁿp) 1'51" 180
(14-1051) Barrett #57

See comments among Barrett fieldnotes (Accession File #400). See also notes for 24-1467.

24-1477 Feather Song (kop haⁿp) of Feather 1'38" and 1'09" 180
Dance (kop wok)

24-1477a (1'38") was actually a re-recording on cylinder 14-1053 (Barrett #59) of the original on 14-1052 (Barrett #58), and the latter appears here as 24-1477b (1'09"). A note in the 14- Catalogue states "he did not sing just correctly" the first time.

24-1478 Deer Song (mil haⁿp) 1'28" 180
(14-1054) Barrett #60

"Sung by hunter at home before going out to hunt. If he finds nothing he sits down on a ridge and sings this song and then he will find deer" (note in 14- Catalogue).

24-1479 Deer Song (mil haⁿp) 1'51" 180
(14-1055) Barrett #61

See notes for previous entry.

24-1480 Salmon Song (haⁿw haⁿp) 1'14" 180
(14-1056) Barrett #62

"Sung to get fishing luck" (note in 14- Catalogue). See also comments among Barrett notes (Accession File #400).

F. Recordings of Nancy Sheldon (Yuki) collected by Samuel Barrett in July 1907 (24-1481 through 24-1493). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other information concerning these recordings, and for this reason Barrett's identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1481 (14-1057)	First Menstruation Song (hamnam ha ⁿ p) Barrett #63	1'23"	180
	"First song sung while sitting on the ground" (note in 14- Catalogue). See also comments among Barrett fieldnotes (Accession File #400). See also 24-1405 for references cited.		
24-1482 (14-1058)	First Menstruation Song (hamnam ha ⁿ p) Barrett #64	1'41"	180
	"Second song sung while seated at girls' puberty ceremony" (note in 14- Catalogue). See notes for previous entry.		
24-1483 (14-1059)	First Menstruation Song (hamnam ha ⁿ p) Barrett #65	1'37"	180
	"Third song sung while seated at girls' puberty ceremony" (note in 14- Catalogue). See notes for 24-1481.		
24-1484 (14-1060)	First Menstruation Song (hamnam ha ⁿ p) Barrett #66	1'35"	180
	"Fourth song sung when seated at girls' puberty ceremony" (note in 14- Catalogue). See notes for 24-1481.		
24-1485 (14-1061)	First Menstruation Song (hamnam ha ⁿ p) Barrett #67	1'15"	180
	"Fifth song sung while seated at girls' puberty ceremony" (note in 14- Catalogue). See 24-1481 for references cited.		

24-1486 First Menstruation Song (hamnam ha^hp) 1'23" 180
(14-1062) Barrett #68

"Sixth song sung while seated at girls' puberty ceremony. Sung when they take the girl out of the house and dance with her outside" (note in 14- Catalogue). See notes for 24-1481.

24-1487 Song Sung While Dancing for a Girl 1'30" 180
(14-1063) at Puberty Ceremony
Barrett #69

See 24-1481 for references cited. Barrett's fieldnotes contain a description of the ceremony (Accession File #400).

24-1488 Song Sung While Dancing for a Girl 1'22" 180
(14-1064) at Puberty Ceremony
Barrett #70

See 24-1481 for references cited. Barrett's fieldnotes contain a description of the ceremony (Accession File #400)

24-1489 Song Sung While Dancing for a Girl 1'22" 180
(14-1065) at Puberty Ceremony
Barrett #71

See 24-1481 for references cited. Barrett's fieldnotes contain a description of the ceremony (Accession File #400)

24-1490 Song Sung While Dancing for a Girl 1'58" 180
(14-1066) at Puberty Ceremony
Barrett #72

See 24-1481 for references cited. Barrett's fieldnotes contain a description of the ceremony (Accession File #400).

24-1491 Song Sung While Dancing for a Girl 1'38" 180
(14-1067) at Puberty Ceremony
Barrett #73

See 24-1481 for references cited. Barrett's fieldnotes contain a description of the ceremony (Accession File #400).

24-1492 Round Dance Song (wila' ha^hp) 1'40" 180
(14-1068) Barrett #74

"Danced only by women" (note in 14- Catalogue). Description of dance and diagram among Barrett's fieldnotes (Accession File #400).

24-1493 Round Dance Song (wila' ha^hp) 2'09" 180
(14-1069) Barrett #75

See notes for previous item.

G. Recordings of Jim Sheldon (Yuki) collected by Samuel Barrett in July 1907 (24-1494 through 24-1496). Location unidentified.

General sources on music and culture of the Yuki are listed at the beginning of Series 1 (preceding 24-500). Barrett's fieldnotes (Accession File #400) provide translations and other information concerning these recordings, and for this reason Barrett's identification numbers are provided for each item.

	SUBJECT OR TITLE	RECORDING	
		DURATION	SPEED
24-1494	Dream Song (inam ha ^h p), sung to prevent snakes from biting	1'26" and 1'34"	180
	This tape contains two recordings of the same song. 24-1494b (1'34") was originally recorded on cylinder 14-1070 (Barrett #76), but a note in the 14- Catalogue states that this recording had been "injured by a hand placed on [cylinder]." 24-1494a (1'26") was thus recorded on the next cylinder, 14-1071 (Barrett #77). See discussion of the song in Barrett's fieldnotes (Accession File #400).		
24-1495 (14-1072)	Grass Game Song (mot'mil ha ^h p) Barrett #78	1'22"	180
	See 24-516 for sources on Indian gambling among the Yuki and other tribes of the region.		
24-1496 (14-1073)	Grass Game Song (mot'mil ha ^h p) Barrett #79	1'20"	180
	See 24-516 for references cited.		

SERIES 14
Northeastern Pomo (1907)

Recordings of Lucy Lou (Northeastern Pomo) collected by Samuel Barrett in July 1907 (24-1497 through 24-1499). Location unidentified.

General sources concerning music and culture of the various Pomo Indian groups are listed at the beginning of Series 8 (preceding 24-958). More specific information concerning these recordings is provided in Barrett's fieldnotes (Accession File #400), and for this reason Barrett's identification numbers are provided for each item.

	SUBJECT OR TITLE	RECORDING	
		DURATION	SPEED
24-1497 (a and b)	Puberty Song (tsilemulke)	2'10" and 2'12"	180
	This item is performed twice. 24-1497a (2'10") was originally recorded on cylinder 14-1074 (Barrett #80) but not concluded before cylinder was filled. Thus, item was re-recorded on cylinder 14-1075 (Barrett #81), and this became 24-1497b (2'12"). Customs relating to girls' adolescence are discussed in Bean and Theodoratus (1978:296), Loeb (1926:270-273), and Kroeber (1925:254).		
24-1498 (14-1076)	Puberty Song (tsilemulke) Barrett #82	2'11"	180
	"Sung while seated on ground" (note in 14- Catalogue).		
24-1499 (a and b)	Bole Song (malo'ki)	2'12" and 2'22"	180
	This item is performed twice. 24-1499a (2'12") was recorded on cylinder 14-1077 (Barrett #83) but not concluded. Therefore the song was performed again on cylinder 14-1078 (Barrett #84), which became 24-1499b (2'22"). The Bole-Marú Cult has been described in Bean and Vane (1978: 670-672), DuBois (1939), and in Meighan and Riddell (1972).		

SERIES 15
Wasco (1907)

Recordings of Thomas Miller (Wasco) collected by Samuel Barrett at Warm Springs Reservation between August and September of 1907 (24-1500 through 24-1507).

These recordings are listed and discussed in Barrett's fieldnotes (Accession File #400), and for this reason his identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1500 (14-1079)	Song Sung by Boys as They Ride Their Ponies About During the Night at Some Festival Barrett #101	2'07"	180
25-1501 (14-1080)	Wasco Dancing Song (ixlunxia'mc) Barrett #102	2'10"	180
	"Sung for a sort of farewell dance held just before party takes the war path" (note in 14- Catalogue).		
24-1502 (14-1081)	A Siletz Song Sung for Religious Dream Dance Barrett #103	2'09"	180
24-1503 (14-1082)	Warm Springs War Dance (paxamit) Song Barrett #104	1'56"	180
24-1504 (14-1083)	Song for Woman's Dance (ickulamalai) Barrett #105	2'07"	180

- 24-1505 Dance Song 2'08" 180
(14-1084) Barrett #106
- "For a dance in which everyone, men and women, participate[s]" (note in 14- Catalogue).
- 24-1506 Gambling Song 2'09" 180
(14-1085) Barrett #107
- "The regular short beats in this are not due to the machine. They were in the singer's voice" (note in 14- Catalogue). Possibly useful sources concerning gambling among Great Basin Indians include Barber (1877), Randle (1953), and Venum (1986).
- 24-1507 Love Song (huyalukus) 2'11" 180
(14-1086) Barrett #108
- "Sung by young men to call girls to [their] tipis" (note in 14- Catalogue).

SERIES 16 Klamath Lake (1907)

Recordings of Charlie Cowen (Klamath Lake) collected by Samuel Barrett in August and September of 1907 (24-1508 through 24-1533). Location unidentified.

Major sources for this series of Klamath Lake recordings include Angulo and d'Harcourt (1931), Dorsey (1901), Gatschet (1894), Hall and Nettle (1955), Kroeber (1925:318-335), Powers (1877:252-256), Spencer (1952), Leslie Spier (1930), and Voegelin (1942). Barrett's own fieldnotes (Accession File #400) are most helpful, and for this reason his identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1508 (14-1087)	Scalp Dance Song (catcac) Barrett #109	2'08"	180
24-1509 (14-1088)	Scalp Dance Song (catcac) Barrett #110	1'59"	180
24-1510 (14-1089)	Dancing Song Barrett #111	2'12"	180
	"Charlie Cowen singing, Frank Howe talking. Double record. Singer using tube and talker using horn" (note in 14- Catalogue).		
24-1511 (14-1090)	Dancing Song (kcewulkutc) Barrett #112	2'11"	180
	"Like 1089 (previous entry) but with both using horn" (note in 14- Catalogue). See notes for previous entry.		

24-1512 (14-1091)	Song Sung by Old or Middle-Aged Man When He Buys a Young Woman for a Wife (swic) Barrett #113	2'04"	180
24-1513 (14-1092)	Two Courting Songs Used by Men Barrett #114	2'11"	180
	Title in 14- Catalogue also reads: "Coyoklotc (first third of record), Yokals (last two thirds)."		
24-1514 (14-1093)	Young Man's Song Barrett #115	2'02"	180
24-1515 (14-1094a)	Chinook Jargon Song Barrett #116	1'04"	180
24-1516 (14-1094b)	Chinook Jargon Song Barrett #116	1'10"	180
24-1517 (14-1095)	Coyoklotc Cwic Barrett #117	2'10"	180
	"Sung by woman when her husband is long away hunting and she is afraid something has happened to him" (note in 14- Catalogue).		
24-1518 (14-1096)	Hicwic Barrett #118	12'12"	180
	"Sung by a woman to a man who is cooking wokus" (note in 14- Catalogue).		
24-1519 (14-1097)	Coyoklotc Barrett #119	2'08"	180
	"Song sung by woman (1st) and man (2nd) appointed by the leader" (note in 14- Catalogue).		
24-1520 (14-1098)	Gambling Song (cakulotc cwic) Barrett #120	2'05"	180
	"Sung by man after he has won a game" (note in 14- Catalogue).		

24-1521 (14-1099)	Gambling Song Sung with Hand Game (naiatiutc) Barrett #122	2'06"	180
24-1522 (14-1100)	Doctor Song (siunitis) Barrett #122	2'07"	180
	"Used for any sort of sickness" (note in 14- Catalogue).		
24-1523 (14-1101)	Song Sung After a Night of Dreaming When They Feel Weak (totiuks) Barrett #123	2'07"	180
24-1524 (14-1102)	Song for Fly and Dog (totiuks) Barrett #124	2'10"	180
24-1525 (14-1103)	Totiuks maklaksam cwic ("Indian song make") Barrett #125	2'11"	180
	Title above as given in 14- Catalogue. "Song sung by doctor as he walks around an injured man to find out what bones are broken and wash away blood" (note in 14- Catalogue).		
24-1526 (14-1104)	War Song (caluwaltcuk cwic) Barrett #126	2'10"	180
	"Sung when warriors are partway to place of battle" (note in 14- Catalogue).		
24-1527 (14-1105)	War Song (caluwaltcuk cwic) Barrett #127	2'09"	180
	"Sung when warriors are partway to place of battle" (note in 14- Catalogue).		
24-1528 (14-1106)	War Song (caluwaltcuk cwic) Barrett #128	2'18"	180
	"Sung when the fighting is going on " (note in 14- Catalogue).		

24-1529 (14-1107)	Iwamloikotc cwic Barrett #129	2'08"	180
Title above as given in 14- Catalogue. "Sung by women when picking huckleberries" (note in 14- Catalogue).			
24-1530 (14-1108)	Meut cwic Barrett #130	2'10"	180
Title above as given in 14- Catalogue. "Sung by woman while digging camas" (note in 14- Catalogue).			
24-1531 (14-1109)	Kakangot cwic Barrett #131	2'10"	180
Title above as given in 14- Catalogue. "Song sung by a woman whose husband has gone out to hunt on a foggy day" (note in 14- Catalogue).			
24-1532 (14-1110)	Wokas Picking Song (woks lotc cwic) Barrett #132	2'12"	180
"I wish I could fill my boat up and come back quickly to take a rest, etc." (note in 14- Catalogue).			
24-1533 (14-1111)	Song for Game of Four Sticks (saklotc cwic) Barrett #113	2'11"	180

SERIES 17 Northern Paiute (1907)

Recordings of Edmon Wata (Northern Paiute) collected at Fort Bidwell by Samuel Barrett in August-September 1907 (24-1534 through 24-1545).

Major sources on music and culture of the Northern Paiute include Angulo and Freeland (1929b), Angulo and d'Harcourt (1931), Kroeber (1925:581-584), Loud (1929), Pietroforte (1965), Riddell (1960), Steward (1933), Stewart (1941), Voegelin (1955-1956), and Whiting (1950). Barrett's own fieldnotes (Accession File #400) are most helpful, and for this reason his identification numbers are provided for each item.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1534 (14-1112a)	Gambling Song (naiakwi) Barrett #134	1'06"	180
24-1535 (14-1112b)	Gambling Song (naiakwi) Barrett #134	1'11"	180
24-1536 (14-1113)	Dance Song for Circular Dance (nuga hobinya) Barrett #135	1'40"	180
Barrett's notes do not provide much information on the dance.			
24-1537 (14-1114)	Dance Song for Circular Dance (nuga hobinya) Barrett #136	1'35"	180

See note for previous entry.

24-1538 Dance Song for Circular Dance 1'51" 180
(14-1115) (nuga hobinya)
Barrett #137

24-1539 Standing Song 1'29" 180
(14-1116) Barrett #138

"Sung as the dancers are ready to dance" (note in 14- Catalogue). Evident from Barrett's fieldnotes that this song is used for Round Dance, as previous entries (See Accession File #400).

24-1540 Standing Song 0'55" 180
(14-1117a) Barrett #139

"Sung as the dancers are ready to dance" (note in 14- Catalogue). This also pertains to same Round Dance as previous entries (See Accession File #400).

24-1541 Song Sung for Round Dance 1'15" 180
(14-1117b) Barrett #139

No further information concerning this item in Barrett notes.

24-1542 Song Sung for Round Dance 1'31" 180
(14-1118) Barrett #140

No further information concerning this item in Barrett notes.

24-1543 Song Sung for Round Dance 1'41" 180
(14-1119) Barrett #141

No further information concerning this item in Barrett notes.

24-1544 Song Sung for Round Dance 1'23" 180
(14-1120) Barrett #142

No further information concerning this item in Barrett notes.

24-1545 Song Sung for Round Dance 1'15" 180
(14-1121) Barrett #143

No further information concerning this item in Barrett notes.

SERIES 18 Modoc (1907)

Recordings of George Smith (Modoc) collected by Samuel Barrett in August and September of 1907 (24-1546 through 24-1549). Location unidentified.

Sources on these recordings include Angulo and d'Harcourt (1931), Dorsey (1901), Gatschet (1894), Hall and Nettl (1955), Kroeber (1925:318-335), Powers (1877:252-266), Spencer (1952), Leslie Spier (1930), and Voegelin (1942). Barrett's fieldnotes do not contain much information on these Modoc recordings (Accession File #400), but his identification numbers have been provided in case further documentation should become available.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1546 (14-1122)	Pit River Dance Song Barrett #144	2'09"	180
24-1547 (14-1123)	Dance Song for Warm Springs Indians (Wasco) Barrett #145	2'11"	180
24-1548 (14-1124)	Dance Song of Klamath Indians Barrett #146	2'02"	180
24-1549 (14-1125)	Dance Song of Klamath Indians Barrett #147	2'07"	180

**SERIES 19
Mohave (1908)**

A. Songs of the Ath'i ("Salt") cycle, sung by an Indian identified as "Doctor Sack's half-brother" (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1550 through 24-1561). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The Ath'i ("Salt") cycle is described in Kroeber (1925:762).

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1550 (14-1126)	Ath'i ("Salt") Song	1'58"	180
24-1551 (14-1127)	Ath'i ("Salt") Song	1'54"	180
24-1552 (14-1128)	Ath'i ("Salt") Song	1'55"	180
24-1553 (14-1129)	Ath'i ("Salt") Song	1'53"	180
24-1554 (14-1130)	Ath'i ("Salt") Song	2'00"	180

24-1555 (14-1131)	Ath'i ("Salt") Song	2'02"	180
24-1556 (14-1132)	Ath'i ("Salt") Song	1'56"	180
24-1557 (14-1133)	Ath'i ("Salt") Song	1'55"	180
24-1558 (14-1134)	Ath'i ("Salt") Song	1'54"	180
24-1559 (14-1135)	Ath'i ("Salt") Song	2'02"	180
24-1560 (14-1136)	Ath'i ("Salt") Song	1'43"	180
24-1561 (14-1137)	Ath'i ("Salt") Song	2'16"	180

B. Songs of the "Frog" cycle, sung by Ateyeg (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1562 through 24-1573). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The "Frog" cycle is described by Herzog as follows: "(The) series is accompanied with the scraping of a basket. The rendition is with a peculiar, almost crying effect of the voice. The story deals with the travels of Frog" (1928:186).

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1562 (14-1138)	"Frog" Song	2'01"	180

24-1563 (14-1139)	"Frog" Song	1'55"	180
24-1564 (14-1140)	"Frog" Song	1'59"	180
24-1565 (14-1141)	"Frog" Song	2'00"	180
24-1566 (14-1142)	"Frog" Song	1'58"	180
24-1567 (14-1143)	"Frog" Song	2'02"	180
24-1568 (14-1144)	"Frog" Song	1'58"	180
24-1569 (14-1145)	"Frog" Song	1'59"	180
24-1570 (14-1146)	"Frog" Song	1'58"	180
24-1571 (14-1147)	"Frog" Song	1'50"	180
24-1572 (14-1148)	"Frog" Song	1'54"	180
24-1573 (14-1149)	"Frog" Song	1'57"	180

C. Songs of the Akwaka ("Deer") cycle, sung by Kunalye (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1574 through 24-1585). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Kroeber states that the Akwaka ("Deer") cycle is sung with a gourd rattle accompaniment and is comparatively short (that is, short enough to be completed within one night). He also provides a plot summary and a translation of the text of the last song in the series (1925:762-763).

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1574 (14-1150)	Akwaka ("Deer") Song	2'03"	180
24-1575 (14-1151)	Akwaka ("Deer") Song	1'59"	180
24-1576 (14-1152)	Akwaka ("Deer") Song	1'56"	180
24-1577 (14-1153)	Akwaka ("Deer") Song	1'50"	180
24-1578 (14-1154)	Akwaka ("Deer") Song	1'59"	180
24-1579 (14-1155)	Akwaka ("Deer") Song	2'00"	180
24-1580 (14-1156)	Akwaka ("Deer") Song	1'58"	180
24-1581 (14-1157)	Akwaka ("Deer") Song	1'58"	180

24-1582 (14-1158)	Akwaka ("Deer") Song	2'05"	180
24-1583 (14-1159)	Akwaka ("Deer") Song	1'53"	180
24-1584 (14-1160)	Akwaka ("Deer") Song	2'03"	180
24-1585 (14-1161)	Akwaka ("Deer") Song	2'00"	180

D. Songs of the Ohwera cycle, sung by Kupahwai (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1586 through 24-1597). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The Ohwera cycle is described by Kroeber, who writes: "Ohwera has the eagle as its hero and revolves at least in part about the New York Mountains and the Chemehevi country northwest of the Mohave. The singer strikes together two bundles of stems. A sort of dance can accompany the singing. Six men and two women kneel on one leg, then stamp the forward foot slightly to each beat of the music" (1925:764).

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1586 (14-1162)	Ohwera Song	1'39"	180
24-1587 (14-1163)	Ohwera Song	2'02"	180
24-1588 (14-1164)	Ohwera Song	1'36"	180

24-1589 (14-1165)	Ohwera Song	1'51"	180
24-1590 (14-1166)	Ohwera Song	1'38"	180
24-1591 (14-1167)	Ohwera Song	2'00"	180
24-1592 (14-1168)	Ohwera Song	2'02"	180
24-1593 (14-1169)	Ohwera Song	1'54"	180
24-1594 (14-1170)	Ohwera Song	1'38"	180
24-1595 (14-1171)	Ohwera Song	1'38"	180
24-1596 (14-1172)	Ohwera Song	1'39"	180
24-1597 (14-1173)	Ohwera Song	1'48"	180

E. Songs of the Alysa cycle, sung by Kunalye (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1598 through 24-1609). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The spelling "Alyesha" is given in the 14-Catalogue, but the orthography used in Kroeber (1925) is followed here. Of this series, Kroeber states the following: "Alysa is from the Kamia. The singer rattles, and men and women dance in a circle, an arrangement that is rare in native Mohave dances" (p. 766).

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1598 (14-1174)	Alysa Song	1'51"	180
24-1599 (14-1175)	Alysa Song	1'39"	180
24-1600 (14-1176)	Alysa Song	1'53"	180
24-1601 (14-1177)	Alysa Song	1'44"	180
24-1602 (14-1178)	Alysa Song	1'50"	180
24-1603 (14-1179)	Alysa Song	1'56"	180
24-1604 (14-1180)	Alysa Song	1'58"	180
24-1605 (14-1181)	Alysa Song	1'55"	180

24-1606 (14-1182)	Alysa Song	1'56"	180
24-1607 (14-1183)	Alysa Song	1'56"	180
24-1608 (14-1184)	Alysa Song	1'45"	180
24-1609 (14-1185)	Alysa Song	2'03"	180

F. Songs of the Chuhuecha cycle, sung by Achora Hanyava (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1610 through 24-1621). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). The Chuhuecha singing is described in Kroeber as follows: "The heroes of Chuhuecha are the two brothers called Hayunye, an insect, perhaps a cricket, that is said to sing Chuhuecha now as it chirps." (1925:763-764). Notes cited below from the 14- Catalogue are penciled in a handwriting which appears to be Kroeber's.

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1610 (14-1186)	Chuhuecha Song "At Ha'avulypo, first song of ceremony" (note in 14- Catalogue).	2'01"	180
24-1611 (14-1187)	Chuhuecha Song	1'49"	180
24-1612 (14-1188)	Chuhuecha Song	1'48"	180

24-1613 (14-1189)	Chuhuecha Song "At Ha'avnlipo, Doctor treats Matevilye" (note in 14- Catalogue).	1'50"	180
24-1614 (14-1190)	Chuhuecha Song "At Ha'avnlipo, Mahwa and Namoa Havry doctored him, Matevilye is still sick" (note in 14- Catalogue).	1'43"	180
24-1615 (14-1191)	Chuhuecha Song "At Ha'avnlipo, Taakse goes to get firewood" (note in 14- Catalogue).	1'51"	180
24-1616 (14-1192)	Chuhuecha Song "Amatikapisara digs a hole" (note in 14- Catalogue).	1'46"	180
24-1617 (14-1193)	Chuhuecha Song "The six characters proclaim Montecilye dead" (note in 14- Catalogue).	1'49"	180
24-1618 (14-1194)	Chuhuecha Song "At Analylekaga, 1st song when twin is back" (note in 14- Catalogue).	1'42"	180
24-1619 (14-1195)	Chuhuecha Song "At Analylekaga, 2nd song when twin is back" (note in 14- Catalogue).	1'38"	180
24-1620 (14-1196)	Chuhuecha Song "At Avimelyehweke, younger brother returns with wife; 1st song" (note in 14- Catalogue).	1'47"	180
24-1621 (14-1197)	Chuhuecha Song "At Avimelyehweke, younger brother returns with wife; 2nd song" (note in 14- Catalogue).	1'53"	180

G. Songs of the Tumanpa Uta'uta cycle, sung by Achora Hanyava (Mohave) and collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1622 through 24-1633). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). This series is described in Kroeber (1925:759). Notes cited below from the 14- Catalogue are penciled in what appears to be Kroeber's handwriting.

All of the recordings in Series 19 were obtained for A.L. Kroeber by Leslie Wilbur, a Mohave. Twelve songs were obtained for each of seven different song-cycles. According to Kroeber's instructions, each set includes the first six, two from the middle, and the last four of each series represented.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1622 (14-1198)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'50"	180
24-1623 (14-1199)	Tumanpa Uta'uta Song "Sunset, at Ha'avulypo" (note in 14- Catalogue).	1'50"	180
24-1624 (14-1200)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'44"	180
24-1625 (14-1201)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'39"	180
24-1626 (14-1202)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'50"	180
24-1627 (14-1203)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'45"	180
24-1628 (14-1204)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'49"	180

24-1629 (14-1205)	Tumanpa Uta'uta Song "At Ha'avulypo" (note in 14- Catalogue).	1'34"	180
24-1630 (14-1206)	Tumanpa Uta'uta Song "At Kamacnulye" (note in 14- Catalogue).	1'49"	180
24-1631 (14-1207)	Tumanpa Uta'uta Song "At Ahakukwinue" (note in 14- Catalogue).	1'34"	180
24-1632 (14-1208)	Tumanpa Uta'uta Song "At Ahmo-kwe-ataye, about orrota"; same as first song of 14-1551a (24-2004) (from 14- Catalogue).	1'58"	180
24-1633 (14-1209)	Tumanpa Uta'uta Song "At Ahmo-kwe-ataye"; same as second song of 14-1551b (24-2005) (from 14- Catalogue).	1'40"	180

H. Recording of Chiyerekavasuk or "Bluebird" (Mohave) collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1634 only). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1634 (14-1210)	Spoken narrative	2'15"	180
	No information is provided concerning the content of this speech. Audio quality of the original was quite poor.		

I. Recording of an unidentified Mohave woman collected by Leslie Wilbur for A.L. Kroeber in 1908 (24-1635 only). Location unidentified.

Major sources concerning music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1635 (14-1211)	Song played on Jew's Harp	1'42"	180
	No further information is provided concerning this item. Audio quality of the original was quite poor, particularly because cylinder was also cracked.		

SERIES 20
Northern Sierra Miwok (1908)

Recordings of Eph Cummings (Northern Sierra Miwok) collected by A.L. Kroeber at West Point (Calaveras County) in August 1908 (24-1636 through 24-1642).

Major sources on music and culture of various Sierra Miwok divisions (Northern, Central, Southern) include the following: Powers (1877:354-355), Kroeber (1925:442-461), Gifford (n.d. #1, n.d. #2, 1917b, 1926a, and 1955), C. Hart Merriam (1955:49-65), and Levy (1978b:398-413).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1636 (14-1212)	Aleta Dance Song from Indians to the south	1'56"	180
	The Aleta Dance is described in Gifford (1926a:304-305).		
24-1637 (14-1213)	Aleta Dance Song from Indians to the south	2'03"	165
	See previous entry for references cited.		
24-1638 (14-1214)	Aleta Dance Song from Indians to the south	2'05"	165
	"Women dance quickly in a circle to this song" (note in 14- Catalogue).		

24-1639 (14-1215)	Kamini Dance Song from Amador County	2'00"	165
	Use of the Maiduan word "Kamini" in Powers (1877:286) suggests that it was a generic term for "dance." However, the term also occurs in Gifford (1926a:399), who describes it as one of the dances connected with a spirit-impersonating cult which came to the Miwok from the Maidu. Kroeber (1925:364-390) gives much information on the Kuksu religion as a whole.		
24-1640 (14-1216)	Wokile Dance Song	1'48"	165
	The Wokile Dance is described in Gifford (1926a:399).		
24-1641 (14-1217)	Wokile Song	2'41"	160
	"This song, called laa'ta, is a slow movement and is sung when it is desired to rest the dancers" (note in 14- Catalogue). See previous entry for reference cited.		
24-1642 (14-1218)	Speech giving personal narrative of trip	2'22"	160
	This narrative gives an account, in Northern Miwok (Amador dialect), of Cummings' trip from West Point to the Mt. Hermon Conference and to San Francisco and back (note in 14- Catalogue).		

SERIES 21 Central Pomo (1908)

Recordings of Captain Tack (Central Pomo) collected by Mrs. A.L. Kroeber at Hopland in May 1908 (24-1643 through 24-1650).

Major sources concerning music and culture of various Pomo Indian groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1643 (14-1219)	Song of Dance for Dead People Genre not mentioned by this name in sources listed concerning Pomo Indian groups; however, a "Dance of the Dead" was said to have been held every year at Sulphur Bank by the Lake Miwoks, and outsiders were invited to attend (Callaghan 1978:271).	1'58"	150
24-1644 (14-1220)	Loliki Dance Song Perhaps this corresponds to the Lole Kilak dances discussed in Bean and Theodoratus (1978:297) and in Gifford and Kroeber (1939:163, 212). See also "lo'loke" in Barrett (1917:431).	2'14"	150
24-1645 (14-1221)	Whiskey Dance Song Genre not mentioned in sources consulted.	2'28"	150
24-1646 (14-1222)	Whiskey Dance Song Genre not mentioned in sources consulted.	2'27"	150

24-1647 (14-1223)	Dance from Yokaia "Sung in morning after dancing all night" (note in 14- Catalogue). Genre not further identified.	2'18"	150
24-1648 (14-1224)	Dance song from Yokaia Genre not further identified.	1'43"	150
24-1649 (14-1225)	Love Song	2'20"	150
24-1650 (14-1226)	Gambling Song, to bring luck in Grass Game	2'11"	150

For description of Pomo Grass Game see Loeb (1926:212-215). Version as played among the nearby Wintun is described in Barrett (1919b:482-485). Indian gambling among California Indians, generally, is treated in Kroeber (1925:848-851).

**SERIES 22
Sioux (1908)**

A. Recordings of two unidentified men (Sioux) collected by A.L. Kroeber at Pine Ridge, South Dakota, in October 1908 (24-1651 through 24-1654).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1651 (14-1227a)	Sun Dance Song	0'47"	150
24-1652 (14-1227b)	Sun Dance Song	1'40"	150
24-1653 (14-1228)	Omaha Dance Song	1'21"	150
24-1654 (14-1229)	Omaha Dance Song	2'12"	150

B. Recordings of an unidentified man (Sioux) collected by A.L. Kroeber at Pine Ridge, South Dakota, in October 1908 (24-1655 and 24-1656).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1655 (14-1230)	Three flageolet melodies	2'50"	150
24-1656 (14-1231)	Love Song	1'35"	150

C. Recording of Reuben Shoulder (Sioux) collected by A.L. Kroeber at Pine Ridge, South Dakota, in October 1908 (24-1657 only).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1657 (14-1232)	Speech in Dakota language and love song Segment of speech followed by names of 9 Sioux individuals and a love song.	2'19"	150

SERIES 23
Diegueño (1906)

A. Recordings of Hulapok (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1658 through 24-1660). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). Duplicates of these recordings are at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1658 (14-1233)	Toloache Song (also a "War" Dance Song) AMNH #1072	1'33"	180
	The Toloache ritual is described in Waterman (1910:293-305) and in Constance DuBois (1908a:77-84). The "War" Dance (Horloi) is also described in Waterman (ibid., pp. 320-325), and Dubois (ibid., p. 125) discusses this particular item.		
24-1659 (14-1234)	Song of Akil, the Girls' Ceremony AMNH #1073	2'02"	180
	The Girls' Adolescence Ceremony is described in Waterman (1910:285-293), DuBois (1908a:93-96), and Rust (1906). This particular item is mentioned in DuBois (ibid., p. 124).		
24-1660 (14-1235)	Song of the Image Ceremony AMNH #1074	2'04"	180
	The ceremony is described in Waterman (1910:311-314) and in DuBois (1908a:100-103). This particular item is mentioned in DuBois also (ibid., p. 124).		

B. Recordings of Hatakek (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1661 and 24-1662). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). Duplicates of these recordings are at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1661 (14-1236)	Song of the Image Ceremony AMNH #1075	1'52"	180
	See 24-1660 for references cited.		
24-1662 (14-1237)	Song of Tutomunp, which originated with the Mohave AMNH #1081	2'00"	180
	This item is discussed in DuBois 1908b.		

C. Recording of Pion (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1663 only). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1663 (14-1238)	Song of Orup AMNH #1090	1'38"	180
	This item is described in DuBois (1908a:124).		

D. Recordings of Hulapok (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1664 and 24-1665). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). Duplicates of these recordings are at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1664 (14-1239)	Toloache Ceremony Song AMNH #1093	1'13"	180
	See 24-1658 for notes and references cited. This item is mentioned in DuBois (1908a:124).		
24-1665 (14-1240)	Toloache Ceremony Song AMNH #1094	2'01"	180
	This item mentioned in DuBois (1908a:124-125).		

E. Recording of Hatakek (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1666 only). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1666 (14-1241)	Song of Tutomunp AMNH #1097	1'40"	180
	This item is mentioned in DuBois (1908a:123 and 228). See also 24-1662.		

F. Recording of Pion (Diegueño) collected by Constance Goddard DuBois in 1906 (24-1667 only). Location unidentified.

General sources concerning music and culture of the Diegueño are listed at the beginning of Series 10A (preceding 24-1035). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1667 (14-1242)	Dance Song called Arup AMNH #1104	1'52"	180
	"From the desert Indians" (note in 14- Catalogue). Described in DuBois (1908a:124).		

SERIES 24
Luisefño (1906)

- A. Recording of Albanas (Luisefño) collected by Constance Goddard DuBois in 1906 (24-1668 only). Location unidentified.

General sources concerning music and culture of the Luisefño are listed at the beginning of Series 7A (preceding 24-910). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1668 (14-1243)	Song of Tomaiyowit, the Earth Mother AMNH #1188	1'50"	180

See 24-946 and 24-947 for notes and references cited.

- B. Recording of Margarita Subish (Luisefño) collected by Constance Goddard DuBois in 1906 (24-1669 only). Location unidentified.

General sources concerning music and culture of the Luisefño are listed at the beginning of Series 7A (preceding 24-910). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1669 (14-1244)	Woman's Song of Tochinish, the Image Ceremony AMNH #1098	2'03"	180

Discussed in DuBois (1908a:101).

- C. Recording of Juan de Dios (Luisefño) collected by Constance Goddard DuBois in 1906 (24-1670 only). Location unidentified.

General sources concerning music and culture of the Luisefño are listed at the beginning of Series 7A (preceding 24-910). A duplicate is at the American Museum of Natural History (New York).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1670 (14-1245)	Song of Ouiot, of the Image Ceremony AMNH #1079	2'00"	180

The Image Ceremony is described in DuBois (1908a:100-103).

SERIES 25
Papago (1909)

Recordings of Juan Dolores (Papago) collected by T.T. Waterman in 1909 (24-1671 through 24-1698). Location unidentified.

Translations and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1671 (14-1246)	War Slave Guide Song	2'18"	180
24-1672 (14-1247)	Song about Coyote Meeting Quail	1'14"	180
24-1673 (14-1248)	Dance Song for the "Good-Time" Dance	2'11"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 2).		
24-1674 (14-1249)	Dance Song for "Good Time" Dance	2'19"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 14).		
24-1675 (14-1250)	Medicine Song about the Whirlwind	2'20"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 4).		

194

Cylinder Series 25: Papago

24-1676 (14-1251)	Pima Medicine Song	2'17"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 6).		
24-1677 (14-1252)	Coyote Song	2'10"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 8).		
24-1678 (14-1253)	Song for Sickness	2'20"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 10).		
24-1679 (14-1254)	Ghost Song	2'18"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 12).		
24-1680 (14-1255)	Girls' Puberty Song, Starting Song	2'21"	150
	"Girls' puberty songs, sung for four nights. The final word, mulho, is to be noticed, as it is always the final word of songs which are sung in the evenings" (anonymous note on museum reference cards). For translation see Kroeber Papers (Carton 11; Notebook 92, p. 16).		
24-1681 (14-1256)	Girls' Puberty Song, Starting Song	2'17"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, p. 18).		
24-1682 (14-1257)	Girls' Puberty Song	2'22"	150
	"Not one of the opening songs [but] sung about midnight" (note in 14-Catalogue). For translation see Kroeber Papers (Carton 11; Notebook 92, p. 22).		
24-1683 (14-1258a)	Girls' Puberty Song, Opening Song	1'13"	150
	For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 24-27).		

- 24-1684 Girls' Puberty Song, Closing Song 1'21" 150
(14-1258b)
For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 24-27).
- 24-1685 Girls' Puberty Song 1'20" 150
(14-1259a)
"Sung about midnight" (note in 14- Catalogue). Recorded with rubbing of notched stick for accompaniment. For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 28-31).
- 24-1686 Girls' Puberty Song 0'52" 150
(14-1259b)
"Sung about midnight" (note in 14- Catalogue). Recorded with rubbing of notched stick (as previous entry). For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 28-31).
- 24-1687 Dog Song 0'53" 150
(14-1260a)
"Sung to cure sickness from mistreatment or killing of animals" (note in 14- Catalogue). For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 32-35).
- 24-1688 Deer Song 1'06" 150
(14-1260b)
"Sung to cure sickness from mistreatment or killing of animals" (note in 14- Catalogue). For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 32-35).
- 24-1689 Cactus Song — —
(14-1261a)
Original cylinder broken and no tape duplicate prepared. For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 36-39).
- 24-1690 Red Ant or Piss Ant Song 1'05" 150
(14-1261b)
For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 36-39).
- 24-1691 Song, use unknown, from Gohatk tribe 1'12" 150
(14-1262a)
For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 40-43).

- 24-1692 Song about Restless Women, from Pima 0'55" 150
(14-1262b)
For translation see Kroeber Papers (Carton 11; Notebook 92, pp. 40-43).
- 24-1693 Speech occurring in the Navai^{ct} Ceremony 1'52" 150
(14-1263)
"Drinking navai^{ct}. Drink made from cactus-syrup (tall column cactus). Each family brings one olla of drink. Then it is put in four big baskets. Before the baskets start around, a man makes a speech" (anonymous note on museum reference card). For translation see Kroeber Papers (Carton 11; Notebook 92, p. 20).
- 24-1694 Narrative of the Boy Who Became a Warrior 9'55" 150

Translation among Kroeber Papers. Originally recorded on cylinders 14-1264 through 14-1267.
- 24-1695 Dance Song for "Good Time" Dance 2'26" 150
(14-1268)
An early duplicate of 14-1248 (24-1673).
- 24-1696 Girls' Puberty Dance Song 2'17" 150
(14-1269)
An early duplicate of 14-1259a (24-1685).
- 24-1697 Dog Song 2'11" 150
(14-1270)
An early duplicate of 14-1260a (24-1687).
- 24-1698 Song Used to Expel Evil Spirits in Sickness 2'04" 150
(14-1271)
An early duplicate of 14-1253 (24-1678).

SERIES 26
Hupa (1901)

Recordings of Julius Marshall (Hupa) collected by Pliny Earle Goddard in 1901 (24-1699 through 24-1703).

General sources on music and culture of the Hupa and their neighbors, the Whilkut and Chilula, include Driver (1939), Gifford (1940b), Goddard (1901, 1903-1904, 1904), Goldschmidt and Driver (1940), Golla (1985), Keeling (1982a, 1982b), Kroeber (1925:128-141), Powers (1877:78-83), and Wallace (1978a).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1699 (14-1272)	Money Song See 24-823 for references concerning magical use of songs and spoken formulas among Yurok, Hupa, and neighboring groups.	2'16"	150
24-1700 (14-1273)	Boat Dance Song The Boat Dance is an element of the Hupa White Deerskin Dance. See 24-550 for notes and references cited.	2'15"	150
24-1701 (14-1274)	A Story in Hupa	2'04"	150
24-1702 (14-1275)	Brush Dance Song See 24-809 for notes and references on the Brush Dance.	2'12"	150
24-1703 (14-1276)	White Deerskin Dance Song See 24-550 for notes and references concerning the White Deerskin Dance.	2'18"	150

SERIES 27
Wailaki (1901)

A. Recording of Fred Medge (Wailaki) collected by Pliny Earle Goddard in 1901 (24-1704 only). Location unidentified.

Major sources on Wailaki culture include Baumhoff (1958), Elsasser (1978b:190-204), Goddard (n.d. #1, 1922, 1923), Kroeber (1925:132-158), Nomland (1931:38-41; 1938), and Powers (1877:107-124, 150-155).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1704 (14-1277)	Gambling Song (Grass Game) See discussion of gambling among California Indians in Kroeber (1925:848-851) and in Bommelyn, Figueroa, Sundberg, and Heth (1976, 1977).	2'08"	150

B. Recordings of Captain Jim (Wailaki) collected by Pliny Earle Goddard in 1901 (24-1705 through 24-1721). Location unidentified.

Major sources on Wailaki culture are listed above.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1705 (14-1278a)	Sweathouse Song See 24-858 for reference concerning sweathouse customs among Indian groups to the north. Description of sweathouse practices among neighboring Karok group in Powers (1877:25) is particularly vivid.	0'52"	150

24-1706 (14-1278b)	Sweathouse Song	0'41"	150
	See notes for previous entry.		
24-1707 (14-1279a)	Camp War Dance Song	0'51"	150
	War Dance among the neighboring Lassik is discussed in Kroeber (1925:144) and in Elsasser (1978b:198-199).		
24-1708 (14-1279b)	Camp War Dance Song	0'53"	150
	See notes for previous entry.		
24-1709 (14-1280)	Adolescence Dance Song	2'00"	150
	Girls' puberty ceremonies among Southern Athabaskan tribes are discussed in Kroeber (1925:148-149) and in Elsasser (1978b:196).		
24-1710 (14-1281a)	Salmon Medicine Song	0'56"	150
	Reference in 14- Catalogue states that texts on cylinder 14-1281 are recorded in Goddard's notes. See Goddard (n.d. #1 and 1922).		
24-1711 (14-1281b)	Salmon Medicine Song	0'40"	150
	See notes for previous entry.		
24-1712 (14-1282a)	War Dance Song	0'51"	150
	See notes for 24-1707.		
24-1713 (14-1282b)	War Dance Song	0'43"	150
	See notes for 24-1707.		
24-1714 (14-1283a)	Round Dance Song	0'42"	150
	No further information on genre.		

24-1715 (14-1283b)	Round Dance Song	1'05"	150
	Reference in 14- Catalogue states that words are recorded among Goddard's notes. See Goddard (n.d.#1 or 1922).		
24-1716 (14-1284a)	Song of Morning Star	0'58"	150
	No further information on genre.		
24-1717 (14-1284b)	Song	0'54"	150
	Reference in 14- Catalogue states that words are recorded among Goddard's notes. See Goddard (n.d. #1 or 1922).		
24-1718 (14-1285a)	Gambling Song (Grass Game)	1'26"	150
	See notes for 24-1704.		
24-1719 (14-1285b)	Gambling Song (Grass Game)	0'52"	150
	See notes for 24-1704.		
24-1720 (14-1286a)	Song Dreamed by Informant	1'32"	150
	Reference in 14- Catalogue states that words are recorded among Goddard notes. See Goddard (n.d. #1 or 1922).		
24-1721 (14-1286b)	Song Dreamed by Informant	1'03"	150
	Reference in 14- Catalogue states that words are recorded among Goddard notes. See Goddard (n.d. #1 or 1922).		

**SERIES 28
Hupa (1901)**

Hupa recordings collected by Pliny Earle Goddard in 1901 (24-1722 through 24-1731). Location unidentified.

Sources on music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1722 (14-1287)	Song and brief segment of flute playing	1'34"	150
24-1723 (14-1288a)	Hunting Song See 24-823 for references cited.	0'58"	150
24-1724 (14-1288b)	Hunting Song See note for previous entry.	0'46"	150
24-1725 (14-1289)	Brush Dance Song See 24-809 for notes and references concerning the Brush Dance.	1'05"	150
24-1726 (14-1290)	War Dance Song See 24-814 for references cited.	1'21"	150
24-1727 (14-1291)	White Deerskin Dance Song See 24-550 for references cited.	1'53"	180

24-1728 (14-1292)	Jump Dance Song See 24-806 for notes and references cited.	1'55"	180
24-1729 (14-1293)	Boat Dance Song (used in Deerskin Dance) See 24-550 for references cited.	1'52"	180
24-1730 (14-1294)	War Dance Song See 24-814 for references cited.	0'40"	180
24-1731 (14-1295)	Song of the Boy Musical transcription and translation of text in Goddard (1904:186).	0'37"	180

SERIES 29
Nongatl (1907)

A. Recordings of Van Duzen Pete (Nongatl) collected by Pliny Earle Goddard in 1907 (24-1732 through 24-1752). Location unidentified.

Sources on Nongatl culture include Baumhoff (1958), Elsasser (1978b:190-204), Goddard (n.d.#2, 1922, 1923), Kroeber (1925:132-158), Nomland (1931, 1938), and Powers (1877:107-124, 150-155).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1732 (14-1296a)	Skunk's Song "[Words are] recorded in text where Skunk steals his grandmother's cooking bulbs" (note in 14- Catalogue). See Goddard (n.d. #2).	0'38"	180
24-1733 (14-1296b)	Panther's Song for Cooking Deer	0'18"	180
24-1734 (14-1297a)	Adolescent Girl Dance Song Customs surrounding girls' puberty among the Southern Athabaskan tribes are discussed in Kroeber (1925:148-149) and in Elsasser (1978b: 196).	0'21"	180
24-1735 (14-1297b)	Coyote's Song at a Dance	1'06"	180
24-1736 (14-1298)	Coyote's Song at a Dance (partial?) Title above from 14- Catalogue, which also contains a note stating that this song occurs in a text recorded by Goddard. See Goddard (n.d. #2).	1'53"	180

24-1737 (14-1299)	Adolescent Girl Dance Song See 24-1734 for references cited.	1'14"	180
24-1738 (14-1300a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'35"	180
24-1739 (14-1300b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'39"	180
24-1740 (14-1300c)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'44"	180
24-1741 (145-1301a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'40"	180
24-1742 (14-1301b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'41"	180
24-1743 (14-1302a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'35"	180
24-1744 (14-1302b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'36"	180
24-1745 (14-1303a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'38"	180
24-1746 (14-1303b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'36"	180

24-1747 (14-1304a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'38"	180
24-1748 (14-1304b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'39"	180
24-1749 (14-1305a)	Song Obtained in a Trance "[Informant's uncle], who lived at Soldier Basin, 'died for two or three hours' and obtained this song, which he used in a dance" (note in 14-Catalogue).	0'52"	180
24-1750 (14-1305b)	Adolescent Girl Dance Song "Sung while all are sitting, before the dance" (note in 14- Catalogue). See 24-1734 for references cited.	1'07"	180
24-1751 (14-1306a)	Adolescent Girl Dance Song "Yesterday I Ate" See 24-1734 for references cited.	0'44"	180
24-1752 (14-1306b)	Adolescent Girl Dance Song "I Am Tired" See 24-1734 for references cited.	0'53"	180

B. Recordings of Mrs. Van Duzen Pete (Nongatl) collected by Pliny Earle Goddard in 1907 (24-1753 through 24-1772) . Location unidentified.

Sources on Nongatl culture listed under 29A above.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1753 (14-1307a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'34"	180

24-1754 (14-1307b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'33"	180
24-1755 (14-1307c)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'38"	180
24-1756 (14-1308a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'40"	180
24-1757 (14-1308b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'41"	180
24-1758 (14-1309a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'54"	180
24-1759 (14-1309b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'45"	180
24-1760 (14-1310a)	Adolescent Girl Dance Song: "Ocean Waves Come" See 24-1734 for references cited.	0'30"	180
24-1761 (14-1310b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'42"	180
24-1762 (14-1311a)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'55"	180
24-1763 (14-1311b)	Adolescent Girl Dance Song See 24-1734 for references cited.	0'49"	180

- 24-1764 Adolescent Girl Dance Song 0'48" 180
(14-1312a) "She Carried Salmon"
- 24-1765 Adolescent Girl Dance Song 0'53" 180
(14-1312b)
See 24-1734 for references cited.
- 24-1766 Adolescent Girl Dance Song 0'52" 180
(14-1313a)
See 24-1734 for references cited.
- 24-1767 Adolescent Girl Dance Song 1'07" 180
(14-1313b) "Grizzly Bear His Hands Holds Up"
- "[During singing], the hands are held vertically with fingers extended and moved up and down" (note in 14- Catalogue). See 24-1734 for references cited.
- 24-1768 Adolescent Girl Dance Song 0'32" 180
(14-1314a)
See 24-1734 for references cited.
- 24-1769 Adolescent Girl Dance Song 0'39" 180
(14-1314b) "Eat (a certain herb)"
- "Sung in connection with the cooking of a medicine, so that the recipient may eat as before the ceremony" (note in 14- Catalogue).
- 24-1770 Adolescent Girl Dance Song 0'37" 180
(14-1314c) "Move (an herb) with the hand (like a fan)"
- See 24-1734 for references cited.
- 24-1771 Adolescent Girl Dance Song 0'30" 180
(14-1315a)
"Sung by adolescent girl while she dances alone, or sung for her" (note in 14- Catalogue).

- 24-1772 Adolescent Girl Dance Song 0'48" 180
(14-1315b) "The Day Is Breaking, the Sun Comes Up"
- "Sung on last morning of dance, at daybreak. All dance with both feet" (note in 14- Catalogue).

24-1772 Adolescent Girl Dance Song 0'48" 180
(14-1315b) "The Day Is Breaking, the Sun Comes Up"

"Sung on last morning of dance, at daybreak. All dance with both feet"
(note in 14- Catalogue).

SERIES 30
Whilkut (1908)

A. Recordings of Redwood Captain, also known as Milakets (Whilkut) collected at (Middle) Redwood Creek by Pliny Earle Goddard in 1908 (24-1773 through 24-1783).

Whilkut culture has generally been described in relation to that of the neighboring Hupa people. See sources listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	RECORDING	
		DURATION	SPEED
24-1773 (14-1316a)	Money Medicine "Money goes"	0'33"	180
	Use of song and spoken formulas for magic parallels that of neighboring groups. See 24-823 for references cited.		
24-1774 (14-1316b)	Money Medicine "The Riffle Sounds"	0'37"	180
	See notes for previous entry.		
24-1775 (14-1317)	Mink's Song	1'16"	180
24-1776 (14-1318a)	Money Medicine Song	0'43"	180
	See notes for 24-1773. "(This and the next song) belong to the story of fish dam for dentalia" (note in 14- Catalogue).		

24-1777 (14-1318b)	Money Medicine Song	1'11"	180
	See notes for previous entry.		
24-1778 (14-1319a)	Song	0'58"	180
	No further information provided.		
24-1779 (14-1319b)	Song	1'06"	180
	No further information provided.		
24-1780 (14-1320a)	Song Concerning the Departure of the Ancient People	0'48"	180
24-1781 (14-1320b)	Mink's Money Song	0'49"	180
	See notes for 24-1773.		
24-1782 (14-1321a)	Song Concerning the Baby that Went Away After Being Replaced by Its Mother	0'44"	180
24-1783 (14-1321b)	Song of Yimantuwiniai	1'03"	180
	Yumantuwiniai is the Hupa equivalent of the Yurok deity Wohpekemeu.		
B. Recordings of a woman identified as Blind Daughter of Redwood Captain (Whilkut) collected at (Middle) Redwood Creek by Pliny Earle Goddard in 1908 (24-1784 through 24-1792).			
Whilkut culture has generally been described in relation to that of the neighboring Hupa people. See sources listed at the beginning of Series 26 (preceding 24-1699).			
	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1784 (14-1322a)	Deer-Doctor Song	—	—
	Original cylinder missing and no tape duplicate prepared.		

24-1785 (14-1322b)	Deer-Doctor Song	—	—
	Original cylinder missing and no tape duplicate prepared.		
24-1786 (14-1323a)	Deer Song	0'56"	180
24-1787 (14-1323b)	Love Song	0'58"	180
24-1788 (14-1324a)	War Song	1'03"	180
	See 24-814 for references cited.		
24-1789 (14-1324b)	Deer Song	1'00"	180
24-1790 (14-1325a)	Deer Song	1'10"	180
24-1791 (14-1325b)	Deer Song	0'53"	180
24-1792 (14-1326)	Deer Song	1'45"	180

C. Recordings of O'Hanniel Bailey (Whilkut) collected at (Middle) Redwood Creek by Pliny Earle Goddard in 1908 (24-1793 and 24-1794).

Whilkut culture has generally been described in relation to that of the neighboring Hupa people. See sources listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	RECORDING	
		DURATION	SPEED
24-1793 (14-1327)	Gambling Song	1'50"	180
	"This is the same song [as] obtained from Angus Billy in Hupa, #1376, in 1902" (note in 14- Catalogue). This note clearly refers to 24-1844 (14-1376), but note discrepancy in names. See 24-808 for references on gambling and gambling songs.		
24-1794 (14-1328)	Gambling Song	1'52"	180
	"New song of own composition" (note in 14- Catalogue). Also see notes for previous entry.		

SERIES 31 Chilula and Hupa (1908)

A. Recordings of Tom Hill (Chilula) collected at (Lower) Redwood Creek by Pliny Earle Goddard in 1908 (24-1795 through 24-1812).

Chilula culture has been generally described in relation to that of the neighboring Hupa people. See references cited at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1795	Formula of Love Medicine Originally recorded on cylinders 14-1329 through 14-1331. Translated in Goddard (1914b:298-299).	6'10"	150
24-1796 (14-1332)	A Deer Medicine See 24-823 for references cited. This item translated in Goddard (1914b:307).	1'39"	150
24-1797	A Medicine Formula (Raven's Deer Medicine) Originally recorded on wax cylinders 14-1333 and 14-1334. Translated in Goddard (1914b:307-308).	2'44"	150
24-1798 (14-1335)	Formula of Deer Medicine (Naslindin Young Man) Translated in Goddard (1914b:305-306). See 24-823 for references cited.	2'26"	135

24-1799 (14-1336)	Formula of a Medicine (Black Wolf's Deer Medicine) Translated in Goddard (1914b:308-309). See 24-823 for references cited.	3'22"	125
24-1800	Formula of a Money Medicine (The scabby Boy) Originally recorded on wax cylinders 14-1337 and 14-1338. Translated in Goddard (1914b:309-310). See 24-823 for references cited.	3'15"	135
24-1801	Formula of a Medicine (from Yumantuwinyai) Originally recorded on wax cylinders 14-1339 and 14-1340. Translated in Goddard (1914b:297). See 24-823 for references cited.	3'33"	145
24-1802	Formula of a Money Medicine (Kinnaxontadin Illegitimate Man) Originally recorded on wax cylinders 14-1341 and 14-1342. Translated in Goddard (1914b:310-311). See 24-823 for references cited.	2'55"	150
24-1803	Formula of a Money Medicine Originally recorded on wax cylinders 14-1343 and 14-1344. Translated in Goddard (1905, Text #12). See 24-823 for references cited.	3'04"	140
24-1804 (14-1345)	Formula of a Deer Medicine Translated in Goddard (1905, Text #13). See 24-823 for references cited.	1'19"	150
24-1805 (14-1346)	Money Medicine Song (kinnaxontadin) "The water running over the dentalia fish dam sounds like this song" (note in 14- Catalogue). Translated in Goddard (1905, Text #9). See 24-823 for references cited.	0'44"	150
24-1806 (14-1347)	War Dance (?) Song of the Seven Stars Title above as given verbatim in 14- Catalogue.	1'37"	150

24-1807 Money Medicine Song 0'54" 150
(14-1348a)
See 24-823 for references cited.

24-1808 Money Medicine Song 0'47" 150
(14-1348b)
"Commemorates the falling of the longest dentalium into the fish trap"
(note in 14- Catalogue). See 24-823 for references cited.

24-1809 Deer's Song 0'35" 150
(14-1349a)
This song accompanies Text #2 in Goddard (1905).

24-1810 Song Used with Formula for Love Medicine 0'26" 150
(14-1349b)
This song accompanies Text #3 in Goddard (1905). See 24-823 for
references cited.

24-1811 Song of War Medicine 0'29" 150
(14-1350a)
See 24-823 for references cited.

24-1812 Song of War Medicine 0'42" 150
(14-1350b)
See 24-823 for references cited.

B. Recording of Angus Matilton (Hupa) collected at (Lower) Redwood Creek by
Pliny Earle Goddard in 1908 (24-1813 only).

See references cited at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1813 (14-1351)	Love Song	2'31"	150
	See 24-823 and 24-824 for references cited.		

C. Recordings of Tom Hill (Chilula) collected at (Lower) Redwood Creek by Pliny
Earle Goddard in 1908 (24-1814 and 24-1815).

Chilula culture has been generally described in relation to that of the neighboring
Hupa people. See references cited at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1814 (14-1352a)	Gambling Song	0'42"	150
	See 24-808 for references cited.		
24-1815 (14-1352b)	Love Song	0'34"	150
	See 24-823 and 24-824 for references cited.		

SERIES 32
Hupa (1905)

- A. Recordings of Julius Marshall (Hupa) collected in 1905 (probably) by Pliny Earle Goddard (24-1816 and 24-1817).

The date of recording for these items is given as "1905(?)" in the 14- Catalogue, and the recordings seem to be associated with items listed above (beginning with 24-1732 in Series 29) rather than with those following below in Series 33. In the 14- Catalogue, cylinders 14-1296 (24-1732) through 14-1355 (24-1818) are also numbered A1 through A61, but the series ends with 14-1355 and does not include the Hupa recordings in Series 33. The person who numbered the recordings in this manner is not identified.

Sources on Hupa culture are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1816 (14-1353)	Probably a Gambling Song	3'34"	90
	Genre as identified above in the 14- Catalogue cannot be confirmed definitely, for the example here is performed without the frame-drum or characteristic five-beat rhythm of modern gambling songs.		
24-1817 (14-1354)	Probably a Doctor-Dance Song	3'49"	90
	Title as provided in the 14- Catalogue. See 24-817 for references concerning the Doctor-Dance among tribes of the area.		

- B. Recording of Angus Matilton (Hupa) collected in 1905 (probably) by Pliny Earle Goddard (24-1818 only).

See notes under 32A above.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1818 (14-1355)	Song	2'05"	150
	Genre not further identified in museum records.		

SERIES 33
Hupa (1902)

A. Recordings of James Anderson (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1819 through 24-1836).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1819 (14-1356)	White Deerskin Dance Song	2'14"	150
	The title above was the original entry in the 14- Catalogue, but this was altered to read "Boat Dance Song (miltailtal)." The following notes are added in the same handwriting: "with it they kick on the water." and "2 parts or versions." The Boat Dance is one phase of the White Deerskin Dance as practiced among the Hupa Indians. See 24-550 for references cited.		
24-1820 (14-1357a)	Adolescent Girl Dance Song	0'38"	150
	The Hupa "Flower Dance," as it is called in recent years, is discussed in Goddard (1903-1904:53-54, Golla (1975:47-65), Kroeber (1925:135-136), Gifford (1940b), and Wallace (1978a:174). A narrative that was spoken by Sam Brown during the 1920s is given in Golla (ibid.), and this is the most detailed description of those listed.		
24-1821 (14-1357b)	Adolescent Girl Dance Song	0'25"	150
	See notes for previous entry.		

220			<i>Cylinder Series 33: Hupa</i>
24-1822 (14-1357c)	Adolescent Girl Dance Song	0'57"	150
	"Last song sung on the last morning of the dance" (note in 14- Catalogue). See 24-1820 for references cited.		
24-1823 (14-1358)	White Deerskin Dance Song	2'12"	150
	See 24-550 for references cited.		
24-1824 (14-1359)	White Deerskin Dance Song	2'10"	150
	See 24-550 for references cited.		
24-1825 (14-1360)	White Deerskin Dance Song	2'30"	125
	"The first song composed by Anderson" (note in 14- Catalogue).		
24-1826 (14-1361)	Jump Dance Song	2'21"	125
	See 24-806 for references concerning the Jump Dance.		
24-1827 (14-1362)	Doctor Dance Song	2'26"	120
	"Milnoindiel ('with it they sit down'). A so-called 'heavy' or slow song" (note in 14- Catalogue). See 24-817 for references cited.		
24-1828 (14-1363)	Brush Dance Song	2'37"	120
	A so-called "light" song (note in 14- Catalogue). See 24-809 for references cited.		
24-1829 (14-1364)	Doctor-Dance Song (Mrs. McCann's)	1'58"	120
	"Heavy song" (note in 14- Catalogue). See 24-817 for references cited.		
24-1830 (14-1365)	Brush Dance Song	2'31"	120
	"A so-called 'light' song" (note in 14- Catalogue). See 24-809 for references cited.		

- 24-1831 Gambling Song (kin hwin) — —
(14-1366)
"First gambling song composed by Anderson after 24 hours fasting. He dreamed it, he says" (note in 14- Catalogue). Original cylinder broken and no tape duplicate prepared. See 24-808 for references cited.
- 24-1832 War Medicine Song 2'41" 125
(14-1367) Medicine from xoltsaitau ("lion")
- 24-1833 Hunting Song (tan hwin) 2'41" 120
(14-1368)
See 24-823 for sources on song magic and spoken formulas.
- 24-1834 Hunting Song (tan hwin) 2'40" 120
(14-1369)
See note for previous entry.
- 24-1835 "Heavy" Song 2'46" 120
(14-1370)
Title above as given in 14- Catalogue. No further indication of genre.
- 24-1836 "Heavy" Song 0'44" 125
(14-1371)
Title above as given in 14- Catalogue. No further indication of genre.

B. Recording of Emma Dusky (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1837 only).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1837 (14-1372)	Basket Medicine Song Transcribed in Goddard (1903-1904:324).	0'45"	120

C. Recordings of Mrs. McCann (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1838 through 24-1841).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1838 (14-1373a)	Brush Dance Song See 24-809 for references cited.	0'49"	120
24-1839 (14-1373b)	Brush Dance Song See 24-809 for references cited.	0'38"	120
24-1840	Brush Dance Medicine Song "Sung when fire is waved over the patient" (note in 14- Catalogue). This tape contains original cylinder 14-1373c and 14-1374a. The latter seems to be a repetition of the same song, but is quite faint and barely audible. See 24-809 for references cited.	0'42"	120
24-1841	Brush Dance Medicine Song "Sung while she whips the child and its mother with Douglas Spruce boughs" (note in 14- Catalogue). The song is sung twice, as originally recorded on 14-1374b and 14-1374c	2'30"	120

D. Recordings of Angus Matilton (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1842 through 24-1849).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1842 (14-1375a)	Doctor Dance Song: the "Heavy" Song Title above as given in 14- Catalogue. See 24-817 for sources listed.	1'39"	120
24-1843 (14-1375b)	Doctor Dance Song: Xonwanakittau Title above as given in 14- Catalogue. See 24-817 for sources listed.	1'05"	120
24-1844 (14-1376)	Gambling Song "O'Hanniel Bailey's song" (note in 14- Catalogue). See 24-1793 for Bailey's version.	2'46"	120
24-1845 (14-1377)	War Dance Song See 24-814 for references cited.	2'30"	120
24-1846 (14-1378a)	"Heavy" Song of Brush Dance	1'26"	120
24-1847 (14-1378b)	"Light" Song of Brush Dance	1'00"	120
24-1848 (14-1379)	War Song See 24-814 for references cited.	2'49"	120
24-1849 (14-1380)	Imitation of the Doctoring of Old Tom See 24-2742 for sources on shamanism among Indians of the region.	1'45"	150

E. Recording of David Johnson (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1850 only).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1850 (14-1381)	A Story about Old Roger	1'18"	150

F. Recording of Angus Matilton (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1851 only).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1851 (14-1382)	Imitation of Dr. Tom See notes for 24-1849.	1'14"	150

G. Recording of Sam Brown (Hupa) collected by Pliny Earle Goddard in October 1902 (24-1852 through 24-1855).

General sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1852 (14-1383a)	Woman's Song in Adolescence Dance See 24-1820 for references cited.	0'30"	150
24-1853 (14-1383b)	Woman's Song in Adolescence Dance See 24-1820 for references cited.	0'37"	150

24-1854 (14-1383c)	Ordinary Song of Adolescence Dance	0'34"	150
	See 24-1820 for references cited.		
24-1855 (14-1384)	War Medicine Song	—	—
	Original cylinder broken and no tape duplicate prepared.		

SERIES 34 Tolowa (1903)

A. Recordings of Billy (Tolowa) collected by Pliny Earle Goddard in June 1903 (24-1856 through 24-1859).

Music and culture of the Tolowa Indians are discussed in Bommelyn et al. (1976 and 1977), Drucker (1937a), Cora DuBois (1936), Goddard (1902-1911), Gould (1966 and 1978:128-156), Kroeber (1925:121-127), Powers (1877:65-71), and Spott and Kroeber (1942:180-182).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1856 (14-1385)	Girl Dance Song (Light Song)	2'13"	150
	For description of the ceremony see Drucker (1937a:262).		
24-1857 (14-1386)	Gambling Song	2'15"	150
	See 24-808 for references cited.		
24-1858 (14-1387)	Girl Dance (2nd Song)	2'16"	150
	Title from 14- Catalogue. See note for 24-1856.		
24-1859 (14-1388)	Dance Song	2'03"	150
	Genre not further identified in 14- Catalogue.		

B. Recordings of Billy, Joe, and Frank (Tolowa) collected by Pliny Earle Goddard in June 1903 (24-1860 only).

For sources see notes under 34A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1860 (14-1389)	Girl Dance Song	1'49"	150
	Only the soloist can be heard clearly. See 24-1856 for reference cited.		

C. Recordings of Mary Grimes (Tolowa) collected by Pliny Earle Goddard in June 1903 (24-1861 through 24-1866).

For sources see notes under 34A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1861 (14-1390)	Love Song (Woman for Man)	1'45"	150
	Sung twice on cylinder.		
24-1862 (14-1391a)	Dance Song	0'48"	150
	Sung twice on cylinder. Genre not further identified in 14- Catalogue.		
24-1863 (14-1391b)	Song used in doctoring, gotten in a dream	0'48"	150
24-1864 (14-1392a)	Panther Song	0'44"	150
24-1865 (14-1392b)	Song of snake, when it swims down the coast	0'45"	150

24-1866 Love Song (Woman's Song) 1'41" 150
(14-1393)

See 24-823 and 24-824 for references cited.

D. Recordings of Joe Hostler (Tolowa) collected by Pliny Earle Goddard in June 1903 (24-1861 through 24-1866).

For sources see notes under 34A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1867 (14-1394a)	Man's Song	1'20"	150
	According to the 14- Catalogue, 14-1394 contained three items: (1) Man's Song, (2) Woman's Song, and (3) Girl's Dance Song. However, there were only two songs on the cylinder: 24-1867 and 24-1868. Probably these are a man's song and a woman's song as used in the girls' puberty dance.		
24-1868 (14-1394b)	Girl's Song	0'49"	150
	See notes for previous entry.		
24-1869 (14-1395a)	Love Song	1'08"	150
	See 24-823 and 24-824 for references cited.		
24-1870 (14-1395b)	Gambling Song	1'04"	150
	See 24-808 for references cited.		

**SERIES 35
Yurok (1909)**

A. Recordings of Ann (a coastal Yurok from Orick and the sister of Tskerkr) collected by T.T. Waterman in August 1909 (24-1871 through 24-1876). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1871 (14-1396)	Song for Doctor-Making Dance See 24-817 for references cited.	2'30"	150
24-1872 (14-1397)	Song for Doctor-Making Dance (with words) See 24-817 for references cited.	1'58"	150
24-1873 (14-1398)	Song for Doctor-Making Dance (with words) See 24-817 for references cited.	1'46"	150
24-1874	Myth of the Young Man from Gold Bluff Originally recorded on cylinders 14-1399 through 14-1403 and 14-1476.	7'30"	150
24-1875	Myth of the Young Man from Gold Bluff Originally recorded on cylinders 14-1404 through 14-1412.	14'34"	150

24-1876 Medicine for Crying Baby 18'13" 150
Originally recorded on cylinders 14-1413 through 14-1420.

B. Recordings of Shiwich (a coastal Yurok from Orick and the wife of Tskerkr) collected by T.T. Waterman in August 1909 (24-1877 through 24-1881). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1877 (14-1421)	Brush Dance Song "Words in coast dialect" (note in 14- Catalogue).	1'51"	150
24-1878 (14-1422)	Brush Dance Song "Words in coast dialect " (note in 14- Catalogue).	1'35"	150
24-1879 (14-1423)	Song of Doctor-Making Dance (with words) See 24-817 for references cited.	1'46"	150
24-1880 (14-1424)	Song of Doctor-Making Dance (no words) See 24-817 for references cited.	1'49"	150
24-1881 (14-1425)	Song of Doctor-Making Dance (with words) See 24-817 for references cited.	1'29"	150

C. Recordings of Tskerkr (a coastal Yurok from Orick) collected by T.T. Waterman in August 1909 (24-1882 and 24-1883). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1882	Story about Up-Coast Big Dentalium Originally recorded on cylinders 14-1426 through 14-1432.	16'12"	160
24-1883	Death Purification Medicine from Wertpit Originally recorded on cylinders 14-1433 through 14-1442. See 24-823 for references concerning magical use of songs.	22'54"	160

D. Recording of Jack of Murek (Yurok) collected by T.T. Waterman in August 1909 (24-1884 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1884	Myth of How Wohpekemeu Grew from the Ground Originally recorded on cylinders 14-1444 through 14-1457. 14-1443 was somehow spoiled in 1909 (see note in 14- Catalogue). Annotated translation in Kroeber (1976:359-362).	16'17"	160

E. Recordings of Domingo of Weitchpec (Yurok) collected by T.T. Waterman in August 1909 (24-1885 and 24-1890). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1885 (14-1458a)	Newly-Composed Brush Dance Song A "light" song (note in 14- Catalogue). See 24-809 for references cited.	1'36"	160
24-1886 (14-1458b)	Newly-Composed Brush Dance Song A "light" song (note in 14- Catalogue). See 24-809 for references cited.	0'53"	160
24-1887 (14-1459a)	Brush Dance Song A "light" song (note in 14- Catalogue). See 24-809 for references cited.	0'54"	160
24-1888 (14-1459b)	Brush Dance Song A "heavy" song (note in 14- Catalogue). See 24-809 for references cited.	0'56"	160
24-1889 (14-1460a)	Jump Dance Song See 24-806 for references cited.	0'40"	160
24-1890 (14-1460b)	Deerskin Dance Song See 24-550 for references cited.	1'12"	160

SERIES 36
Yurok (1909)

A. Recordings of Domingo (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1891 through 24-1893). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545). Identification of song-types and performers for 24-1891 through 24-1894 were obtained by T.T. Waterman from a Yurok named Bob at Orick (note in 14- Catalogue).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1891 (14-1461)	Deerskin Dance Song See 24-550 for references cited.	2'10"	155
24-1892 (14-1462)	Jump Dance Song See 24-806 for references concerning the Jump Dance.	2'24"	155
24-1893 (14-1463)	Brush Dance Song See 24-809 for references on the Brush Dance.	2'08"	155

B. Recording of Pekwon Jim (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1894 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545). Identification of song-types and performers for 24-1891 through 24-1894 were obtained by T.T. Waterman from a Yurok named Bob at Orick (note in 14- Catalogue).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1894 (14-1464)	Deerskin Dance Song See 24-550 for references on the Deerskin Dance.	2'11"	155

C. Recording of an unidentified Yurok male collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1895 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1895 (14-1465)	War Dance Song "A Yurok named Bob, at Orick, told T.T. Waterman that this was a Karok song" (note in 14- Catalogue). Sources on the War Dance are listed in 24-814.	2'20"	155

D. Recording of Billy (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1896 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1896 (14-1466)	Deerskin Dance Song	2'00"	150
	See 24-550 for sources on the Deerskin Dance. The performer is probably Billy Werk of Weitchpec, whose biography is given in Kroeber (1976:15-17).		

E. Recording of Domingo (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1897 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1897 (14-1467)	Deerskin Dance Song	2'25"	150
	See 24-550 for references cited.		

F. Recording of Henry (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1898 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1898 (14-1468)	Gambling Song	2'12"	150
	See 24-808 for notes and references on gambling.		

G. Recording of Henry and Nancy (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1899 only). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1899 (14-1469)	Song of Doctor-Making Dance	2'18"	150
	The dance is described in Kroeber (1925:64).		

H. Recordings of Henry (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1900 through 24-1902). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1900 (14-1470)	Brush Dance Song (heavy song)	1'48"	150
	See 24-809 for references cited.		
24-1901 (14-1471)	Brush Dance Song	1'44"	150
	See 24-809 for references cited.		
24-1902 (14-1472)	Brush Dance Song (light song)	1'52"	150
	See 24-809 for references cited.		

I Recordings of Captain Spott (Yurok) collected by Weitchpec Frank for A.L. Kroeber in 1909 (24-1903 through 24-1905). Location unidentified.

References concerning music and culture of the Yurok are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1903 (14-1473)	Brush Dance Song (heavy song) See 24-809 for references cited.	2'04"	150
24-1904 (14-1474)	Brush Dance Song See 24-809 for references cited.	2'10"	150
24-1905 (14-1475)	Song of Doctor-Making Dance See 24-817 for references cited.	2'22"	150

SERIES 37 Bannock (1908)

Recording of a War Dance Song as performed by three unidentified Bannock Indians collected by A.L. Kroeber in 1908 (24-1906). Location unidentified.

Sources on music and culture of the Great Basin tribes include Barber (1877), Herzog (1935), Kelly (1935), Lowie (1915, 1919, and 1923), Randle (1953), Shimkin (1953), Voget (1984), Vander (1986), and Vennum (1986).

This item was originally recorded on cylinder 14-1477 using a transport speed of 150 rpm.

SERIES 38
Shoshone (1908)

Recording of two songs sung by groups of unidentified Shoshone Indians collected by A.L. Kroeber in 1908 (24-1907 and 24-1908). Location unidentified.

Sources on music and culture of the Great Basin tribes include Barber (1877), Herzog (1935), Kelly (1935), Lowie (1915, 1919, and 1923), Randle (1953), Shimkin (1953), Voget (1984), Vander (1986), and Vennum (1986).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1907 (14-1478)	Love Song (2 singers, unaccompanied)	2'23"	150
24-1908 (14-1479)	Pipe Song (6 singers, unaccompanied)	2'30"	150

SERIES 39
Chukchi of Siberia (1909)

Chukchi songs performed by a group of unidentified performers and collected by A.L. Kroeber in 1909 (24-1909 through 24-1912). This was a group from Siberia recorded while en route to the Seattle Exposition. Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1909 (14-1480a)	Dance Song (2 singers, unaccompanied)	0'42"	220
24-1910 (14-1480b)	Dance Song (2 singers, unaccompanied)	0'50"	220
24-1911 (14-1481a)	Song	0'33"	220
24-1912 (14-1481b)	Song	0'41"	220

SERIES 40
Southeastern Pomo (1902)

A. Recordings of Tom Johnson (Southeastern Pomo) collected by Samuel Barrett at Lower Lake in November 1902 (24-1913 and 24-1914).

Sources concerning music and culture among various Pomo groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1913 (14-1482a)	Dance Song	1'18"	150
24-1914 (14-1482b)	Dance Song	1'14"	150

B. Recordings of Grant (Southeastern Pomo) collected by Samuel Barrett at Lower Lake in November 1902 (24-1915 and 24-1916).

Sources concerning music and culture among various Pomo groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1915 (14-1483a)	Dance Song	1'20"	150
24-1916 (14-1483b)	Dance Song	1'06"	125

SERIES 39
Chukchi of Siberia (1909)

Chukchi songs performed by a group of unidentified performers and collected by A.L. Kroeber in 1909 (24-1909 through 24-1912). This was a group from Siberia recorded while en route to the Seattle Exposition. Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1909 (14-1480a)	Dance Song (2 singers, unaccompanied)	0'42"	220
24-1910 (14-1480b)	Dance Song (2 singers, unaccompanied)	0'50"	220
24-1911 (14-1481a)	Song	0'33"	220
24-1912 (14-1481b)	Song	0'41"	220

SERIES 40
Southeastern Pomo (1902)

A. Recordings of Tom Johnson (Southeastern Pomo) collected by Samuel Barrett at Lower Lake in November 1902 (24-1913 and 24-1914).

Sources concerning music and culture among various Pomo groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1913 (14-1482a)	Dance Song	1'18"	150
24-1914 (14-1482b)	Dance Song	1'14"	150

B. Recordings of Grant (Southeastern Pomo) collected by Samuel Barrett at Lower Lake in November 1902 (24-1915 and 24-1916).

Sources concerning music and culture among various Pomo groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1915 (14-1483a)	Dance Song	1'20"	150
24-1916 (14-1483b)	Dance Song	1'06"	125

SERIES 41
Yurok (1908)

Recording of a Yurok myth spoken by Weitchpec Frank and collected by A.L. Kroeber in 1908 (24-1917). Location unidentified.

No further documentation concerning this narrative is provided in the 14-Catalogue. Notes there indicate that 24-1917 was originally recorded on cylinders 14-1484 and 14-1485 mainly as an experiment to test recording techniques. The first segment on 24-1917 was recorded using a speaking tube, Type CB Graphophone; the second segment was recorded using a large brass horn, Type C Graphophone. Cylinder transport speed used for both items was 150 rpm.

SERIES 42
Pomo (1909)

Recording of a lullaby sung by William Benson (Pomo) collected in San Francisco by A. Warburton in August 1909 (24-1918 only).

Sources on music and culture of various Pomo groups are listed at the beginning of Series 8 (preceding 24-958). This item was originally recorded on cylinder 14-1486 and transferred onto tape using a transport speed of 150 rpm.

SERIES 43
Yokuts (1909)

Two recordings of Sam Garfield (Badwisha Yokuts of Tule River Reservation) collected by A.L. Kroeber in August 1909 (24-1919 and 24-1920).

Sources concerning music and culture of the various Yokuts groups are listed at the beginning of Series 4 (preceding 24-556).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1919 (14-1487a)	Dance Song about Quail	0'47"	150
24-1920 (14-1487b)	Narrative concerning trip to Mt. Hemmon, spoken in the Yauelmanu dialect	0'56"	150

SERIES 44
Hupa (1902)

The Lost Baby Song performed by Julius Marshall (Hupa) and collected by Pliny Earle Goddard in 1902 (24-1921 only).

Sources concerning music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699). This item was originally recorded on cylinder 14-1488 and transferred onto tape using a transport speed of 150 rpm.

SERIES 45
Japan (n.d.)

Recordings of Japanese songs duplicated from commercial discs (24-1922 and 24-1923). No information available concerning identity of performers, musical genres represented, or location of recording.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1922 (14-1489)	Japanese Song	2'20"	150
	Duplicated from Columbia 12815 (from note in 14- Catalogue).		
24-1923 (14-1490)	Japanese Song	2'17"	150
	Duplicated from Columbia 12813 (from note in 14- Catalogue).		

**SERIES 46
Wintun (1909)**

Recordings of Salvador (Wintun of Cortina Valley) collected by Samuel Barrett in September 1909 (24-1924 through 24-1959).

Major sources concerning music and culture of the Wintun include Angulo and d'Harcourt (1931), Barrett (1919b), Demetracopoulou (1935 and 1940), Cora DuBois (1935), Kroeber (1925:351-390), LaPena (1978), C. Hart Merriam (1955:26-28; 1957), and Powers (1877:229-242).

Barrett's fieldnotes concerning these recordings are contained in a five-page manuscript (See Accession File #400), and his identification numbers are provided below for reference purposes. Comments in the 14- Catalogue seem to have been drawn from this document, which contains more information than provided here.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1924 (14-1491a)	Tcoli Song of Hesi Ceremony Barrett #1	1'06"	150
	"This is the song sung by the shaman while the high pole is being placed in front of the dance house by the shaman's assistant. The first song of this record is too weak to amount to anything. The second is fair but is not quite finished" (from notes in Accession File #400). 24-1924 is the first song mentioned. The ritual is described in Barrett (1919b:442-443).		
24-1925 (14-1491b)	Tcoli Song of Hesi Ceremony Barrett #1	1'25"	150
	See notes for the previous entry. This is the second song mentioned.		
24-1926 (14-1492a)	Toto Dance Song of Hesi Ceremony Barrett #2	0'41"	150
	Text translated in Barrett (1919b:481).		

24-1927 (14-1492b)	Toto Dance Song of Hesi Ceremony Barrett #2	0'30"	150
	This text also translated in Barrett (1919b:481). See note for 24-1926.		
24-1928 a and b	Toto Dance Song of Hesi Ceremony Barrett #2	0'35" and 0'38"	150
	Same song sung twice as recorded on cylinders 14-1492c and 14-1492d. The text of the song is translated in Barrett (1919b:481).		
24-1929 (14-1492e)	Deer Song (no'p muhi) of Hesi Dance Barrett #2	0'53"	150
	Barely audible.		
24-1930 (14-1493a)	Speech (tcemaho) for Hesi Dance Barrett #3	See notes	150
	Tcemaho means "call." This is an exhortation to the people to bring enough food for the dance (from note in 14- Catalogue). Items 24-1930 and 24-1931 have a combined duration of 2'58".		
24-1931 (14-1493b)	Speech (sekti tewe) for Hesi Ceremony Barrett #3	See notes	150
	Seki tewe means "captain's word." This speech tells the visitors to eat and be welcome (from note in 14- Catalogue). See notes for previous entry.		
24-1932 (14-1494a)	Short speech of shaman for Hesi Ceremony Barrett #4	0'56"	120
	Description of ritual context and notes on the texts of items 24-1932 through 24-1935 are provided in Barrett (1919b:478-479).		
24-1933 (14-1494b)	Short speech of shaman in Hesi Ceremony Barrett #4	0'33"	120
	See notes for 24-1932.		

24-1934 Short speech of shaman in Hesi Ceremony 0'51" 120
(14-1494c) Barrett #4

See notes for 24-1932.

24-1935 Short speech of shaman in Hesi Ceremony 0'27" 120
(14-1494d) Barrett #4

See notes for 24-1932.

24-1936 Long speech for the Hesi Ceremony 2'46" 150
(14-1495) Barrett #5

"A long speech [on the topic of] good people (laiuk win) and bad people (duka win)...originally made on the last day of the Hesi Ceremony in Cortina Valley in 1906, by Salvador" (from notes in 14- Catalogue). The text is discussed in Barrett (1919b:465-467).

24-1937 Toto Dance Song for Hesi Ceremony 0'47" 150
(14-1496a) Barrett #6

This and other items on cylinder 14-1496 (24-1937 through 24-1939) are discussed in Barrett (1919b:481-482).

24-1938 Toto Dance Song for Hesi Ceremony 0'41" 150
(14-1496b) Barrett #6

See notes for previous entry.

24-1939 Toto Dance Song for Hesi Ceremony 0'43" 150
(14-1496c) Barrett #6

See notes for 24-1937.

24-1940 Moki's speech of welcome 0'54" 150
(14-1496d) in the Toto Dance
Barrett #6

See notes for 24-1937.

24-1941 Ball Game speech (tuni) for Hesi Ceremony 3'07" 150
(14-1497) Barrett #7

24-1942 Food speech (ba tcema) for Hesi Ceremony 1'29" 150
(14-1498) Barrett #8

The speech is described in Barrett (1919b:460-461).

24-1943 Farewell speech to visitors 1'59" 150
(14-1499) for Hesi Ceremony
Barrett #9

A summary is provided in Barrett (1919b:480-481).

24-1944 Grass Game Song (kosi muli) 1'41" 150
(14-1500) Barrett #10

The Wintun Grass Game is described in Barrett (1919b:482-485) and the text of this song is also translated there (*ibid.*, p. 484). For general discussion of gambling among California tribes see Kroeber (1925:848-851).

24-1945 Grass Game Song (kosi muli) 2'16" 150
(14-1501) Barrett #11

See notes for previous entry.

24-1946 Grass Game Song (kosi muli) 2'16" 150
(14-1502) Barrett #12

See notes for 24-1944.

24-1947 Grass Games Song from Sulphur Bank 1'06" 150
(14-1503a) Barrett #13

See 24-1944 for references cited.

24-1948 Grass Game Song from Stony Ford (Pomo) 1'19" 150
(14-1503b)

See 24-1944 for references cited.

- 24-1949a War Dance Song (howilileya muhi) 2'06" 150
(14-1504) Barrett #14
- Sung at the time of the Bighead (Tuya) Dance and accompanied by the beating of the singer's cane upon floor in time to the music. This should be sung faster for dancing. Song has no words (from notes in 14-Catalogue).
- 24-1949b Tcoli Song for Hesi Ceremony 3'14" 150
(14-1505) Barrett #15
- This is a duplicate of 24-1924 (14-1491a). Rhythmic beating apparent on this recording is caused by a defect in the surface of the original cylinder. No percussive instrument was used.
- 24-1950 Tcupa Song for Hesi Ceremony 2'31" 150
(14-1506) Barrett #16
- "Sung after any of the poles are set up before the ceremony" (note in 14-Catalogue). See description of the ritual context in Barrett (1919b:444-445).
- 24-1951a Speech for Hesi Ceremony (moki tcmaho) 2'10" 150
(14-1507) Barrett #17
- "Made by shaman in a high-keyed [high-pitched] voice" (note in 14-Catalogue). This tape contains the speech as originally recorded with an interruption on cylinder 14-1507 (see also next entry for re-recording). See Barrett (1919b:451-452) for discussion of the ritual context. See also 24-1930.
- 24-1951b Speech for Hesi Ceremony (moki tcmaho) 2'27" 150
(14-1508) Barrett #18
- This is a re-recording (uninterrupted) of the previous item.
- 24-1952 Bole Ho speech for Hesi Ceremony 2'32" 150
(14-1509) Barrett #19
- "14-1509 (24-1952) through 14-1514 (24-1957) are a series of speeches made by the shaman on the last day of the Hesi Ceremony, delivered from time to time during the main part of the ceremony" (from note in 14-Catalogue). These orations are described in Barrett (1919b:465-472).

- 24-1953 Bole Ho oration 2'06" 150
(14-1510) Barrett #20
- The text is described in Barrett (1919b:468-470). See notes for 24-1952.
- 24-1954 Speech made by shaman on the 2'20" 150
(14-1511) last day of Hesi Ceremony
Barrett #21
- See 24-1952 for references cited.
- 24-1955 Speech made by shaman on the 2'27" 150
(14-1512) last day of Hesi Ceremony
Barrett #22
- See 24-1952 for references cited.
- 24-1956 Bole Ho oration 2'20" 150
(14-1513) Barrett #23
- See 24-1952 for references cited. The text of 24-1956 is described in Barrett (1919b:470-471).
- 24-1957 Bole Ho oration 2'34" 150
(14-1514) Barrett #24
- See 24-1952 for references cited. The text of 24-1957 is described in Barrett (1919b:470).
- 24-1958 Farewell oration (bole ho) and song 6'24" 150
for Hesi Ceremony
Barrett #25 through #27
- Originally recorded on cylinders 14-1515 through 14-1517. For a description of the ritual context and text itself see Barrett (1919b:472-474).
- 24-1959 Speech of Welcome (tabat te'wi) 2'19" 150
(14-1518) Barrett #28
- "Made at conclusion of first dance after visitors have arrived" (note in 14-Catalogue). For a description of the ritual context and the text itself see Barrett (1919b:452-454).

SERIES 47
Wintun (1909 and 1910)

Recordings of Tom Odock (Wintun of Colusa) collected by A.L. Kroeber in September 1909 (24-1960 through 24-1966) and in August 1910 (24-1967 through 24-1969). Location unidentified.

Major sources concerning Wintun culture are listed at the beginning of Series 46 (preceding 24-1924).

A. 24-1960 through 24-1966 were recorded in September 1909.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1960 (14-1519)	Goose Song "Not for dancing but sung as the people sit about at night" (note in 14-Catalogue).	2'19"	—
24-1961 (14-1520)	Pinole Song	2'00"	150
24-1962 (14-1521a)	Hesi Song Annotations in the 14- Catalogue provide the following translations for Wintun words in this song: (1) Saltu means "bighead dancer," (2) wile means "health," and (3) icalal means "rose" or "pretty."	0'55"	130
24-1963 (14-1521b)	Hesi Song	1'35"	130
24-1964 (14-1522)	Song No further identification available.	2'29"	130

24-1965 (14-1523a)	Bole Dance Song The Bole (Dream Dance) cult has been described in Bean and Vane (1978:670-672), Cora DuBois (1939), and Meighan and Riddell (1972).	1'00"	150
24-1966 (14-1523b)	Bole Dance Song See previous entry for references cited.	0'58"	150

B. 24-1967 through 24-1969 were recorded in August 1910.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1967	Goose Song (two renditions) The second version (14-1525) is the same as the first (14-1524) except that 14-1525 was recorded using a big horn for further amplification. The 14- Catalogue contains comments on performance style.	(1'59" and 1'49")	160
24-1968 (14-1526)	First song in Hesi Ceremony	2'21"	160
24-1969 (14-1527)	Night Song "Old-fashioned, not Bole song like [14-]1524 [and] [14-]1525" (note in 14- Catalogue referring to song sung twice on 24-1967).	1'58"	160

SERIES 48
Northern Paiute (1910)

Recordings of Dick Mahwee (Northern Paiute) collected in Nevada by T.T. Waterman in August 1910 (24-1970 through 24-1973).

Sources concerning music and culture of the Northern Paiute are listed at the beginning of Series 17 (preceding 24-1534).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1970	Round Dance Song	See notes	160
	The song is performed twice on this tape: once as recorded on cylinder 14-1528 (1'26") and again as recorded on 14-1529 (1'29"). The song contains one word, howenini (from note in 14- Catalogue).		
24-1971	Gambling Song	See notes	160
	The song is performed twice on this tape: once as recorded on cylinder 14-1530 (1'55") and again as recorded on 14-1531 (1'23").		
24-1972	Ghost Dance Song (Jack Wilson's composition)	See notes	160
	The song is performed twice on this tape: once as recorded on cylinder 14-1532 (1'50") and again as recorded on 14-1533 (1'36"). "Hanena [means] 'nothing', paguna [means] 'fog'" (from notes in 14- Catalogue).		
24-1973	Women's Gambling Song	See notes	160
	The song is performed twice on this tape: once as recorded on cylinder 14-1534 (1'35") and again as recorded on 14-1535 (1'22"). "Hiyawani [means] 'What is it?', hino [means] 'with (something)'" (from notes in 14- Catalogue).		

SERIES 49
Hupa (n.d.)

Song of the Lost Baby sung by Julius Marshall (Hupa) collected by Pliny Earle Goddard (24-1974 only). No information available concerning date or location of recording.

This entry was originally recorded on cylinder 14-1536 and was transferred onto tape using a transport speed of 160 rpm. The duration of the recording is 1'59". Major sources on music and culture of the Hupa are listed at the beginning of Series 26 (preceding 24-1699).

SERIES 50
Ntlakapanuk and Chinook Jargon (n.d.)

Recordings of translations of biblical texts into the Thompson River dialect of the Ntlakapanuk language (24-1975 through 24-1977) and into Chinook jargon (24-1978 through 24-1983) as spoken by Canon J.B. Good and recorded by A.L. Kroeber. No information concerning the date or location of these recordings is available.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-1975 (14-1537a)	Translation of The Lord's Prayer (into Ntlakapanuk)	0'53"	160
24-1976 (14-1537b)	Translation of Prodigal's Cry (into Ntlakapanuk)	0'25"	160
24-1977	Translation of Te Deum (into Ntlakapanuk)	3'33"	160
Begun on 14-1537c and completed on 14-1538. Audio quality is very poor (faint).			
24-1978 (14-1539a)	Translation of Gloria (into Chinook jargon)	0'29"	160
24-1979 (14-1539b)	Translation of "Guide Us" (into Chinook jargon)	0'44"	160
24-1980	Translation of "How We Suffer" (into Chinook jargon)	See notes	160

The same item was recorded on cylinder 14-1539c (0'44") and repeated on cylinder 14-1539d (0'34"). Both are spoken on 24-1980.

24-1981 (14-1540a)	Translation of "I Will Arise" (into Chinook jargon)	1'18"	160
24-1982 (14-1540b)	Translation of the "Creed" (into Chinook jargon)	—	160
Virtually inaudible.			
24-1983 (14-1540c)	Translation of the "Benediction" (into Chinook jargon)	—	160
Virtually inaudible.			

SERIES 51
Maidu (1902)

Recording of E.E. Chever, a pioneer, singing what is supposed to be a Maidu song or chant sung in the morning (title from 14-Catalogue) collected by A.L. Kroeber in 1902 (24-1984 only). Location unidentified.

Major sources on music and culture of the Maidu include Densmore (1939, 1958), Dixon (1905), Kroeber (1925: 391-441), Powers (1877:282-346), Rathbun (1973a, 1973b, 1975), and Riddell (1978).

Originally recorded on cylinder 14-1541 using a transport speed of 130 rpm. Duration: 1'49".

SERIES 52
Mohave (1910)

A. Songs of the Tumanpa cycle sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-1985 through 24-2009). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Songs of the Tumanpa cycle are described in Kroeber (1925:759). Notes concerning the texts of these Tumanpa songs are among the Kroeber Papers (Carton 4), where they are identified by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-1985	Tumanpa Song (with gourd rattle) 1st of cycle	See notes	150
	This tape contains two renditions of the same song as recorded originally on cylinders 14-1542a (0'18") and 14-1553a (1'54").		
24-1986	Tumanpa Song (with gourd rattle) 2nd of cycle	See notes	150
	This tape contains two renditions of the same song as recorded originally on cylinders 14-1542b (1'11") and 14-1553b (0'41").		
24-1987 (14-1543a)	Tumanpa Song (with gourd rattle) Song of 2nd group, at Avikwame-hipuk (About a place called Kwiltatpahve)	1'11"	150

24-1988 (14-1543b)	Tumanpa Song (with gourd rattle) Song of 2nd group, at Avikwame-hipuk (About a place called Kwiltatpahve)	0'48"	150
24-1989 (14-1544a)	Tumanpa Song (with gourd rattle) Song of 3rd group, at Hakuviye	1'00"	150
24-1990 (14-1544b)	Tumanpa Song (with gourd rattle) Song of 3rd group, at Hakuviye	0'49"	150
24-1991 (14-1545a)	Tumanpa Song (with gourd rattle) Song of 4th group, at Avikwahavasu (About fight)	1'10"	150
24-1992 (14-1545b)	Tumanpa Song (with gourd rattle) Song of 4th group, at Avikwahavasu	0'49"	150
24-1993 (14-1546a)	Tumanpa Song (with gourd rattle) Song of 7th group, at Selyeaye-kwahawaye	0'55"	150
24-1994 (14-1546b)	Tumanpa Song (with gourd rattle) Song of 7th group, at Hakwoana	0'42"	150
24-1995 (14-1547a)	Tumanpa Songs Two songs of 8th group, at Hakwoana (with gourd rattle)	1'05"	150
24-1996 (14-1547b)	Tumanpa Song (with gourd rattle) Song of 8th group, at Hakwoana	0'49"	150
24-1997 (14-1548a)	Tumanpa Song (with gourd rattle) Song of 14th group, at Avikwaahoa'ta (About quarrel concerning the end of the river)	1'03"	150
24-1998 (14-1548b)	Tumanpa Song (with gourd rattle) Song of 14th group, at Avikwaahoa'ta (About quarrel concerning the end of the river)	0'43"	150
24-1999 (14-1549a)	Tumanpa Song (with gourd rattle) Song of 39th group, at Qampanyqnyive	0'55"	150

24-2000 (14-1549b)	Tumanpa Song (with gourd rattle) 9th group, at Qampanyqnyiva	0'38"	150
24-2001 (14-1549c)	Tumanpa Song (with gourd rattle) Song of 39th group, at Qampanyqnyive	0'40"	150
24-2002 (14-1550a)	Tumanpa Song (with gourd rattle) Song of 50th group, at Omaka	0'55"	150
24-2003 (14-1550b)	Tumanpa Song (with gourd rattle) Song of 50th group, at Omaka	0'34"	150
24-2004 (14-1551a)	Tumanpa Song (with gourd rattle) 1st song of 53rd and last group, at Ahmo-kweataye	1'11"	150
24-2005 (14-1551b)	Tumanpa Song (with gourd rattle) Last Song of 53rd and last group, at Ahmo-kweataye	0'41"	150
24-2006 (14-1552a)	Tumanpa Song (with gourd rattle) 1st song of 53rd and last group, at Ahmo-kweataye	1'10"	150
	This is a duplicate of 24-2004 and same song as 24-1632.		
24-2007 (14-1552b)	Tumanpa Song (with gourd rattle)	0'40"	150
	This is a duplicate of 24-2005 and same song as 24-1633.		
24-2008 (14-1554)	Beginning of Tumanpa myth	2'19"	150
24-2009 (14-1555)	Conclusion of the Tumanpa myth	2'16"	150

B. Doctoring songs sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-2010 and 24-2011). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Shamanistic songs of the Mohave are discussed in Kroeber (1925:766-770 and 775-778)

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2010 (14-1556)	Doctor's song for rattlesnake bite	1'32"	150
24-2011 (14-1557)	Doctor's song for spider bite	1'55"	150

C. Mohave songs of the Ath'l ("Salt") cycle sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-2012 through 24-2015). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). "At beginning of each song of Salt (14-) 1558 [through] (14-) 1561, the rattle is struck against the fingers" (note in 14- Catalogue). This series is described in Kroeber (1925:762).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2012 (14-1558)	Ath'l ("Salt") Song 1st song of cycle, at Ha'avulypo	2'03"	150
24-2013 (14-1559)	Ath'l ("Salt") Song 2nd song of cycle, at Ha'avulypo	1'53"	150
24-2014 (14-1560)	Ath'l ("Salt") Song 1st of last group of 11 at Mekuvaue	1'27"	150
24-2015 (14-1561)	Ath'l ("Salt") Song Last of last group of 11 at Mekuvaue	1'36"	150

24-2000 (14-1549b)	Tumanpa Song (with gourd rattle) 9th group, at Qampanyqnyiva	0'38"	150
24-2001 (14-1549c)	Tumanpa Song (with gourd rattle) Song of 39th group, at Qampanyqnyive	0'40"	150
24-2002 (14-1550a)	Tumanpa Song (with gourd rattle) Song of 50th group, at Omaka	0'55"	150
24-2003 (14-1550b)	Tumanpa Song (with gourd rattle) Song of 50th group, at Omaka	0'34"	150
24-2004 (14-1551a)	Tumanpa Song (with gourd rattle) 1st song of 53rd and last group, at Ahmo-kweataye	1'11"	150
24-2005 (14-1551b)	Tumanpa Song (with gourd rattle) Last Song of 53rd and last group, at Ahmo-kweataye	0'41"	150
24-2006 (14-1552a)	Tumanpa Song (with gourd rattle) 1st song of 53rd and last group, at Ahmo-kweataye	1'10"	150
	This is a duplicate of 24-2004 and same song as 24-1632.		
24-2007 (14-1552b)	Tumanpa Song (with gourd rattle) This is a duplicate of 24-2005 and same song as 24-1633.	0'40"	150
24-2008 (14-1554)	Beginning of Tumanpa myth	2'19"	150
24-2009 (14-1555)	Conclusion of the Tumanpa myth	2'16"	150

B. Doctoring songs sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-2010 and 24-2011). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Shamanistic songs of the Mohave are discussed in Kroeber (1925:766-770 and 775-778)

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2010 (14-1556)	Doctor's song for rattlesnake bite	1'32"	150
24-2011 (14-1557)	Doctor's song for spider bite	1'55"	150

C. Mohave songs of the Ath'l ("Salt") cycle sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-2012 through 24-2015). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). "At beginning of each song of Salt (14-) 1558 [through] (14-) 1561, the rattle is struck against the fingers" (note in 14- Catalogue). This series is described in Kroeber (1925:762).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2012 (14-1558)	Ath'l ("Salt") Song 1st song of cycle, at Ha'avulypo	2'03"	150
24-2013 (14-1559)	Ath'l ("Salt") Song 2nd song of cycle, at Ha'avulypo	1'53"	150
24-2014 (14-1560)	Ath'l ("Salt") Song 1st of last group of 11 at Mekuvaave	1'27"	150
24-2015 (14-1561)	Ath'l ("Salt") Song Last of last group of 11 at Mekuvaave	1'36"	150

D. Mohave songs of the Chuhuecha cycle sung by Achora Hanyava (Mohave) and recorded by A.L. Kroeber in December 1910 (24-2016 through 24-2028). Location unidentified.

Major sources on the music and culture of the Mohave are listed at the beginning of Series 5A (preceding 24-585). Singing of Chuhuecha songs is accompanied by beating a basket with a bundle of rods. The heroes of the myth are two brothers called Hanyuve. Hanyuve is also an insect, perhaps the cricket, that is said to sing Chuhuecha songs as it chirps. The cycle is described in Kroeber (1925:763-764).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2016 (14-1562)	Chuhuecha Song 1st song of 1st group	1'46"	150
24-2017 (14-1563)	Chuhuecha Song 3rd song of cycle	1'31"	150
24-2018 (14-1564)	Chuhuecha Song 1st of 3 songs when Matevilyle burned	2'00"	150
24-2019 (14-1565)	Chuhuecha Song Song at Analyekaga Same as song on 24-1618.	1'30"	150
24-2020 (14-1566)	Chuhuecha Song Song at Aqwaqa-munys when see tarantula	1'38"	150
24-2021 (14-1567)	Chuhuecha Song Song at Ivce-koskilye when younger brother's feet hurt	1'32"	150
24-2022 (14-1568)	Chuhuecha Song Song at Koskilye when sun's rays on body	1'44"	150
24-2023 (14-1569)	Chuhuecha Song Song at Hatalompe when see fog	1'45"	140

24-2024 (14-1570)	Chuhuecha Song Song at Avi-a'ise	1'57"	140
24-2025 (14-1571)	Chuhuecha Song Song at Avi-melyehweke when younger brother returns with wife	1'1"	140
24-2026 (14-1572)	Chuhuecha Song Song of Koakamatea when horsefly bites baby	1'52"	140
24-2027 (14-1573)	Chuhuecha Song Last song of cycle	1'54"	140
24-2028	Chuhuecha myth	18'15"	140

Originally recorded on cylinders 14-1574 through 14-1581. "[This account begins] at a point in the story where the younger brother leaves Svimelyehweke and goes south to obtain a wife and continues to the conclusion of the story" (note in 14- Catalogue).

SERIES 53
Salinan (1910)

Recordings of Pedro Encinales (Salinan) collected by J. Alden Mason in December 1910 (24-2029 through 24-2032). Location unidentified.

Sources on Salinan culture include Hester (1978:500-504), Harrington (1942), Kroeber (1925:546-549), and Mason (1912 and 1918).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2029 (14-1582)	My trip to San Francisco (a narrative in Salinan)	1'54"	180
	Interlinear translation in Mason (1918:98).		
24-2030 (14-1583)	Fighting Forest Fires (a narrative in Salinan)	1'24"	180
	Interlinear translation in Mason (1918:87).		
24-2031 (14-1584)	Spanish-Salinan Brief Vocabulary I (Numerals 1 through 10)	2'07"	180
	See Mason (1918:121-154)		
24-2032 (14-1585)	Spanish-Salinan Vocabulary II	2'02"	180
	See Mason (1918:121-154).		

SERIES 54
Jaluit of Marshall Islands (1911)

A. Jaluit (Micronesia, Marshall Islands) recordings collected by A.L. Kroeber in April 1911. Performers: Hans Taraniy, Peter Luwilung, and Namrik (24-2033 through 24-2035). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2033 (14-1586)	Dance Song	2'27"	150
24-2034 (14-1587)	Dance Song	1'54"	150
24-2035 (14-1588)	Dance Song	2'23"	150

B. Jaluit (Micronesia, Marshall Islands) recording collected by A.L. Kroeber in April 1911. Performers: Hans Taraniy and Peter Luwilung (24-2036 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2036 (14-1589)	Home-Sickness Song	1'52"	150

C. Jaluit (Micronesia, Marshall Islands) recording collected by A.L. Kroeber in April 1911. Performer: Hans Taraniy (24-2037 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2037 (14-1590)	Dance Song	2'23"	150

SERIES 55 Yana/Yahi (1911)

Recordings of Ishi (Southern Yana/Yahi) collected by T.T. Waterman in September 1911 (24-2038 through 24-2055).

Kroeber lists four dialect divisions of Yana (Northern, Central, Southern, and Southernmost or Yahi) and explains the ambiguity of designations which has arisen (1925:338-339). Major sources on Yana and Yahi culture include: Gifford and Kroeber (1913-1915), J. Johnson (1978), A. Kroeber (1925:336-346), Theodora Kroeber (1961), Sapir (1910 and 1915), Sapir and Spier (1943), and Waterman (1911 and 1918).

Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) numbers.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2038	Wood-Duck Myth	134'55"	150
	This was originally recorded on cylinders 14-1591 through 14-1642. For the Song of Wood-Duck see 24-2058. For translation see Waterman (1911: Notebooks #1 through #3).		
24-2039	Account of the fate of souls after death	71'53"	150
	Originally recorded on cylinders 14-1643 through 14-1670. Translation in Waterman (1911: Notebook #4).		
24-2040	Account of a ceremony for adolescent girls	18'44"	150
	Originally recorded on cylinders 14-1671 through 14-1677. The text is transcribed in Waterman's notes (1911: Notebook #5, pp. 8-30 and 40-43). Customs relating to girls' puberty are discussed in J. Johnson (1978:366). Songs used in girls' puberty ritual are heard on 24-2051 through 24-2053.		

- 24-2041 Native account of the nature and causes of earthquakes 2'33" 150
(14-1678)
For text transcription see Waterman (1911: Notebook #5, p. 31).
- 24-2042 Description of fishing 5'10" 150
(14-1679)
Originally recorded on cylinders 14-1679 through 14-1681. No further documentation could be found.
- 24-2043 Gambling songs (2) and comments on the Hand Game (in Yahi) See notes 150
(a and b)
24-2043a (1'17") was originally recorded on cylinder 14-1682a (twice) and is transcribed in Nettl (1965:473). 24-2043b (1'23") was originally recorded on cylinder 14-1683b (twice). Musical and text analyses among Kroeber Papers (Carton 11); notes on the text are found in Waterman (1911: Notebook #5, pp. 1-7).
- 24-2044 Gambling songs (2) and comments on the Hand Game (in Yahi) See notes 150
(a and b)
24-2044a (1'19") contains cylinder original 14-1682b, and brief textual notes are found among Kroeber Papers (Carton 11). 24-2044b (1'05") was originally recorded on cylinder 14-1696b, and transcriptions of both music and text are found among the Kroeber Papers (Carton 11).
- 24-2045 Gambling Songs (2) See notes 150
(a and b)
24-2045a (0'57") contains cylinder original 14-1683a, which is transcribed in Nettl (1965:473). 24-2045b (1'17") contains cylinder original 14-1694. Both are the same song; musical transcriptions are found among the Kroeber Papers (Carton 11) and in Nettl (1965:474).
- 24-2046 Gambling Song — 150
(14-1684a)
The original cylinder had deteriorated over the years and is barely audible on this copy. However, musical transcriptions from the original are in Nettl (1965:473) and among the Kroeber Papers (Carton 11). Text notes in Waterman (1911: Notebook #5, pp. 1-7).

- 24-2047 Gambling Song — 150
(14-1684b)
Like the previous item, this one is scarcely audible owing to gradual deterioration of the original cylinder. However, transcriptions of music and text are among Kroeber Papers (Carton 11), and notes on the text in Waterman (1911: Notebook #5, pp. 1-7). This is the same song as 24-2146 (14-1823).
- 24-2048 Sky-Bear (Grizzly Bear) Song 0'52" 150
(14-1685a) for Girls' Adolescence Ceremony
Musical transcriptions among Kroeber Papers (Carton 11) and in Nettl (1965:473).
- 24-2049 Sky-Bear (Grizzly Bear) Song 1'37" 150
(14-1685b) for Girls' Adolescent Ceremony
Musical and text transcriptions among the Kroeber Papers (Carton 11).
- 24-2050 Song for Girls' Adolescence Ceremony See notes 150
(Sung in the middle of the night)
24-2050 a (0'49") contains cylinder original 14-1686a, and musical transcriptions are found among the Kroeber Papers (Carton 11) and in Nettl (1965:473). 24-2050b (1'46") contains all of cylinder original 14-1699 (apparently the same song). See also Waterman (1911: Notebook #5, p. 39).
- 24-2051 Song for Girls' Adolescence Ceremony See notes 150
(a and b) (Sung in the middle of the night)
24-2051a (1'18") contains cylinder original 24-1686b. 24-2051b (1'41") contains all of cylinder original 14-1700 (apparently the same song), and musical transcriptions are found among the Kroeber Papers (Carton 11) and in Nettl (1965:474). For notes on text see Waterman (1911: Notebook #5, p. 39).
- 24-2052 Song for Girls' Adolescence Ceremony 0'50" 150
(14-1687a) (Sung at daylight for dancing)
Musical transcriptions among Kroeber Papers (Carton 11) and in Nettl (1965:473). For notes on the text see Waterman (1911: Notebook #5, p. 3).

24-2053 Song for Girls' Adolescence Ceremony 1'01" 150
(14-1687b) (Sung at daylight for dancing)

Musical transcription among Kroeber Papers (Carton 11) and text notes in Waterman (1911: Notebook #5, p. 3).

24-2054 Flint Song (man flint) See notes 150
(a and b)

24-2054a (1'54") contains original cylinder 14-1688a, and 24-2054b (1'52") contains original cylinder 14-1695 (apparently the same song). Musical transcriptions are found among the Kroeber Papers (Carton 11) and in Nettl (1965:473). Notes in 14- Catalogue identify this as a "man flint" song and as a "doctor's song for curing."

24-2055 Flint Song (woman flint) 0'35" 150
(14-1688b)

A note in the 14- Catalogue identifies this as a "woman flint" song. For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965:472). Text notes among Kroeber Papers (ibid.).

SERIES 56 Northern Yana (1911)

Recordings of Sam Batwi (probably Northern Yana) collected by T.T. Waterman in September 1911 (24-2056 and 24-2057). Location unidentified.

Sources concerning culture of the Yana and Yahi are listed at the beginning of Series 55 (preceding 24-2038).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2056 (14-1689a)	Song (probably for gambling)	0'36"	150
24-2057 (14-1689b)	Song	0'32"	150
	This item is not further identified, and the 14- Catalogue is unclear as to whether the song was actually sung by Sam Batwi (Yana) or by T. T. Waterman.		

SERIES 57
Yana/Yahi (1911)

Recordings of Ishi (Southern Yana/Yahi) collected by T.T. Waterman in September 1911 (24-2058 and 24-2059). Location unidentified.

See list of sources and other notes at the beginning of Series 55 (preceding 24-2038). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2058 (14-1689c)	Song of Wood-Duck (Ututne)	0'28"	150
	See notes for 24-2038 (Wood-Duck Myth). Transcriptions of text and music among Kroeber Papers (Carton 11).		
24-2059 (14-1690)	Owl Song	1'22"	150
	The same song is also on 24-2065 (14-1697b). Transcriptions of text and music among Kroeber Papers (Carton 11).		

SERIES 58
Northern Yana (1911)

Recording of Sam Batwi (probably Northern Yana) collected by T.T. Waterman in September 1911 (24-2060 only). Location unidentified.

See references cited at the beginning of Series 55 (preceding 24-2038).

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2060 (14-1691)	Round Dance Song	2'00"	150
	Genre not further identified or mentioned in published accounts.		

SERIES 59
Yana/Yahi (1912)

Recordings of Ishi (Southern Yana/Yahi) collected by W.F. Kretschmer in January 1912 (24-2061 and 24-2062). Location unidentified.

See notes and references cited at the beginning of Series 55 (preceding 24-2038).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2061 (14-1692)	Song for Women's Dance in Girls' Adolescence Ceremony	2'10"	150
	Musical transcriptions in Nettl (1965:473) and among Kroeber Papers (Carton 11). Customs related to girls' puberty are described in J. Johnson (1978:366).		
24-2062 (14-1693)	Song for Women's Dance in Girls' Adolescence Ceremony	—	—

Original cylinder broken and no tape duplicate prepared.

SERIES 60
Yana/Yahi (1912)

Recordings of Ishi (Southern Yana/Yahi) collected by A. L. Kroeber in January 1912 (24-2063 through 24-2083) and August 1912 (24-2093 through 24-2097). Location unidentified.

See sources on Yana and Yahi culture and other comments at the beginning of Series 55 (preceding 24-2038). Please note that 24-2084 through 24-2092 are listed in Series 61. Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2063 (14-1696a&b)	Gambling Song	1'09"	150
	This song was recorded in two parts on original cylinder and cataloged as 14-1696a and 14-1696b. This is the same song as on 24-2044 (14-1682b).		
24-2064 (14-1697a)	Gambling Song	1'14"	150
	Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).		
24-2065 (14-1697b)	Owl Song (to'ickili)	1'08"	150
	This is the same song as on 24-2059 (14-1690). Music and text among Kroeber Papers (Carton 11).		
24-2066 (14-1698a)	Gambling Song	1'15"	150
	Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).		

- 24-2067 Gambling Song 1'19" 150
(14-1698b)
Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).
- 24-2068 Gambling Song 1'17" 150
(14-1701a)
Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11). For 14-1699, see 24-2050b; for 14-1700, see 24-2051b.
- 24-2069 Woman Doctor's Song 1'11" 150
(14-1701b)
Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).
- 24-2070 Doctor's Bow Song 1'46" 150
(14-1702)
Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).
- 24-2071 Doctor's Arrow Song 1'24" 150
(14-1703) (for extracting arrows from body)
Musical transcriptions in Nettl (1965:474) and among Kroeber Papers (Carton 11).
- 24-2072 Doctor's (?) Bow-String Song 1'39" 150
(14-1704)
Title above as it appears in the 14- Catalogue. For musical transcription see Kroeber Papers (Carton 11).
- 24-2073 Foot Song (used against tiredness in travel) 1'40" 150
(14-1705)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2074 Dentalium Song 1'16" 150
(14-1706)
For musical transcription see Kroeber Papers (Carton 11).

- 24-2075 Thunder Song 1'44" 150
(14-1707)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2076 Doctor's Song Against Rattlesnake Bite 2'03" 150
(14-1708)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2077 Deer Song (for dancing) 1'46" 150
(14-1709)
Musical transcription among Kroeber Papers (Carton 11).
- 24-2078 Deer Song (not for dancing) 1'26" 150
(14-1710)
The same song is duplicated on 24-2152 (14-1829) and 24-2153 (14-1830). Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2079 Fish (galahi) Song 1'48" 150
(14-1711)
For musical transcriptions see Nettl (1965:475) and Kroeber Papers (Kroeber 11).
- 24-2080 Woman Doctor's Arrow Song 1'42" 150
(14-1712)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2081 Doctor's Song for Sucking Sickness 2'04" 150
(14-1713)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).
- 24-2082 Woman Doctor's Song 2'10" 150
(14-1714)
Musical transcriptions in Nettl (1965:475) and among Kroeber Papers (Carton 11).

24-2083 Fire-Eating Doctor's Song 2'03" 150
(14-1715)

For transcriptions of music and text see Kroeber Papers (Carton 11).
Music is transcribed in Nettl (1965:475).

Note : Items 24-2084 through 24-2092 are listed in Series 61 following.

24-2093 Flint Song 1'49" 150
(14-1724)

For transcriptions of music and text see Kroeber Papers (Carton 11).
Musical transcription in Nettl (1965:475).

24-2094 Women's Sweathouse Song 2'02" 150
(14-1725)

For transcriptions of music and text see Kroeber Papers (Carton 11).
Musical transcription in Nettl (1965:475).

24-2095 Men's Sweathouse Song 2'23" 150
(14-1726)

Musical transcription in Nettl (1965:475).

24-2096 Bow Song 1'57" 150
(14-1727) (for warding off bullets or arrows of enemies)

For transcriptions of music and text see Kroeber Papers (Carton 11).

24-2097 Fish (tasi) Song 2'19" 150
(14-1728) (for shooting fish with arrows)

For transcriptions of music and text see Kroeber Papers (Carton 11).

SERIES 61 Yuki (1912)

Recordings of Ralph Moore (Yuki) collected by A.L. Kroeber in January 1912
(24-2084 through 24-2092). Location unidentified.

References concerning music and culture of the Yuki are listed at the beginning
of Series 1 (preceding 24-500). Musical transcriptions and other references cited
among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2084 (14-1716)	Salt Dance Song	2'08"	150
	Musical transcription among Kroeber Papers (Carton 10).		
24-2085 (14-1717)	Toto Dance Song	2'12"	150
	See notes for 24-510. Musical transcription among Kroeber Papers (Carton 10).		
24-2086 (14-1718)	Loli Dance Song	2'06"	150
	Genre not further identified.		
24-2087 (14-1719a)	Wailaki Gambling Song	1'03"	150
	See 24-516 for references cited.		
24-2088 (14-1719b)	Yuki Gambling Song	1'04"	150
	See 24-516 for references cited.		

24-2089 (14-1720)	Salt Dance Song	2'12"	150
24-2090 (14-1721)	Toto Dance Song	1'18"	150
24-2091 (14-1722)	Taikomol Song	1'08"	150
	See 24-502 for references cited.		
24-2092 (14-1723)	Taikomol Song	1'38"	150
	See 24-502 for references cited.		

SERIES 62 Experimental Recordings (n.d.)

Recordings made as an experiment to test the phonetic apperception of foreign sounds in words not understood and also intended to test the reproducing ability of the phonograph (24-2098 through 24-2103).

The key or transcription of the words on these recordings is in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2098 (14-1729)	Swedish words Speaker: Florence Larsen	2'06"	180
24-2099	Urdu words Speaker: S.M. Mahmud	See notes	180
Originally recorded on cylinders 14-1730 (2'02") and 14-1731 (1'31").			
24-2100 (14-1732)	Yiddish words Speaker: Albert Brilliant	1'56"	180
24-2101 (14-1733)	Hungarian words Speaker: Milorad Borikics	1'42"	180
24-2102 (14-1734)	Chinese words Speaker: J.D. Bush	1'57"	180
24-2103 (14-1735)	Arabic words Speaker: S.M. Mahmud	1'27"	180

SERIES 63 Central Sierra Miwok (1913)

A. Recordings of William Fuller (Central Sierra Miwok) collected by E.W. Gifford in July 1913 (24-2104 and 24-2105). Location unidentified.

Sources on cultures of various Sierra Miwok peoples are listed at the beginning of Series 20 (preceding 24-1636). The 14-Catalogue contains numerous references to translations among Gifford's original (1913) fieldnotes; however, this manuscript could not be located and apparently is not among UC holdings. These references have been included below in case the Gifford notes are eventually found.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2104	Myth of how fire was first obtained Originally recorded on cylinders 14-1736 and 14-1737. "[See] Gifford's original notes, pp. 47-49" (note in 14- Catalogue). See translation entitled "The Theft of Fire" in Gifford (1917a:332-333). For another version see 24-2107 and related songs on 24-2126 and 24-2127.	3'51"	150
24-2105	Story of the Grizzly Bear and the Deer Originally recorded on cylinders 14-1738 and 14-1739. "[See] Gifford's original notes, pp. 50-52" (note in 14- Catalogue). Translation in Gifford (1917a:333-334). For another version see 24-2113 and related song on 24-2135.	5'08"	150

B. Recordings of Tim Williams (Central Sierra Miwok) collected by E.W. Gifford in July 1913 (24-2106 through 24-2135). Location unidentified.

Sources on cultures of various Sierra Miwok peoples are listed at the beginning of Series 20 (preceding 24-1636). The 14- Catalogue contains numerous references to translations among Gifford's original (1913) fieldnotes; however, this manuscript could not be located and apparently is not among UC holdings.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2106	Story of the Pigeon Hawk's Contests Originally recorded on cylinders 14-1740 through 14-1745. "[See] Gifford's original notes, pp. 89-100" (note in 14- Catalogue). Translation in Gifford entitled "Prairie Falcon's Marriage" (1917a:306:310). See also associated songs on 24-2123 through 24-2125.	7'29"	120
24-2107	Myth of how fire was first obtained Originally recorded on cylinders 14-1746 through 14-1748. "[See] Gifford's original notes, pp. 100-106" (note in 14- Catalogue). Translation in Gifford entitled "The Theft of Fire" (1917a:284-286). For another version see 24-2104.	9'10"	120
24-2108	Story of the little quail who went to see his father Originally recorded on cylinders 14-1749 through 14-1751. "[See] Gifford's original notes, pp. 106-113" (note in 14- Catalogue). Translation in Gifford entitled "Valley Quail's Adventures" (1917a:329-333). See also associated song on 24-2128.	9'18"	120
24-2109	Story of Yayali, the rock-giant of Table Mountain (at Jamestown, California) Originally recorded on cylinders 14-1752 through 14-1761. "[See] Gifford's original notes, pp. 113-138" (note in 14- Catalogue). Translation in Gifford (1917a:292-302). See also 14-2129 and 14-2130.	31'04"	120

- 24-2110 Myth of the Flood 6'25" 120
Originally recorded on cylinders 14-1762 and 14-1763. "[See] Gifford's original notes, pp. 139-143" (note in 14- Catalogue). Translation in Gifford (1917a:310-312). See also 24-2131.
- 24-2111 Myth of re-populating the world after the flood 6'22" 120
Originally recorded on cylinders 14-1764 and 14-1765. "[See] Gifford's original notes, pp. 144-149" (note in 14- Catalogue). Translation in Gifford (1917a:312-314). See also associated song on 24-2132.
- 24-2112 Story of finding deer which were hiding in a cave 19'05" 120
Originally recorded on cylinders 14-1766 through 14-1771. "[See] Gifford's original notes, pp. 150-160" (note in 14- Catalogue). Translation in Gifford (1917a:314-318). For associated songs see 24-2133 and 24-2134.
- 24-2113 Story of the Grizzly Bear and the Deer 18'38" 120
Originally recorded on cylinders 14-1772 through 14-1777. "[See] Gifford's original notes, pp. 161-173" (note in 14- Catalogue). Translation in Gifford (1917a:286-292). For associated song see 24-2135. Another version of narrative on 24-2105.
- 24-2114 Story of how dove and pigeon hawk made arrows 12'55" 120
Originally recorded on cylinders 14-1778 through 14-1781. "[See] Gifford's original notes, pp. 174-182" (note in 14- Catalogue). Translation in Gifford (1917a:302-306).
- 24-2115 Speech by captain at burial of bones of deceased 1'57" 115
"[See] Gifford's original notes, p. 222" (note in 14- Catalogue). Funeral ceremonies are described in Gifford (1955:310-312).

- 24-2116 Speech by captain over dead body in roundhouse 0'58" 120
"[See] Gifford's original notes, p. 223" (note in 14- Catalogue). Funeral ceremonies are described in Gifford (1955:310-312).
- 24-2117 Speech made by captain at beginning of "Cry" 0'21" 120
"[See] Gifford's original notes, p. 224" (note in 14- Catalogue). Funeral ceremonies are described in Gifford (1955:310-312).
- 24-2118 Speech by captain at end of "Cry" 0'29" 120
"[See] Gifford's original notes, p. 224" (note in 14- Catalogue). Funeral ceremonies are described in Gifford (1955:310-312).
- 24-2119 Speech by captain from top of roundhouse in the morning 0'47" 115
Gap in sequence of cylinder identification numbers occurs because 14-1784 and 14-1785 were not assigned. "[See] Gifford's original notes, p. 225" (note in 14- Catalogue). This is probably the shorter speech (see also 24-2120) of two that are translated in Gifford (1955:263).
- 24-2120 Speech by captain from top of roundhouse in the morning 9'23" 100
Originally recorded on cylinders 14-1787 through 14-1789. "[See] Gifford's original notes, pp. 227-230" (note in 14- Catalogue). This is probably the more lengthy of the two speeches translated in Gifford (1955:263-264).
- 24-2121 Story of rock-giant near Columbia, California 2'30" 115
"[See] Gifford's original notes, p. 231" (note in 14- Catalogue).

- 24-2122 Speech made by captain 9'46" 115
in roundhouse before a "Cry"

Originally recorded on cylinders 14-1791 through 14-1793. "[See] Gifford's original notes, pp. 232-236" (note in 14- Catalogue). Funeral ceremonies are discussed in Gifford (1955:310-312).
- 24-2123 Pigeon hawk's song about his wife 3'09" 120
sung while his wife was coming

Originally recorded on cylinders 14-1794 and 14-1795, and the two versions are run together here. This song is part of story on 24-2106.
- 24-2124 Pigeons hawk's wife's song about him 3'12" 120
(14-1796) sung while she was going to him

Also part of the story on 24-2106. See notes for previous entry.
- 24-2125 Pigeon hawk's father (owl) singing about 3'11" 120
(14-1797) his son's getting married

Also part of the story on 24-2106. See notes for previous entries.
- 24-2126 Flute player's song 3'00" 120
(14-1798) while on his way down to get fire

This is part of the story on 24-2104 and 24-2107.
- 24-2127 Coyote's song when he went to meet 3'01" 120
(14-1799) flute player coming back with fire

See note for 24-2126.
- 24-2128 Little quail's song See notes 120
while on the way to meet his father

Originally recorded on cylinders 14-1800 (3'02") and 14-1801 (3'24"). This is part of the story on 24-2108.
- 24-2129 Giant's song before he killed chipmunk 3'12" 120
(14-1802) and while he was tracking people

This song is part of the story on 24-2109.

- 24-2130 Giant's song after he had caught people, 3'05" 120
(14-1803) but before he killed chipmunk

This is part of the story on 24-2109.
- 24-2131 Dove's song 2'57" 120
(14-1804) after the pigeon hawk tells him to get ready

This song is part of the story on 24-2110.
- 24-2132 Coyote's song 3'03" 120
(14-1805) when he was bringing people back to life

This song is part of the story on 24-2111.
- 24-2133 Mountain lion's song when he sent others 3'10" 120
(14-1806) to look for deer when people were starving

This song is part of the story on 24-2112.
- 24-2134 Fox's song 3'06" 120
(14-1807) after crow found the deer in the cave

This song is part of the story on 24-2112.
- 24-2135 Grizzly Bear's song 3'10" 120
(14-1808) while she is chasing deer girls

This song is part of the story on 24-2113.

SERIES 64
Experimental Recording (n.d.)

Recordings of fifty meaningless words containing only English sounds produced by A.L. Kroeber in September 1913 (24-2136 only).

These recordings were made in order to test phonetic apperception and the reproducing power of the phonograph. A list of words spoken on the cylinder is in the Accession File (Envelope 400E). See also Series 62 (24-2098 through 24-2103).

These words were originally recorded on cylinders 14-1809 through 14-1812 at a speed of 150 rpm.

SERIES 65
Athabaskan (1913)

A recording of place-names on the lower Mad River (in Athabaskan) spoken by John Stephens (Athabaskan) and collected in by L.L. Loud in August 1913 (24-2137 only). Location unidentified.

The linguistic designation "Athabaskan" is given in the 14- Catalogue, but this probably refers to Whilkut, a language of the Athabascan family. The Whilkut Indians of the lower Mad River and Redwood Creek area were closely related to the larger Hupa tribe. See references cited at the beginning of Series 26 (preceding 24-1699). See also Loud (1918).

A note in the 14- Catalogue states that a transcription of these names can be found in the Accession File (Envelope 400), but the list could not be located there. Another note in the 14- Catalogue states that a copy was also sent to P.E. Goddard in New York on December 13, 1913.

Originally recorded on cylinder 14-1813 at 130 rpm.

SERIES 66 Yana/Yahi (1914)

Recordings of Ishi (Southern Yana/Yahi) collected by A.L. Kroeber in April 1914 (24-2138 through 24-2155). Location unidentified.

See list of sources and other notes at the beginning of Series 55 (preceding 24-2038). Musical transcriptions and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2138	Dancing song of dead people in the other world	See notes	125
	This tape contains original cylinders 14-1814 (1'53") and 14-1815 (1'54"), the latter being a slightly louder re-recording of the former. For musical transcriptions see Kroeber Papers (Carton 11).		
24-2139 (14-1816)	Chunnoya (Atsugewi) Gambling Song	2'33"	125
	For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965). See 24-2043 for sources concerning Indian gambling in this region.		
24-2140 (14-1817)	Chunnoya (Atsugewi) Gambling Song	1'56"	125
	For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965). See 24-2043 for references cited.		
24-2141 (14-1818)	Chunnoya (Atsugewi) Gambling Song	1'51"	125
	For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965). See 24-2043 for references cited.		

24-2142 (14-1819)	Daidepayahi (Maidu) Flint Doctor's Song	1'25"	125
	Maidu shamanism is discussed in Kroeber (1925:423-428) and in Riddell (1978:384), but a "flint doctor" is not mentioned specifically in any source I have consulted, nor is the term mentioned in Gifford's manuscript concerning Central Miwok shamans (n.d. #1). For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965).		
24-2143 (14-1820)	Daidepayahi (Maidu) Doctoring Song of Hawk	2'00"	125
	See Kroeber (1925:423-428) for discussion of Maidu doctoring. Musical transcription and text notes among Kroeber Papers (Carton 11).		
24-2144 (14-1821)	Daidepayahi (Maidu) Doctor's Song	2'03"	145
	See notes for previous entry. Musical transcriptions among Kroeber Papers (Carton 11) and in Nettl (1965). Text notes also among Kroeber Papers (Carton 11).		
24-2145 (14-1822)	Gambling Song for Hand Game	1'40"	150
	This is another performance of the song on 24-2046 (14-1684a). Nettl (1965) provides a separate musical transcription.		
24-2146 (14-1823)	Gambling Song for Hand Game	1'54"	150
	This is a repeat performance of 24-2047 (14-1684b). For musical transcription see Nettl (1965).		
24-2147 (14-1824)	Song for girls' adolescence ceremony (sung in the middle of the night)	1'45"	150
	This is a repeat performance of the song on 24-2051 (14-1686b and 14-1700). Musical transcriptions among Kroeber Papers (Carton 11) and in Nettl (1965). Textual notes also among Kroeber Papers (Carton 11).		
24-2148 (14-1825)	Gambling Song	2'01"	150
	This is a repeat performance of the song on 24-2067 (14-1698b). Nettl provides a separate musical transcription (1965).		

- 24-2149 Woman doctor's song 2'27" 150
(14-1826)
For musical transcriptions see Kroeber Papers (Carton 11) and Nettl (1965).
- 24-2150 Doctor's (?) bow-string song 2'25" 150
(14-1827)
Title above as given in 14- Catalogue. This is a repeat performance of the item on 24-2072 (14-1704).
- 24-2151 Thunder Song 2'04" 150
(14-1828)
This is a repeat performance of the item on 24-2075 (14-1707). Nettl provides a separate musical transcription (1965).
- 24-2152 Deer Song (not for dancing) 2'10" 150
(14-1829)
This is a repeat performance of the song on 24-2078 (14-1710). Nettl provides a separate musical transcription (1965).
- 24-2153 Deer Song (not for dancing) 2'07" 150
(14-1830)
This is another repeat performance of the song on 24-2078. Nettl provides a separate musical transcription (1965).
- 24-2154 Woman doctor's song 2'19" 150
(14-1831)
This is a repeat performance of the song on 24-2082 (14-1714). Nettl provides a separate musical transcription (1965).
- 24-2155 Woman doctor's song 2'09" 150
(14-1832)
This is another performance of the song on 24-2069 (14-1701b). Nettl provides a separate musical transcription (1965).

SERIES 67 Central Sierra Miwok (1914)

Recordings of Tom Williams (Central Sierra Miwok) collected by E.W. Gifford in October 1914 (24-2156 through 24-2256).

Major sources concerning music and culture of the various Sierra Miwok groups are listed at the beginning of Series 20 (preceding 24-1636). At the beginning of Series 63 (preceding 24-2104) it was noted that the 14- Catalogue contained references to (1913) fieldnotes by Gifford that could not be located, and there is a similar problem with the recordings listed in this group. The 14- Catalogue contains numerous references to "Gifford's fieldnotes for 1914," but this manuscript could not be located among UC holdings. These references have been included below in case the Gifford notes are eventually found.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2156 (14-1833)	Song by Mulikbe for Kuksuyu Dance	2'34"	150
	The Mulikbe is the singer in this ritual, most fully described in Gifford (1926a:392-408; and 1955:267-272).		
24-2157 (14-1834)	Song by Mulikbe for Uzumati Dance	2'36"	150
	For an account of this dance, also known as the "Grizzly Bear Dance," see Gifford (1955:275-276).		
24-2158 (14-1835)	Song by Mulikbe for Uchipela Dance	2'38"	150
	The Uchipela Dance is described in Gifford (1955:273-274).		
24-2159 (14-1836)	Song by Mulikbe for Salute Dance	2'37"	150
	The Salute ("Katydid") dance is described in Gifford (1955:273).		

- 24-2160 Song by Mulikbe for Akantoto Dance 2'38" 150
(14-1837)
The dance is described in Gifford (1955:274-275).
- 24-2161 Song by Mulikbe for Lileusi Dance 2'38" 150
(14-1838)
The dance is described in Gifford (1955:276-278).
- 24-2162 Clown's song 2'35" 150
(14-1839) sung before Kuksuya Dance commences

Translation in Gifford's 1914 fieldnotes (p. 19). Actions of clowns before and during the Kuksuyu Dance are described in Gifford (1955:270).
- 24-2163 Totyu Song sung between dances 2'32" 150
(14-1840) of the Kuksuyu series by Mulikbe

The Totoyu Dance is described as a respite between sacred dances of this God-impersonating cult (Gifford 1955:270).
- 24-2164 Kilaki Song sung between dances 2'27" 150
(14-1841) of the Kuksuyu series by Mulikbe

The Kilaki Totoyu is described in Gifford (1955:290-291).
- 24-2165 Story and song about Apauta (Salamander) 44'29" See notes

Originally recorded on cylinders 14-1842 through 14-1858. 14-1842 was cracked. 14-1843 through 14-1855 were recorded at 150 rpm, and 14-1856 through 14-1858 were copied at 125 rpm. Translation in Gifford's 1914 fieldnotes (pp. 19-60).
- 24-2166 Story about Fox's hunting trip (chanted) 66'57" See notes

Originally recorded on cylinders 14-1859 through 14-1879. 14-1859 and 14-1860 were recorded at 120 rpm, and the remainder were copied at 115 rpm. Translation in Gifford's 1914 fieldnotes (pp. 61-78).
- 24-2167 Song of rain shamans 1'35" 115
(14-1880a)
Translation in Gifford's 1914 fieldnotes (p. 82). Songs of Central Miwok rain shamans (alini) are described in Gifford (n.d. #1:13-14).

- 24-2168 Song of rain shamans 1'34" 115
(14-1880b)
Translation in Gifford's 1914 fieldnotes (p. 82).
- 24-2169 Song of rain shamans 1'39" 115
(14-1881a)
Translation in Gifford's 1914 fieldnotes (p. 82). See 24-2167 for reference cited.
- 24-2170 Song of rain shamans 1'37" 115
(14-1881b)
Translation in Gifford's 1914 fieldnotes (p. 82). See 24-2167 for reference cited.
- 24-2171 Song of men going after 3'14" 115
(14-1882) pole for Pota Ceremony

Translation in Gifford's 1914 fieldnotes (p. 137). The Pota Ceremony, sometimes called the "Bird Cult" because it involves the use of captive, living birds, is described at length in Gifford (1955:295-299).
- 24-2172 Song of Mulikbe for Pota Ceremony 3'02" 115
(14-1883)
Translation in Gifford's 1914 fieldnotes (p. 137). For description of Pota Ceremony see Gifford (1955:295-299).
- 24-2173 Song of Monoyu (Sun Gazer) 3'09" 115
(14-1884)
Translation in Gifford's 1914 fieldnotes (p. 137).
- 24-2174 Song of Monoyu (Sun Gazer) 3'09" 115
(14-1885)
Translation in Gifford's 1914 fieldnotes (p. 137).
- 24-2175 Song by Mulikbe for Kalea Dance 3'08" 110
(14-1886) (with Pota Ceremony)

Translation in Gifford's 1914 fieldnotes (p. 137). The special form of the Kalea Dance as used in the Pota Ceremony is described in Gifford (1955:282).

- 24-2176 Song by Mulikbe for Lole Dance See notes 115
The song is performed twice on this tape: first as recorded on cylinder 14-1887 (3'15") and then as recorded on cylinder 14-1891 (3'05"). A note in the 14- Catalogue states that Williams considered the second one a better rendition. Translation in Gifford's 1914 fieldnotes (pp. 138-139). The Lole Dance is described in Gifford (1955:286).
- 24-2177 Song of Coyote Shaman 3'16" 110
(14-1888)
Translation in Gifford's 1914 fieldnotes (p. 138).
- 24-2178 Song of Rattlesnake Shaman 3'20" 110
(14-1889)
Translation in Gifford's 1914 fieldnotes (p. 138).
- 24-2179 Song of Acorn Shaman 3'20" 110
(14-1890)
Translation in Gifford's 1914 fieldnotes (p. 138). The text is discussed in Gifford (n.d. #1:29) under the title, "Song of Susie's Aunt for Increase of Acorns."
- 24-2180 1st song of small-pox shaman 3'19" 110
(14-1892) (song called Tcikilmina)
Translation in Gifford's 1914 fieldnotes (p. 140).
- 24-2181 2nd song of small-pox shaman 3'25" 110
(14-1893) (song called Hoholoyu)
Translation in Gifford's 1914 fieldnotes (p. 141).
- 24-2182 3rd song of small-pox shaman 3'07" 110
(14-1894) (song called Hahaiyua)
Translation in Gifford's 1914 fieldnotes (p. 141).
- 24-2183 4th song of small-pox shaman 2'50" 110
(14-1895) (song called Hahamaka)
Translation in Gifford's 1914 fieldnotes (p. 141).

- 24-2184 Small-pox shaman's song in roundhouse 6'38" 110
Originally recorded on cylinders 14-1896 and 14-1897. Translation in Gifford's 1914 fieldnotes (p. 142).
- 24-2185 Song of Mulikbe for Hiweyi 3'22" 110
(14-1898) (Small-Pox Shaman) Dance
Translation in Gifford's 1914 fieldnotes (p. 143).
- 24-2186 1st Mulupu Song 3'09" 110
(14-1899) sung by Mulikbe in Hiweyi Dance
Translation in Gifford's 1914 fieldnotes (p. 144). The Hiweyi Dance is described in Gifford (1955:301).
- 24-2187 2nd Mulupu Song sung by Mulikbe 3'08" 110
(14-1900)
Translation in Gifford's 1914 fieldnotes (p. 144). See previous entry for reference cited.
- 24-2188 (Another) song by Mulikbe 3'27" 110
(14-1901) for Hiweyi Dance
Translation in Gifford's 1914 fieldnotes (p. 144). See 24-2186 for reference cited.
- 24-2189 (Another) song by Mulikbe 3'43" 110
(14-1902) for Hiweyi Dance
Translation in Gifford's 1914 fieldnotes (p. 145). See 24-2186 for reference cited.
- 24-2190 (Another) song by Mulikbe 3'27" 110
(14-1903) for Hiweyi Dance
Translation in Gifford's 1914 fieldnotes (pp. 145-145). See 24-2186 for reference cited.

- 24-2191 Song of rattlesnake shaman 6'48" 110
This was originally recorded on cylinders 14-1904 and 14-1905. Translation in Gifford's 1914 fieldnotes (pp. 149-150). The origin of this song in a trance is described in Gifford (n.d. #1:30-31).
- 24-2192 Song of bear shaman 16'33" 110
Originally recorded on cylinders 14-1906 through 14-1910. Translation in Gifford's 1914 fieldnotes (pp. 151-155). This song and the vision upon which it is based are discussed in Gifford (n.d. #1:32-34).
- 24-2193 Song by father of bear shaman when searching for son 6'30" 110
Originally recorded on cylinders 14-1911 and 14-1912. Translation in Gifford's 1914 fieldnotes (pp. 157-158). This item is discussed in Gifford (n.d. #1:34-35).
- 24-2194 Song of rattlesnake shaman 3'16" 110
(14-1913)
Translation in Gifford's 1914 fieldnotes (p. 162). The song is discussed in Gifford (n.d. #1:38).
- 24-2195 Song of rattlesnake shaman 3'25" 110
(14-1914)
Translation in Gifford's 1914 fieldnotes (p. 163). The song is discussed in Gifford (n.d. #1:39).
- 24-2196 Song of deer shaman 6'22" 110
Originally recorded on cylinders 14-1915 and 14-1916. Translation in Gifford's 1914 fieldnotes (p. 166). The song is discussed in Gifford (n.d. #1:39-40).
- 24-2197 Song by Mulikbe for Mamasu Dance 3'11" 110
(14-1917)
Translation in Gifford's 1914 fieldnotes (p. 178). See Gifford (1955:285) for description of Mamasu Dance.

- 24-2198 Song by Mulikbe 3'24" 110
(14-1918) for Sule Tumum Lakso Dance
Translation in Gifford's 1914 fieldnotes (p. 180). The dance is described in Gifford (1955:291).
- 24-2199 Song by Mulikbe for Sulesko Dance 6'28" 110
Originally recorded on cylinders 14-1919 and 14-1920. Translation in Gifford's 1914 fieldnotes (pp. 184-185). The Sulesko Dance is described in Gifford (1955:302).
- 24-2200 Song by Mulikbe for Sule Yuse Dance 16'30" 110
Originally recorded on cylinders 14-1921 through 14-1925. Translation in Gifford's 1914 fieldnotes (pp. 198-201). The Sule Yuse Dance is described in Gifford (1955:299-300).
- 24-2201 Outside Song for Lilaki Dance 3'15" 110
(14-1926) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 207). The song is described in Gifford (1955:285).
- 24-2202 Dance Song of Mulikbe for Kilaki Dance 3'20" 110
(14-1927)
Translation in Gifford's 1914 fieldnotes (p. 207).
- 24-2203 Song for Kilaki Totoyu Dance 1'30" 110
(14-1928a)
Translation in Gifford's 1914 fieldnotes (p. 213). The Kilaki Totoyu Dance is described in Gifford (1955:290).
- 24-2204 Song for Kilaki Totoyu Dance 1'35" 110
(14-1928b)
Translation in Gifford's 1914 fieldnotes (p. 213). See previous entry for reference cited.

- 24-2205 Outside Song for Kalea Dance 3'09" 115
(14-1929) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 301). The Kalea Dance is described in Gifford (1955:280-282).
- 24-2206 Dance Song for Kalea Dance 3'08" 110
(14-1930) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 301). See previous entry for reference cited.
- 24-2207 Outside Song of Tula Dance 3'21" 110
(14-1931) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 301). The Tula Dance is described in Gifford (1955:286).
- 24-2208 Dance Song of Mulikbe for Tula Dance 3'17" 110
(14-1932)
Translation in Gifford's 1914 fieldnotes (p. 301). See previous entry for reference cited.
- 24-2209 Song of Mulikbe for Temayasu Dance 3'21" 110
(14-1933)
Translation in Gifford's 1914 fieldnotes (p. 302). The Temayasu Dance is described in Gifford (1955:291).
- 24-2210 Song of Mulikbe for Salute Dance 3'24" 110
(14-1934) (with Temayasu)
Translation in Gifford's 1914 fieldnotes (p. 302). The Salute Dance (with Temayasu) is described in Gifford (1955:292).
- 24-2211 Outside Song for Tamula Dance 3'21" 110
(14-1935) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 302). The Tamula Dance is described in Gifford (1955:292-293).

- 24-2212 Dance Song of Mulikbe for Tamula Dance 3'02" 110
(14-1936)
Translation in Gifford's 1914 fieldnotes (p. 302). See previous entry for reference cited.
- 24-2213 Outside Song for Aletu Dance 3'20" 110
(14-1937) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 302). The Aletu Dance is described in Gifford (1955:304-305).
- 24-2214 Dance Song of Mulikbe for Aletu Dance 3'15" 110
(14-1938)
Translation in Gifford's 1914 fieldnotes (p. 302). See previous entry for reference cited.
- 24-2215 Speech of Yeyichbe at building of 3'22" 110
(14-1939) a new Roundhouse
Translation in Gifford's 1914 fieldnotes (p. 303). This probably corresponds to the speech translated in Gifford (1955:262-263).
- 24-2216 Song of Mulikbe for Helikna Dance 3'13" 110
(14-1940)
Translation in Gifford's 1914 fieldnotes (p. 306). The Helikna Dance is described in Gifford (1955:279-280).
- 24-2217 Words of 24-2216 (14-1940) spoken 3'17" 110
(14-1941)
Translation in Gifford's 1914 fieldnotes (p. 306).
- 24-2218 Song of condor hunter 3'16" 110
(14-1942)
Translation in Gifford's 1914 fieldnotes (p. 307). Description of condor killing and use of song described in Gifford (1926:395-396).
- 24-2219 Words of condor hunter's song 0'54" 110
(14-1943a) (24-2218) spoken
Translation in Gifford's 1914 fieldnotes p. 307). This probably corresponds to the translation in Gifford (1955:395-396).

- 24-2220 Words of song for Hepasi 1'26" 110
(14-1943b) Dance (24-2225) spoken
Translation in Gifford's 1914 fieldnotes (p. 307). This probably corresponds to the translation in Gifford (1955:284-285).
- 24-2221 Song of Mulikbe for Moloku Dance 3'24" 110
(14-1944)
Translation in Gifford's 1914 fieldnotes (p. 307). For description of the Moloku Dance, which is performed to celebrate the killing of a condor, see Gifford (1955:287-288).
- 24-2222 Song of Mulikbe for Ahana Dance 3'19" 110
(14-1945)
Translation in Gifford's 1914 fieldnotes (p. 308). The Ahana Dance is described in Gifford (1955:304).
- 24-2223 Outside Song of Mochilasi Dance 3'21" 110
(14-1946) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 308). The Mochilasi Dance is described in Gifford (1955:287).
- 24-2224 Dance Song of Mulikbe for 3'19" 110
(14-1947) Mochilasi Dance
Translation in Gifford's 1914 fieldnotes (p. 308). See previous entry for reference cited.
- 24-2225 Song of Mulikbe for Henepasi Dance 3'23" 110
(14-1948)
Translation in Gifford's 1914 fieldnotes (p. 309). Gifford's published description of the dance includes a partial translation of this song text (1955:285).
- 24-2226 Song of Mulikbe for Ulula Dance 3'11" 110
(14-1949)
Translation in Gifford's 1914 fieldnotes (p. 310). The Ulula Dance is described in Gifford (1955:306).

- 24-2227 Song of Mulikbe for Helkiboksu Dance 3'07" 110
(14-1950)
Translation in Gifford's 1914 fieldnotes (p. 310). For description of the dance see Gifford (1955:305-306).
- 24-2228 Jump Song for Ayetme Dance 3'17" 110
(14-1951) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 310). The Ayetme Dance, originally a first-menstruation ceremony, is described in Gifford (1955:294-295).
- 24-2229 Song of Mulikbe for Aiyetme Dance 3'18" 110
(14-1952)
Translation in Gifford's 1914 fieldnotes (p. 310).
- 24-2230 Song of Mulikbe for Woochi Dance 3'09" 110
(14-1953)
Translation in Gifford's 1914 fieldnotes (p. 310). The Woochi Dance is described in Gifford (1955:289-290).
- 24-2231 Outside song for Olochina Dance 3'01" 110
(14-1954) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 317). The Olochina ("Owl") Dance is described in Gifford (1955:278-279).
- 24-2232 Dance Song of Mulikbe 3'02" 110
(14-1955) for Olochina Dance
Translation in Gifford's 1914 fieldnotes (p. 318). See previous entry for published source.
- 24-2233 Outside Song for Wehena Dance 3'10" 110
(14-1956) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 318). The Wehena Dance is described in Gifford (1955:288-289).
- 24-2234 Dance Song of Mulikbe for Wehena Dance 3'08" 110
(14-1957)
Translation in Gifford's 1914 fieldnotes (p. 308). See previous entry for published source.

- 24-2235 Outside Song for Helika Dance 3'11" 110
(14-1958) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 319). The dance and its songs are discussed in Gifford (1955:279)
- 24-2236 Dance Song of Mulikbe 3'11" 110
(14-1959) for Helika Dance
Translation in Gifford's 1914 fieldnotes (p. 319). See previous entry for published source.
- 24-2237 Song of Mulikbe 3'15" 110
(14-1960) for Hekeke Dance
Translation in Gifford's 1914 fieldnotes (p. 319). The Hekeke ("Quail") Dance is described in Gifford (1955:283).
- 24-2238 Song of Kuksuyu netmakers 3'10" 110
(14-1961)
Translation in Gifford's 1914 fieldnotes (p. 321). The preparation of the nets which form a structural base for the feather cloak and headdress of the Kuksuyu dance costume is described in Gifford (1955:267).
- 24-2239 Song of Mulikbe 3'19" 110
(14-1962) when spitting on sacred ornaments
Translation in Gifford's 1914 fieldnotes (p. 330). This consecration of the Kuksuyu ceremonial paraphernalia is described in Gifford (1955:268).
- 24-2240 Speech of Yeyichbe 2'58" 110
(14-1963) about up-coming Kuksuyu Dance
Translation in Gifford's 1914 fieldnotes (p. 337). The speech is translated in Gifford (1955:271).
- 24-2241 Outside Song for Kuksuyu Dance 3'07" 115
(14-1964) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 355). This song and its ceremonial context are described in Gifford (1955:271).

- 24-2242 Wausi Song (sung by Mulikbe) 2'52" 110
(14-1965)
Translation in Gifford's 1914 fieldnotes (p. 362). This song, which is intended to remove the supernatural influence of the Kuksuyu feathers from the area of the drum, is discussed in Gifford (1955:272).
- 24-2243 Outside Song 3'11" 110
(14-1966) for Salute (Kuksuyu) Dance
- 24-2244 Outside Song for Lileusi Dance 3'09" 110
(14-1967) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 375). The song and its ceremonial context are described in Gifford (1955:276-278).
- 24-2245 Dance Song of Mulikbe for Lileusi Dance 9'06" 110
Originally recorded on cylinders 14-1968 through 14-1970. Translation in Gifford's 1914 fieldnotes (pp. 388 and 390). Gifford describes the song and its use in ceremony, as well as providing a translation of the text (1955:276-278).
- 24-2246 Words of Dance song 3'07" 110
(14-1971) of Mulikbe for Lileusi Dance (24-2245)
Translation in Gifford's 1914 fieldnotes (p. 390). See notes for previous entry.
- 24-2247 Outside Song for Uzumati Dance 2'43" 120
(14-1972) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 396). The Uzumati ("Grizzly Bear") Dance is described in Gifford (1955:275-276).
- 24-2248 Song for Hohi Dance 2'59" 120
(14-1973)
Translation in Gifford's 1914 fieldnotes (p. 521). The Hohi Dance, performed for the funeral of a chief, dancer, clown, singer, or other important figure, is discussed in Gifford (1955:310-311).

- 24-2249 Song for Hohi Dance (for shaman) 2'55" 120
(14-1974)
Translation in Gifford's 1914 fieldnotes (p. 521). See notes for previous entry.
- 24-2250 Song for Hohi Dance (for bear shaman) 2'52" 120
(14-1975)
Translation in Gifford's 1914 fieldnotes (p. 522). See 24-2248 for reference cited.
- 24-2251 Song for Hohi Dance (for coyote shaman) 2'57" 120
(14-1976)
Translation in Gifford's 1914 fieldnotes (p. 522). See 24-2248 for reference cited.
- 24-2252 Song of Hohi Dance 2'49" 120
(14-1977) (for rattlesnake shaman)
Translation in Gifford's 1914 fieldnotes (p. 522). See 24-2248 for reference cited.
- 24-2253 Outside Song for Alina Dance 2'56" 120
(14-1978) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 563). The song and context are discussed in Gifford (1955:283-284).
- 24-2254 Dance Song of Mulikbe for Alina Dance 2'52" 120
(14-1979)
Translation in Gifford's 1914 fieldnotes (p. 563). See previous entry for reference cited.
- 24-2255 Outside Song for Helekasi Dance 2'41" 120
(14-1980) (sung by Mulikbe)
Translation in Gifford's 1914 fieldnotes (p. 563). The Helekasi Dance is described in Gifford (1955:279).
- 24-2256 Dance Song of Mulikbe 2'41" 120
(14-1981) for Helekasi Dance
Translation in Gifford's 1914 fieldnotes (p. 563). See previous entry for reference cited.

SERIES 68 Northern Paiute (1914)

Recordings of Gilbert Natches (Northern Paiute) collected at Pyramid Lake by A.L. Kroeber in December 1914 (24-2257 through 24-2325).

Major sources concerning music and culture of the Northern Paiute are listed at the beginning of Series 17 (preceding 24-1534).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2257 (14-1982)	Women's Hand Game Song The Hand Game as practiced by Great Basin Indian tribes is discussed in Barber (1877) and Randle (1953).	2'23"	150
24-2258 (14-1983)	Women's Hand Game Song See previous entry for references cited.	2'15"	150
24-2259 (14-1984)	Shoshone Bear Dance Song The Bear Dance as practiced by Utes to the east is discussed in Steward (1932). Sources on Shoshone music are listed at the beginning of Series 38 (preceding 24-1907).	2'10"	150
24-2260 (14-1985)	Shoshone Bear Dance Song See previous entry for references cited.	2'24"	150
24-2261 (14-1986)	Frank Stevens' Doctor Song	2'25"	150

24-2262 (14-1987)	Calico Johnnie's Doctor Song	2'23"	150
24-2263 (14-1988)	Story of Dove	—	—
	This cylinder was found to be cracked in February 1958 and discarded.		
24-2264 (14-1989)	Story of Dove	2'00"	150
	Story repeated twice on this tape.		
24-2265	Story of Frog, 2 parts	3'37"	150
	Originally recorded on cylinders 14-1990 and 14-1991a.		
24-2266 (14-1991b)	Modoc Song of Frog	1'02"	150
24-2267 (14-1992)	"Peace" Dance Song (Hinega hubia)	2'27"	150
	Title above as given in 14- Catalogue.		
24-2268 (14-1993)	Walker River Hand Game Song (men's song)	2'25"	150
24-2269 (14-1994)	Bannock "War" Dance Song (pena'ki nega' hubia')	2'49"	150
	Title above as given in 14- Catalogue. Recording includes voice with flute or whistling.		
24-2270 (14-1995)	Bannock "War" Dance Song	2'49"	150
	See notes for previous entry.		
24-2271 (14-1996)	Women's Hand Game Song	2'10"	150
	See 24-2257 for references cited.		
24-2272 (14-1997)	Men's Hand Game Song	2'24"	150
	See 24-2257 for references cited.		

24-2273 (14-1998)	Shoshone Bear Dance Song	2'19"	150
	Note in 14- Catalogue reads "for rasp accompaniment," but no accompaniment is apparent on this recording. See 24-2259 for references cited.		
24-2274 (14-1999)	Frank Stevens' Doctor Song (puha's hubia)	2'05"	150
	Compare 24-2261 above.		
24-2275 (14-2000)	Shoshone Women's Hand Game Song	2'18"	150
	See 24-2257 and 24-2259 for references cited.		
24-2276 (14-2001)	Bannock "War" Dance Song (pana'ki nega' hubia')	2'16"	150
24-2277 (14-2002)	Shoshone Dance Song (tobo' nega' hubia')	2'15"	150
	Sources on Shoshone music are listed at the beginning of Series 38 (preceding 24-1907).		
24-2278 (14-2003)	American song "Red Wing"	2'32"	150
	Trumpet and whistling on this recording, no singing.		
24-2279 (14-2004a)	Hand Game Song	1'01"	150
	"Men against women's hand game gambling song; (women's song)" (title as given in 14- Catalogue).		
24-2280 (14-2004b)	Hand Game Song	1'01"	150
	Men's song for hand game gambling against women (from note in 14-Catalogue).		
24-2281 (14-2005)	American song "Navaho"	2'33"	150

24-2282 (14-2006)	Bannock "War" Dance Song (pana'ki nega' hubia')	2'16"	150
24-2283 (14-2007)	Frank Stevens' Doctor Song Compare songs on 24-2261 and 24-2274 above.	2'25"	150
24-2284 (14-2008)	Frank Stevens' Doctor Song See notes for previous entry.	2'24"	150
24-2285 (14-2009)	Frank Stevens' Doctor Song See notes for 24-2283.	2'40"	150
24-2286 (14-2010)	Doctor Frank's Song See notes for 24-2283.	2'22"	150
24-2287 (14-2011)	Story of Owl	2'00"	150
24-2288	Story of Cottontail, 3 parts Originally recorded on cylinders 14-2012 through 14-2014.	6'15"	150
24-2289 (14-2015)	Story of Rocks, Coyote, Mountain Sheep, and Flint	1'52"	150
24-2290 (14-2016)	"War" Dance Song	1'59"	150
24-2291 (14-2017)	Captain John's old-fashioned Paiute dance song (neme nega' hubia')	2'29"	150
24-2292 (14-2018)	"War" Dance Song	2'14"	150
24-2293 (14-2019)	Men and Women's Hand Game Gambling Song	2'20"	150

24-2294 (14-2020)	Calico Johnnie's Doctor Song Compare 24-2262.	2'25"	150
24-2295 (14-2021)	Walker River Song	2'04"	150
24-2296 (14-2022)	Story of Star	1'32"	150
24-2297 (14-2023)	Agaitsi Tribe Dance Song (paive' dagi hubia')	2'16"	150
24-2298 (14-2024)	Shoshone Bear Song See 24-2259 for references cited.	2'14"	150
24-2299 (14-2025)	A'no Dance Song (ano hubia') Voice with accompaniment of clapsticks or drum.	2'21"	150
24-2300 (14-2026)	Gilbert Natches' Father's Doctoring Song	2'22"	150
24-2301 (14-2027)	Bear Dance Song (nahida nega' hubia') See 24-2259 for references cited.	2'03"	150
24-2302 (14-2028)	Bear Dance Song (nahida nega' hubia') See 24-2259 for references cited.	2'21"	150
24-2303 (14-2029)	Bear Dance Song (nahida nega' hubia') See 24-2259 for references cited.	2'21"	150

24-2304 (14-2030)	"War" Dance Song	2'22"	150
24-2305 (14-2031)	"War" Dance Song "Also used on horseback" (note in 14- Catalogue). This item is interrupted by a segment of trumpet playing and conversation.	2'13"	150
24-2306 (14-2032)	Conversation about cat (with imitations of meowing)	2'07"	150
24-2307 (14-2033)	Women's Hand Game Song See 24-2257 for references cited.	1'56"	150
24-2308 (14-2034)	Women's Hand Game Song See 24-2257 for references cited.	1'57"	150
24-2309 (14-2035)	Women's Hand Game Song See 24-2257 for references cited.	1'41"	150
24-2310 (14-2036)	Women's Hand Game Song See 24-2257 for references cited.	1'34"	150
24-2311 (14-2037)	Women's Hand Game Song See 24-2257 for references cited.	2'05"	150
24-2312 (14-2038)	Shoshone Bear Dance Song See 24-2259 for references cited.	2'26"	150
24-2313 (14-2039)	Shoshone Bear Dance Song See 24-2259 for references cited.	2'08"	150
24-2314 (14-2040)	"War" Dance Song	2'25"	150

24-2315 (14-2041)	"War" Dance Song	2'14"	150
24-2316 (14-2042)	A'no Dance Song Compare 24-2299.	1'56"	150
24-2317 (14-2043)	"War" Dance Song	2'18"	150
24-2318 (14-2044)	"War" Dance Song	1'53"	150
24-2319 (14-2045)	A'no Dance Song Compare 24-2299 and 24-2316.	2'15"	150
24-2320 (14-2046)	"War" Dance Song	2'04"	150
24-2321 (14-2047)	Hymn "down at the Cross" (in Shoshone) "Sung to Shoshone words as by the Indians at Fort Hall Reservation" (note in 14- Catalogue). Segment of harmonica playing follows singing.	2'29"	150
24-2322 (14-2048)	Walker River Hand Game Song Compare 24-2268.	2'17"	150
24-2323 (14-2049)	Modoc Song Major sources on music and culture of the Modoc include Kroeber (1925:320-331), Powers (1877:257), and Hall and Nettl (1955).	2'14"	150
24-2324 (14-2050)	Waltz played on the harmonica	1'54"	150
24-2325 (14-2051)	Shoshone Doctor Song	2'17"	150

SERIES 69
Owens Valley Paiute (1915)

Recordings of George Symes (Paiute) and Hank Hunter (Paiute) collected at Fort Independence, California, by Mary Austin. Date not specified but probably circa 1915 (24-2326 and 24-2327).

See list of references at the beginning of Series 17 (preceding 24-1534). Steward (1933) is the single most important source on the Owens Valley Paiute.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2326 (14-2053)	War Dance Song	1'16	150
	This and the following recording are rare examples in which more than a single performer is featured. Note gap in sequence of 14- numbers; 14-2052 unassigned.		
24-2327 (14-2055)	War Dance Song	2'14"	150
	See note for previous entry. Gap in sequence of cylinders occurs because 14-2054 was broken and destroyed as useless.		

SERIES 70
Central and Southern Sierra Miwok (1908)

A. Recordings of Thomas Williams (Central Sierra Miwok) of Tuolumne collected by E. W. Gifford in October 1915 (24-2328 and 24-2329). Location unidentified.

Major sources concerning music and culture of the various Sierra Miwok peoples are listed at the beginning of Series 20 (preceding 24-1636).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2328	Speech made at a "Cry" at George Anderson's residence (Ward's Ferry)	12'07"	150
	Originally recorded on cylinders 14-2056 through 14-2060. Memorial ceremonies are described in Gifford (1955:312-316), and this speech is probably the longer item translated there (ibid., p. 314).		
24-2329 (14-2061)	Speech preceding washing of the mourners at the "Cry" at George Anderson's place	3'05"	120
	See reference cited for previous entry. This is probably the shorter item translated in Gifford (1955:312-316).		

B. Recordings of Peter Westphal (Southern Sierra Miwok) of Ahwahnee Ranch in Madera County collected by E. W. Gifford in October 1915 (24-2330 through 24-2339). Location unidentified.

For each of the following items, the 14- Catalogue contains a reference to Gifford's field notes for 1915, but this manuscript could not be located among UC holdings. The rituals mentioned here are described in Gifford (n.d. #2).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2330	Outside song for Yahuna Dance	See notes	125
	This item is sung twice or continued as recorded on original cylinders 14-2062 (2'32") and 14-2063 (2'40"). The ceremony is described in Gifford (1955 and n.d. #2:26).		
24-2331 (14-2064)	Song for Pusina Dance	2'37"	125
	The dance is described in Gifford (n.d. #2:29-30).		
24-2332 (14-2065)	Mulopate Song	2'40"	125
	The song is performed following the Yahuha Dance (Gifford n.d. #2:26-29).		
24-2333 (14-2066)	Oyolilo Dance Song	2'38"	125
	The dance is described in Gifford (n.d. #2:30).		
24-2334 (14-2067)	Ukanu Dance Song	2'35"	125
	The dance is described in Gifford (n.d. #2:31-34).		
24-2335 (14-2068)	Ulula Dance Song	2'46"	125
	See Gifford (n.d. #2) for description of this dance as performed among the Southern Sierra Miwok, specifically. There is a fuller description in Gifford's account of the Central Miwok ceremonies (1955:306).		

24-2336 (14-2069)	A-na Dance Song	2'48"	125
	The A-na Dance, performed at a funeral or mourning ceremony, is described in Gifford (n.d. #2:5).		
24-2337 (14-2070)	Mulopate Song	2'40"	125
	"Sung at festival when sick Mono girl was revived from a faint" (note in 14- Catalogue). See 24-2332 for reference cited.		
24-2338	Speech given at mourning ceremony	28'30"	100
	Originally recorded on cylinders 14-2071 through 14-2078. "Speech made each evening before the wailing starts at a mourning ceremony" (note in 14- Catalogue). Funeral ceremonies and mourning are described in Gifford (n.d. #2:4-10 and 1955:310-316).		
24-2339	Speech of chief at mourning ceremony	14'21"	100
	Originally recorded on cylinders 14-2079 through 14-2082. "Speech of chief at village [in] which 'Cry' is held, announcing to people that a visiting chief will wash the mourners" (note in 14- Catalogue). See previous entry for references cited.		

SERIES 71 North Fork Mono (1916)

A. Recordings of an unidentified female (North Fork Mono) collected in Madera County by Dorothy Damkroger for E.W. Gifford in the spring of 1916 (24-2340 and 24-2341).

Major sources concerning music and culture of the Monache include Gayton (1930a, 1930b, 1948), Gifford (1918, 1932a), Kroeber (1925:581-593), Powers (1877:397), and Spier (1978a).

The Western Mono, Eastern Mono, North Fork Mono, and other (Monache) groups had close associations with the California Yokuts groups (Spier 1978a:426, 436) and with Northern Paiutes of the Great Basin area (Steward 1933:231).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2340 (14-2083)	Medicine Song Concepts of power and shamanism among the Monache are treated in Spier (1978a:434), Gayton (1948:248, 275-276, 283-284), and Gifford (1932a:49-53).	2'14"	100
24-2341 (14-2084)	Song Cylinder speed increased to 150 rpm towards the end of recording.	3'11"	100(-150)

B. Recordings of an unidentified male (North Fork Mono) collected in Madera County by Dorothy Damkroger for E.W. Gifford in the spring of 1916 (24-2342 through and 24-2348).

Notes and major sources concerning music and culture of the Monache listed under 71A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2342 (14-2085)	Song and speech	2'39"	120
24-2343 (14-2086)	Song and speech	2'54"	120
24-2344 (14-2087)	Song and speech	2'37"	125
24-2345 (14-2088)	Song and speech	2'43"	125
24-2346 (14-2089)	Mostly speech with song at end	2'58"	120
24-2347 (14-2090)	Song and speech	2'40"	130
24-2348 (14-2091)	Song and speech	2'30"	140

SERIES 72
Cahuilla (1918)

A. Recordings of Ramon Garcia (Cahuilla) collected at Banning by Lucille Hooper in the spring of 1918 (24-2349 through 24-2352).

Major sources on the Cahuilla include Barrows (1895), Bean (1972, 1978), Bean and Lawton (1965, 1967), Hooper (1920), and Kroeber (1925:689-708).

Titles and text translations below were provided by Hooper in a 4-page typescript in the Accession File (Envelope #400). The following note is entered in the margins of the manuscript: "Each of the phrases is repeated many times. The man singing them repeats them until he is tired of doing so."

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2349 (14-2092)	Mukat 's song to Palmechewit "I am nothing but a spirit; why is it that you come to me for I am no longer of your people; I live alone (repeated)."	1'00"	230
24-2350 (14-2093)	Palmechewit's song to Mukat "Your heart is burning and troubled because you are no longer a person (repeated several times)."	1'41"	210
24-2351 (14-2094)	Taxotesinigics' sister dies in Sewia. "I am dead and I must go (repeated). I am gone; it is dark and dusty ahead of me. I am taking all my things. I am standing looking far ahead, for I am dead (repeated)."	1'47"	210

24-2352 Killing the Sun 1'40" 210
(14-2095)
"We must kill the Sun. He burns us; we must take our sticks and beat him (repeated)."

B. Recordings of William Pablo (Cahuilla) collected at Banning by Lucille Hooper in the spring of 1918 (24-2353 and 24-2354).

Notes and major sources on these Cahuilla recordings are given under 72A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2353 (14-2096)	Peon Game song "Spoken of as a funny song, but it is meaningless" (from Hooper's notes). Recording of voice with gourd accompaniment.	1'56"	210
24-2354 (14-2097)	Bird Song No translation provided.	1'35"	210

C. Recordings of Alejandro (Cahuilla) collected at Banning by Lucille Hooper in the spring of 1918 (24-2355 and 24-2356).

Notes and major sources on these Cahuilla recordings are given under 72A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2355 (14-2098)	Dove Song "This is my song; I am a dove (repeated)."	1'33"	210
24-2356 (14-2099)	Eagle Song "This is my song; I am an eagle (repeated)."	1'36"	210

D. Recordings of Ramon Garcia (Cahuilla) collected at Banning by Lucille Hooper in the spring of 1918 (24-2357 through 24-2372).

Notes and major sources on these Cahuilla recordings are given under 72A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2357 (14-2100)	Song of the Deer #1 "I am ready to walk. I cannot see well; everything looks smoky."	1'33"	210
24-2358 (14-2101)	Song of the Deer #2 "I must go and smell things; I am going smelling."	1'37"	210
24-2359 (14-2102)	Song of the Deer #3 "I am going to a higher mountain and sharpen my horns against the rocks. I am in the brush; my horns are sharper now."	1'41"	210
24-2360 (14-2103)	Song of the Deer #4 "My belly is sure getting large."	1'40"	210
24-2361 (14-2104)	Song of the Deer #5 "My belly is getting loose."	1'44"	210
24-2362 (14-2105)	Song of the Deer #6 "I cannot walk well among the rocks yet."	1'42"	210
24-2363 (14-2106)	Song of the Deer #7 "I can walk faster now; I am stronger. Now I can trot; so I must be getting very strong."	1'41"	210
24-2364 (14-2107)	Song of the Deer #8 "I shake all over; I am so fat. My hair moves and shakes when I walk; it must be long."	1'42"	210

24-2365 (14-2108)	Song of the Deer #9 "I must go higher. I must go and stay where none will find me."	1'07"	210
24-2366 (14-2109)	Song of the Deer #10 "I must eat; I must eat palicasa (a kind of brush)."	1'40"	210
24-2367 (14-2110)	Song of the Deer #11 "My ears I keep uplifted for sounds while I eat. I must watch with my ears (deer are supposed to be able to both see and hear with their ears)."	1'40"	210
24-2368 (14-2111)	Song of the Deer #12 "They will kill me after awhile."	1'44"	210
24-2369 (14-2112)	Song of the Deer #13 "I must run and drop the Hoo-cha on the ground. (Every deer has a small dark spot on each foreleg from which a dark substance occasionally seeps and drops to the ground; this substance has a queer odor.)"	1'40"	210
24-2370 (14-2113)	Song of the Deer #14 "My tail is short, and I cannot cover myself up well."	1'40"	210
24-2371 (14-2114)	Song of the Deer #15 "It is getting morning now. I must go where it is high again."	1'39"	210
24-2372 (14-2115)	Song of the Deer #16 "My name is Sokut; I smell well."	1'43"	210

E. Recordings of Alejandro (Cahuilla) collected at Banning by Lucille Hooper in the spring of 1918 (24-2373 through 24-2379).

Notes and major sources on these Cahuilla recordings are given under 72A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2373 (14-2116)	Bird Song #1 "The Moon and the Sun make a noise under the earth (repeated)."	1'39"	210
24-2374 (14-2117)	Bird Song #2 "There is a whistling noise under the earth (repeated)."	1'43"	210
24-2375 (14-2118)	Bird Song #3 Original cylinder was found broken in August 1927 and finally discarded in April 1958. Text as translated by Hooper: "Under the earth a crying sound (repeated)."	—	—
24-2376 (14-2119)	Bird Song #4 "They come out both ways from the dirt (repeated)."	1'38"	210
24-2377 (14-2120)	Bird Song #5 "They are going up in the earth now (repeated)."	1'43"	210
24-2378 (14-2121)	Bird Song #6 "Now they are at the edge of the water (repeated)."	1'35"	210
24-2379 (14-2122)	Bird Song #7 "Everyone is talking, feathers in their hair."	1'32"	210

SERIES 73 Western Mono (1926)

A. Recordings of Singing Jack (North Fork Mono) collected by E.W. Gifford in August 1926 (24-2380 through 24-2389).

Sources concerning music and culture of the North Fork Mono are listed at the beginning of Series 71A (preceding 24-2340).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2380 (14-2123)	Account of Mono dance in Mono County (including song) This is a brief explanation of a dance called sigorai or "the five-days dance" (Gifford 1918:266).	1'14"	180
24-2381	Brief story about Coyote deciding to catch Gopher Originally recorded on 14-2124 and 14-2125. For translation see Gifford (1918:266-267).	2'18"	180
24-2382	Story of the adventures of two brothers: Haininu (younger) and Baumeqwasu (elder) Originally recorded on cylinders 14-2126 through 14-2147.	31'23"	180
24-2383	Story of the girl pursued by the skeleton Originally recorded on cylinders 14-2148 through 14-2163. For translation see Gifford manuscript (1918:359-368).	22'17"	180

- 24-2384 Song for the Round Dance 1'04" 180
(14-2164a)
Gifford states: "The nigaba dance was a 'round dance' held on four consecutive nights, in which 40 or 50 participants sang while dancing to the right around a fire. Men and women were mixed regardless of moiety, and each dancer held his neighbor's hand. This was an annual dance held in various places" (1932a:46).
- 24-2385 Song sung for dance after a "Cry" 0'59" 180
(14-2164b)
This song would be used after the mourners had washed (Gifford 1918:369-370). Mourning and funeral observances among the nearby Owens Valley Paiute are described in Steward (1933:296-299).
- 24-2386 Funeral Song for Ahani Dance 1'07" 180
(14-2165a)
This item is identified in Gifford (1918:370). See Steward (1933:296-299) for description of funeral customs among the nearby Owens Valley Paiute.
- 24-2387 Funeral Song for Ahani Dance 0'51" 180
(14-2165b)
See notes for previous entry.
- 24-2388 Hand Game Song 0'55" 180
(14-2166a)
The Hand Game is called taia kwit by North Fork Mono (Gifford 1918:370). For description of game among nearby Owens Valley Paiutes see Steward (1933:285-286).
- 24-2389 Hand Game Song 0'52" 180
(14-2166b)
See notes for previous entry.

- B. Recordings of Tcipo (North Fork Mono) collected by E.W. Gifford in August 1926 (24-2390 and 24-2391).

Sources concerning music and culture of the North Fork Mono are listed at the beginning of Series 71A (preceding 24-2340).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2390	Story about Baumeqwasu and Coyote	7'22"	180
	Originally recorded on cylinders 14-2167 through 14-2172. Translated in Gifford (1918:381-384).		
24-2391 (14-2173)	Song preceding the story of the girl ghost	1'56"	180
	The female ghost hears people singing this song in camp and then approaches, carrying a burden basket (Gifford 1918:394). Story following is recorded on 24-2392.		

- C. Recording of Tcipo (North Fork Mono) and Mrs. George Teaford collected by E.W. Gifford in August 1926 (24-2392 only).

Sources concerning music and culture of the North Fork Mono are listed at the beginning of Series 71A (preceding 24-2340).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2392	Story of the girl ghost with the burden basket	9'30"	180
	See 24-2391. Originally recorded on cylinders 14-2174 through 14-2181. The story is translated in Gifford (1918:394-400).		

**SERIES 74
Papago (1919)**

A. Recordings of Pitimak (Papago) of Santa Rosa (Arizona) collected by J.A. Mason in January 1919 (24-2393 through 24-2403)

Titles below are taken from 14- Catalogue. Further documentation for these recordings, including notes by J. Richard Haefer (Arizona State University), is in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2393 (14-2182)	Medicine song by diagnosing shaman: the sea	1'50"	190
24-2394 (14-2183)	Medicine song by diagnosing shaman: frog; mountain #2	1'59"	190
24-2395 (14-2184)	Medicine song by diagnosing shaman	1'58"	190
24-2396 (14-2185)	Medicine song by diagnosing shaman: turtle	1'54"	190
24-2397 (14-2186)	Medicine song by diagnosing shaman: mountain	1'49"	190
24-2398 (14-2187)	Medicine song by diagnosing shaman: mescal	1'53"	190
24-2399 (14-2188)	Medicine song by diagnosing shaman: mescal	1'54"	190

24-2400 (14-2189)	Medicine song by diagnosing shaman: mescal drinkers	1'48"	190
24-2401 (14-2190)	Medicine song by diagnosing shaman: earth-flour women	1'51"	190
24-2402 (14-2191)	Medicine song by diagnosing shaman: morning	1'48"	190
24-2403 (14-2192)	Medicine song by diagnosing shaman: mountains	—	—

This record was missing in 1922 (14- Catalogue).

B. Recordings of Jose Juan (Papago) of Santa Rosa (Arizona) collected by J.A. Mason in January 1919 (24-2404 through 24-2411).

"[These eight songs] are of the Vigita Harvest Festival, sung every 4 years at Santa Rosa [Arizona]" (note in 14- Catalogue). For musical transcriptions and analysis of the whole set see Stricklen (1923). Titles below are taken from 14- Catalogue. Further documentation for these recordings, including notes by J. Richard Haefer (Arizona State University), is in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2404 (14-2193)	Song of the Vigita Harvest Festival #1	1'24"	190
24-2405 (14-2194)	Song of the Vigita Harvest Festival #2	1'30"	190
24-2406 (14-2195)	Song of the Vigita Harvest Festival #3	1'40"	190
24-2407 (14-2196)	Song of the Vigita Harvest Festival #4	2'00"	190
24-2408 (14-2197)	Song of the Vigita Harvest Festival #5	1'34"	190

24-2409 (14-2198)	Song of the Vigita Harvest Festival #6	1'36"	190
24-2410 (14-2199)	Song of the Vigita Harvest Festival #7	1'31"	190
24-2411 (14-2200)	Song of the Vigita Harvest Festival #8	1'45"	190

C. Recordings of Antonio Lopez (Papago) of Buenos Aires (Arizona) collected by Juan Dolores in February 1919 (24-2412 through 24-2419).

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2412 (14-2201)	Girl's Adolescence Song Notebook 14, p. 146 Series 9, Record 1	1'56"	180
24-2413 (14-2202)	Girl's Adolescence Song Notebook 14, p. 146 Series 9, Record 2	1'55"	180
24-2414 (14-2203)	Girl's Adolescence Song Notebook 14, p. 147 Series 9, Record 3	1'57"	180
24-2415 (14-2204)	Girl's Adolescence Song Notebook 14, p. 147 Series 9, Record 4	1'59"	180
24-2416 (14-2205)	Girl's Adolescence Song Notebook 14, p. 148 Series 9, Record 5	1'47"	180

24-2417 (14-2206)	Girl's Adolescence Song Notebook 14, p. 148 Series 9, Record 6	1'51"	180
24-2418 (14-2207)	Girl's Adolescence Song Notebook 14, p. 149 Series 9, Record 7	1'47"	180
24-2419 (14-2208)	Girl's Adolescence Song Notebook 14, p. 149 Series 9, Record 8	1'53"	180

D. Recordings of Ba'im:utE'kam (Papago) collected by Juan Dolores in February 1919 (24-2420 and 24-2421). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2420 (14-2209)	Girl's Adolescence Song Notebook 14, p. 150 Series 9, Record 9	1'56"	180
24-2421 (14-2210)	Girl's Adolescence Song Notebook 14, p. 150 Series 9, Record 10	1'49"	180

E. Recording of Sa'a'kyoim:o'do'tam (Papago) collected by Juan Dolores in February 1919 (24-2422 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14-Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2422 (14-2211)	Girl's Adolescence Song Notebook 14, p. 151 Series 9, Record 11	1'54"	180

F. Recordings of Lewis Blane (Papago) collected by Juan Dolores in February 1919 (24-2423 through 24-2431). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2423 (14-2212)	Song of the Bats Notebook 14, p. 152 Series 10, Record 1	1'55"	180
24-2424 (14-2213)	Song of the Bats Notebook 14, p. 152 Series 10, Record 2	1'56"	180
24-2425 (14-2314)	Song of the Bats Notebook 14, p. 152 Series 10, Record 3	1'57"	180
24-2426 (14-2215)	Song of the Bats Notebook 14, p. 153 Series 10, Record 4	1'54"	180

24-2427
(14-2216) Song of the Bats
Notebook 14, p. 153
Series 10, Record 5

1'57" 180

24-2428
(14-2217) Song of the Bats
Notebook 14, p. 154
Series 10, Record 6

1'56" 180

24-2429
(14-2218) Song of the Bats
Notebook 14, p. 155
Series 10, Record 7

2'00" 180

24-2430
(14-2219) Song of the Bats
Notebook 14, p. 155
Series 10, Record 8

1'50" 180

24-2431
(14-2220) Song of the Bats
Notebook 14, p. 156
Series 10, Record 9

1'52" 180

G. Recordings of Wehtcovahkyo'kE (Papago) collected by Juan Dolores in February 1919 (24-2432 through 24-2434). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2432 (14-2221)	Medicine Man's Song Notebook 14, p. 157 Series 11, Record 1	1'52"	180
24-2433 (14-2222)	Medicine Man's Song Notebook 14, p. 157 Series 11, Record 2	1'57"	180
24-2434 (14-2223)	Medicine Man's Song Notebook 14, p. 158 Series 11, Record 3	1'58"	180

H. Recording of Sa'a'kyoim:o'do'tam (Papago) collected by Juan Dolores in February 1919 (24-2435 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2435 (14-2224)	Medicine Man's Song Notebook 14, p. 158 Series 11, Record 4	1'47"	180

I. Recordings of O'ohkhamana'de'tah (Papago) collected by Juan Dolores in February 1919 (24-2436 and 24-2437). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2436 (14-2225)	Medicine Man's Song Notebook 14, p. 159 Series 11, Record 5	1'50"	180
24-2437 (14-2226)	Medicine Man's Song Notebook 14, p. 159 Series 11, Record 6	1'47"	180

J. Recordings of E'um:ehtEse'paliwen:imME (Papago) collected by Juan Dolores in February 1919 (24-2438 and 24-2439). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2438 (14-2227)	Medicine Man's Song Notebook 14, p. 160 Series 11, Record 7	1'47"	180
24-2439 (14-2228)	Medicine Man's Song Notebook 14, p. 160 Series 11, Record 8	1'54"	180

K. Recording of Sawen:uhWE (Papago) collected by Juan Dolores in February 1919 (24-2440 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2440 (14-2229)	Medicine Man's Song Notebook 14, p. 161 Series 11, Record 9	1'59"	180

- L. Recording of Juan Dolores (Papago) collected by Juan Dolores in February 1919 (24-2441 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2441 (14-2230)	Medicine Man's Song Notebook 14, p. 160 Series 11, Record 10	0'58"	180

- M. Recordings of Sawen:uhWE (Papago) collected by Juan Dolores in February 1919 (24-2442 through 24-2444). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2442 (14-2231)	War Dance Song Notebook 14, p. 162 Series 12, Record 1	1'56"	180
24-2443 (14-2232)	War Dance Song Notebook 14, p. 162 Series 12, Record 2	1'52"	180
24-2444 (14-2233)	War Dance Song Notebook 14, p. 163 Series 12, Record 3	2'01"	180

- N. Recordings of Ba'im:u'tE'kam (Papago) collected by Juan Dolores in February 1919 (24-2445 and 24-2446). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2445 (14-2234)	War Dance Song Notebook 14, p. 163 Series 12, Record 4	1'51"	180
24-2446 (14-2235)	War Dance Song Notebook 14, p. 164 Series 12, Record 5	1'52"	180

- O. Recordings of O'ohkhamana'de'tah (Papago) collected by Juan Dolores in February 1919 (24-2447 through 24-2449). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2447 (14-2236)	War Dance Song Notebook 14, p. 164 Series 12, Record 6	1'50"	180
24-2448 (14-2237)	War Dance Song Notebook 14, p. 165 Series 12, Record 7	1'49"	180

"After return of warriors" (penciled note in 14- Catalogue, evidently referring to the song-type in general and not to this item, specifically).

24-2449 (14-2238)	War Dance Song Notebook 14, p. 165 Series 12, Record 8	1'50"	180
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P. Recordings of Kwivovaulihkam (Papago) collected by Juan Dolores in February 1919 (24-2450 through 24-2452). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2450 (14-2239)	Ocean Song Notebook 14, p. 166 Series 13, Record 1	1'56"	180
24-2451 (14-2240)	Ocean Song Notebook 14, p. 166 Series 13, Record 2	1'57"	180
24-2452 (14-2241)	Ocean Song Notebook 14, p. 167 Series 13, Record 3	1'37"	180

Q. Recording of Wehtcovahkyo'kE (Papago) collected by Juan Dolores in February 1919 (24-2453 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2453 (14-2242)	Ghost Song Notebook 14, p. 168 Series 14, Record 1	1'53"	180

R. Recordings of Jose Joaquin (Papago) collected by Juan Dolores in February 1919 (24-2454 through 24-2458). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2454 (14-2243)	Ghost Song Notebook 14, p. 168 Series 14, Record 2	1'43"	180
24-2455 (14-2244)	Ghost Song Notebook 14, p. 168 Series 14, Record 3	1'45"	180
24-2456 (14-2245)	Dance Song in the Call for Rain Notebook 14, p. 169 Series 15, Record 1	1'41"	180
24-2457 (14-2246)	Dance Song in the Call for Rain Notebook 14, p. 169 Series 15, Record 2	1'55"	180
24-2458 (14-2247)	Dance Song in the Call for Rain Notebook 14, p. 169 Series 15, Record 3	1'53"	180

S. Recording of Antonio Lopez (Papago) collected by Juan Dolores in February 1919 (24-2459 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2459 (14-2248)	Speech Song in the Call for Rain Notebook 14, p. 170 Series 16, Record 1	1'48"	180

T. Recording of Ba'im:u'tE'kam (Papago) collected by Juan Dolores in February 1919 (24-2460 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14-Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2460 (14-2249)	Speech Song in the Call for Rain Notebook 14, p. 173 Series 16, Record 2	1'55"	180

U. Recordings of Sawen:uhWE (Papago) collected by Juan Dolores in February 1919 (24-2461 through 24-2464). Location unidentified.

The following recordings are documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). References to the manuscript cited below are taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2461 (14-2250)	Creation Song Notebook 14, p. 175 Series 17, Record 1	1'56"	180
24-2462 (14-2251)	Creation Song Notebook 17, p. 175 Series 17, Record 2	1'56"	180

Spoken cue gives March 19 as date collected, and singer is joined at points in song by other(s) singing in unison. Documentation for this item (and presumably for others in Series 74) is evidently unreliable.

24-2463	First speech of captured boy Notebook 14, pp. 54-61 Series 2	4'36"	180
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Originally recorded on cylinders 14-2253 through 14-14-2255. 14-2253 is a duplicate of 14-2252, which was not put on tape. Spoken cue gives January date of recording; see note for previous entry. "Used in time of war" (note in 14- Catalogue).

24-2464	Second speech of captured boy, Notebook 14, pp. 62-68 Series 2	3'20"	180
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Originally recorded on cylinders 14-2256 and 15-2257.

V. Recording of U'uya'alya'ku (Papago) collected by Juan Dolores in February 1919 (24-2465 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2465 (14-2258)	Medicine Man's Song	1'47"	180

14- Catalogue contains no reference to Juan Dolores' notes. Spoken cue gives April 19, 1919, as date of recording. The singer seems to be joined by other(s) singing at unison at points in this recording.

W. Recording of Ada'pohiyohese (Papago) collected by Juan Dolores in February 1919 (24-2466 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2466 (14-2259)	Medicine Man's Song	1'22"	180
	14- Catalogue contains no reference to Juan Dolores's notes.		

X. Recording of Sat:wa'i'sa (Papago) collected by Juan Dolores in February 1919 (24-2467 only). Location unidentified.

This recording is documented in Juan Dolores' Notebook #14. This manuscript is among the Kroeber Papers (Carton 11). The reference cited below is taken from the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2467 (14-2260)	Medicine Man's Song	1'30"	180
	14- Catalogue contains no reference to Juan Dolores' notes. Spoken cue gives April 19, 1919, as date of recording. The singer seems to be joined by other(s) singing in unison at points in this recording.		

SERIES 75 Eastern Pomo (1919)

Recordings of Jim Pumpkin (Eastern Pomo) collected at Upper Lake by E.W. Gifford in June 1919 (24-2468 through 24-2485).

Sources concerning various Pomo groups are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2468 (14-2261)	A Song for the Gilak Dance	1'59"	180
	Ceremonials of the Eastern Pomo are described in Angulo (1935), Barrett 1917), Freeland (1923), Halpern (1988), Loeb (1926, 1932), Kroeber (1925:254), McLendon (1977), and McLendon and Lowy (1978). The Gilak Dance ("Dragon Dance") is described in Barrett (1917:433-435) and in Loeb (1926:393).		
24-2469 (14-2262)	A Song for the Gilak Dance	2'06"	180
	See previous entry for references cited.		
24-2470 (14-2263)	A Song for the Gilak Dance	2'03"	180
	See 24-2468 for references cited.		
24-2471 (14-2264)	A Song for the Gilak Dance	2'20"	180
	See 24-2468 for references cited.		

- 24-2472 A Song for the Lole Dance 2'13" 180
(14-2265)
The Lole Dance is mentioned in Kroeber (1925:267) and in Barrett (1917:440).
- 24-2473 A Song for the Lole Dance 2'00" 180
(14-2266)
See previous entry for references cited.
- 24-2474 A Song for the Xahluigak Dance 2'10" 180
(14-2267)
This indigenous "Ghost Ceremony" involved the impersonation of the dead by specially trained and initiated men, and it is distinct from the Ghost Dance that spread to the area in the latter 1800s. It is described in Gifford (1926b:353-354), Halpern (1988), Loeb (1926:338-354), McLendon (1977:24), and McLendon and Lowy (1978:316).
- 24-2475 A Song for the Xahluigak Dance 2'07" 180
(14-2268)
See previous entry for references cited.
- 24-2476 A Song for the Djane Dance 2'11" 180
(14-2269)
The Djane Dance is discussed in Barrett (1917:438).
- 24-2477 A Song for the Djane Dance 1'47" 180
(14-2270)
See previous entry for reference cited.
- 24-2478 A Song for the Djane Dance 1'48" 180
(14-2271)
See 24-2476 for reference cited.
- 24-2479 A Song for the Badjuca Dance 2'05" 180
(14-2272)
The Badjuca Dance is mentioned in Barrett's list of Pomo ceremonies (1917:431).
- 24-2480 A Song for the Badjuca Dance 2'08" 180
(14-2273)
See notes for previous entry.

- 24-2481 A Song for the Badjuca Dance 1'50" 180
(14-2274)
See notes for 24-2479.
- 24-2482 A Song for the Badjuca Dance 2'15" 180
(14-2275)
See notes for 24-2479.
- 24-2483 A Song for the Badjuca Dance 2'10" 180
(14-2276)
See notes for 24-2479.
- 24-2484 A Song for the Kalimatoto Dance 1'57" 180
(14-2277)
The Kalimatoto ("Thunder") Dance is discussed in Barrett (1917:437), McLendon (1977:23), and McLendon and Lowy (1978:316).
- 24-2485 A Song for the Kalimatoto Dance 2'10" 180
(14-2278)
See previous entry for references cited.

SERIES 76 Eskimo (1907-1908)

Recordings of various Eskimo individuals collected at St. Lawrence Island by E.O. Campbell between November 1907 and April 1908 (24-2486 through 24-2516).

Various notes in the 14- Catalogue indicate the identity of performers and titles as well as stating that these are not entirely clear or certain in many cases. Further documentation (including text transcriptions) for some items is in the Accession File (Envelope #415). Specific dates for various recordings are provided in the 14- Catalogue.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2486 (14-2279)	Song: Reindeer men in Siberia Performer: Kolo	2'18"	150
24-2487 (14-2280)	Song: Reindeer men in Siberia Performer: Pungow i yi	2'34"	150
24-2488 (14-2281)	Song: Going to hunt walrus Performers: Womkon, Otiyohok, and Negokhpuk	2'39"	150
24-2489 (14-2282)	Song: Going to hunt walrus Performer: Okhtokiyuk	2'31"	150
	"With harmonica" (penciled note in 14- Catalogue).		
24-2490 (14-2283)	Song Performer: Kolo	2'32"	150
	"No words, only yo oh" (note in 14- Catalogue).		

24-2491 (14-2284)	Song: Tangitoo (?) Performer: Wongettillin (?)	2'25"	150
24-2492 (14-2285)	Song Performer: Oningon or Wongettillin	2'26"	150
	"With harmonica" (penciled note in 14- Catalogue).		
24-2493 (14-2286)	Song Performer: (Oningon?)	2'26"	150
24-2494 (14-2287)	Story: A Crow Went in the Store Performer: Oningon	2'46"	150
24-2495 (14-2288)	Song Performer: Oningon	1'11"	150
	"Just talking, no singing" (penciled note in 14- Catalogue).		
24-2496 (14-2289)	Song Performer: Oningon	2'30"	150
	"Just talking, no singing [but] lots of laughing" (note in 14- Catalogue).		
24-2497 (14-2290)	Song: Come unto me (in Eskimo) Performer: (Oningon?)	2'36"	150
24-2498 (14-2291)	Song Performer: Koningak	2'22"	150
24-2499 (14-2292)	Song Performers: Toot mi tel lik, Ogho, and Kookwok	2'20"	150
24-2500 (14-2293)	Dance Song Performers: Toot mi tel lik, Ogho, Bohon, and Shool look	2'30"	150
24-2501 (14-2294)	Song Performers: Kingowohok and Tongotuk	2'00"	150

24-2502 (14-2295)	Song Performer: Oningon	2'39"	150
24-2503 (14-2296)	Song Performers: Gootoomu, assisted by Negokhpuk	2'19"	150
24-2504 (14-2297)	Song Performer: Wongettilin	2'37"	150
24-2505 (14-2298)	Song Performer: Okhtokiyuk	2'42"	150
24-2506 (14-2299)	Story: Haningwok Trading Performers: Toot mi tel lik, Bohon, and Ogbo	2'28"	150
24-2507 (14-2300)	Song Performer: Tungitoo	2'21"	150
24-2508 (14-2301)	Song Performer: Wongettilin	2'38"	150
24-2509 (14-2302)	Song Performer: Okhtokuyuh	2'34"	150
24-2510 (14-2303)	Konooghok Song: Love Song Performers: Negokhpuk, Womkon, and Otiyohok	2'36"	150
24-2511 (14-2304)	Story and Song: A Man from the North Performer: (Oningon?)	2'39"	150
24-2512 (14-2305)	Hymn: Oo Jesus penaukoongo Performers: a group of school boys	2'33"	150

"[This and] subsequent records have either English words or music" (note in the 14- Catalogue).

24-2513 (14-2306)	Dance Song and drum: English song Performers: 8 boys	2'29"	150
24-2514 (14-2307)	Song: Trust on, trust on Performers: Mongottillin and His Wife	2'40"	150
24-2515 (14-2308)	Song: Jesus, I will trust thee Performers: 6 girls	2'27"	150
24-2516 (14-2309)	Song: Have faith in God Performers: 6 girls	2'34"	150

SERIES 77
Northern Paiute (1913)

Recording of Captain Dave Numana (Northern Paiute) collected in San Francisco by A. L. Kroeber in November 1913 (24-2517 only).

This is a spoken narrative about General Fremont (duration: 8'54") and was originally recorded on cylinders 14-2310 through 14-2313. The recording speed was 150 rpm. The narrative is spoken in Northern Paiute, but the audio quality is very poor and the words can barely be understood.

SERIES 78
Wiyot (1923)

A. Recordings of Molly Brainerd (Wiyot) collected in Humboldt County by A.L. Kroeber in August 1923 (24-2518 through 24-2542).

Sources on Wiyot culture include Elsasser (1978a), Gifford (n.d.#4), Kroeber (1925:112-120), Loud (1936), and Powers (1877:101-106). Translations and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2518 (14-2314)	Song of Tcakaloni we'wi L ("devil") as he came out of the brush and took part in a dance without being recognized	2'48"	130
	For notes concerning the text see Kroeber Papers (Carton 5, Notebook 207).		
24-2519 (14-2315)	Song of Boteo'rigerer	2'38"	130
	"Thrown away by father, he pities mother, brings her old elk horns, (and) on cooking they turn into fresh meat by his power" (note in the 14-Catalogue).		
24-2520 (14-2316)	Song for Girls' Adolescence Ceremony among the Bear River (Mattole) Indians	2'39"	130

The song is sung in Mattole language (note in the 14- Catalogue). See 24-1820 for sources concerning the Girls' Puberty Dance among the Mattole and other Southern Athabaskans.

- 24-2521 Song of Ra'kouraha La'KL 2'37" 130
(14-2317) (=Yurok Wohpekemeu)
who was lost across the ocean
- "It is a song that brings dentalia" (note in the 14- Catalogue).
- 24-2522 Song of Wi'tka L ("Coyote") 2'36" 130
(14-2318) crazy for a woman whom Wolf got
- 24-2523 Song of Watsa'yegeri L-tegeri L 2'34" 130
(14-2319) ("Young man of [a place] called
W[atasa' yegeri], on the Van Duzen River")
- "He sang this as they went by urging him to come with them (to) court a girl. Finally, he accompanied them and won her" (note in the 14- Catalogue).
- 24-2524 Song of the Sea Lion (Ku'mayo'li L) 2'20" 130
(14-2320)
- "The word halayegera refers to a woman craning her head, looking sidewise, for the husband she expects" (note in the 14- Catalogue). See 24-823 and 24-824 for references concerning love songs and other forms of song magic among the tribes of northwestern California.
- 24-2525 Song for Girls' Adolescence Dance from 2'31" 130
(14-2322) the Mattole tribe (Tiakowi L)
- "Sung in Mattole language" (note in the 14- Catalogue). See 24-1820 for list of sources concerning girls' puberty customs among the Southern Athabaskans. Note gap in original sequence of 14- numbers (14-2321 unassigned).
- 24-2526 Song for the Ghost Dance (Sheriig) of 1872 2'37" 130
(14-2323)
- Text may be in Wiyot or in Mattole, since the Ghost Dance movement is said to have reached the Wiyot from the Mattole (note in the 14- Catalogue). The Ghost Dance as practiced among California Indians is best described in Cora DuBois (1939) and in Gayton (1930a).
- 24-2527 Ghost Dance Song 2'20" 130
(14-2324)
- See previous entry for notes and references cited.

- 24-2528 Song of Deer (lamenting) 2'38" 130
(14-2325) when she found herself pregnant
- 24-2529 Song of Turtle (TcatcgeWATCH), 2'20" 130
(14-2326) wondering when she found herself
pregnant again
- 24-2430 Song of He'natcuro, "Sleepy-head," who 2'35" 130
(14-2327) wept this when his two women...carried
him off on a boat and abandoned him
- 24-2531 Song for Girls' Adolescence Dance from 2'21" 130
(14-2328) the Whilkut Indians of Blue Lake
- "Sung in the Whilkut language. Sung on the last of the five nights of her fast" (note in the 14- Catalogue). See 24-1820 for references cited.
- 24-2532 Song of poor man (a lolaidela li) 2'23" 130
(14-2329)
- "(He) only dug we L roots on the bluff, until two girls came for him and he became rich" (note in the 14- Catalogue).
- 24-2533 Song of Coyote about a woman 2'29" 130
(14-2330)
- 24-2534 Kick Dance Song 2'26" 130
(14-2331)
- See 24-817 for references on the Kick Dance.
- 24-2535 Song of Abalone (Hiwo't) 2'39" 130
(14-2332)
- "An ugly woman of the south (was) married at Patrick's Point. Neglected, she turned beautiful, and (she) was then sought but mutilated" (note in the 14- Catalogue). Notes concerning the text are found among the Kroeber Papers (Carton 5; Notebook 207, page 6). See 24-2540 for spoken narrative that goes with this song.
- 24-2536 Woman's Love Song 2'12" 130
(14-2333)
- "Words: dulawat 'man' and waweri L 'Indian Island person lean'" (note in the 14- Catalogue). See 24-823 and 24-824 for references concerning love songs and other forms of song magic among Indians of the region.

- 24-2537 Woman's Love Song 2'19" 130
(14-2334) "It [text] says 'he travels the hills' [hunts]" (note in the 14- Catalogue).
- 24-2538 Woman's Love Song 2'23" 130
(14-2335) (helane hilawe helane aLadawawe)
"She is in doubt whether to chose a tall, lean (aLwa) suitor or a delicate, pitiful (kimela'wigerih) one" (note in 14- Catalogue).
- 24-2539 Woman's Love Song 2'26" 130
(14-2336) "She refers to his hair, bunched at the occiput (and) standing up as he leaves, like a growing thing" (note in the 14- Catalogue).
- 24-2540 Myth (Latsik) of Abalone (Hiwo't) 6'43" 130
Originally recorded on cylinders 14-2337 through 14-2339. See notes for 24-2535.
- 24-2541 Song of Coyote 1'52" 130
(14-2340) "Going uphill north of Requa with Goteategoci L, the Pleiades, on way to sky" (note in 14- Catalogue).
- 24-2542 Song of Coyote (same as 24-2541) 1'07" 130
(14-2341a)

B. Recordings of Mrs. Knight (Wiyot/Karok) collected in Humboldt County by A.L. Kroeber in August 1923 (24-2543 and 24-2544).

Sources on Wiyot culture listed under 78A. Translations and other references cited among the Kroeber Papers are identified there by cylinder (i.e., 14-) number.

	SUBJECT OR TITLE	RECORDING	
		DURATION	SPEED
24-2543 (14-2341b)	Karok War Dance Song	1'16"	130
	See 24-814 for notes and references concerning the War Dance as practiced by Indians of the region.		

- 24-2544 Song of Tsotskish, the Chippie-Bird: 1'04" 130
(14-2342) the war song he sang on the way from Trinidad (a comic song)
"Come on, my enemies, I will go out nevertheless" (note in the 14- Catalogue).

SERIES 79
Snoqualemie (1923)

Recordings of Skookum George (Snoqualemie Indian of the Tulalip Reservation in British Columbia) collected at the Tulalip Reservation by Erna Gunther Spier in June 1923 (24-2545 through 24-2550).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2545 (14-2343a)	Love Song	See notes	180
	"Couldn't tell where this song ended and following song began" (note of technician who transferred cylinder onto tape). See 24-2546.		
24-2546 (14-2343b)	Patkanim's Guardian Spirit Song	See notes	180
	See note for previous entry. Combined duration of both totals 1'45".		
24-2547 (14-2344a)	Henida (Hessida?) Guardian Spirit Song	0'41"	180
	"In Skagit language" (note in 14- Catalogue).		
24-2548 (14-2344b)	Quox'q (Guardian Spirit Song)	1'05"	180
24-2549 (14-2345a)	Love Song	0'39"	180
24-2550 (14-2345b)	Tobcadad (Guardian Spirit Song)	1'03"	180

SERIES 80
Yuki (1902 and 1912)

Exact duplicates of recordings of Ralph Moore (Yuki) originally collected by A.L. Kroeber in February 1902 (24-2551 through 24-2569, except for 24-2554 and 24-2555) and in February 1912 (two items only: 24-2554 and 24-2555).

These early duplicates (cylinder to cylinder) were prepared on October 23, 1923. "Cylinder transport speed of the original copies was 148 [rpm]" (note in 14-Catalogue). The cylinder duplicates were recorded onto tape at 150 rpm.

Since the items listed here duplicate entries in Series 1 and Series 61, only the titles and corresponding catalogue numbers are provided here. For further information or references cited, please see the original entries.

	SUBJECT OR TITLE	MAIN ENTRY
24-2551 (14-2346)	Yuki Taikomol Song	24-502
24-2552 (14-2347)	Yuki Taikomol Song (Instruction Song)	24-503
24-2553 (14-2348)	Yuki Taikomol Song (Instruction Song)	24-504
24-2554 (14-2349)	Yuki Taikomol Song (Instruction Song)	24-2091
24-2555 (14-2350)	Yuki Taikomol Song	24-2092
24-2556 (14-2351)	Yuki Taikomol Song	24-505

24-2557 (14-2352)	Yuki and Huchnom Feather Dance Song	24-507
24-2558 (14-2353)	Yuki Feather Dance Song	24-508
24-2559 (14-2354)	Yuki Feather Dance Song	24-509
24-2560 (14-2355)	Nomlaki (Toto) Women's Dance Song	24-510
24-2561 (14-2356)	Nomlaki (Toto) Women's Dance Song	24-511
24-2562 (14-2357)	Yuki Acorn Dance Song	24-512
24-2563 (14-2358)	Yuki Acorn Dance Song	24-513
24-2564 (14-2359)	Yuki Acorn Dance Song	24-514
24-2565 (14-2360)	Wailaki Love Song	24-515
24-2566 (14-2361)	Grass Game Song	24-516
24-2567 (14-2362)	Nomlaki Love Song	24-500
24-2568 (14-2363)	Nomlaki Love Song	See note

This was the first item on cylinder 14-2 (i.e., 14-2a), and it was not duplicated during 1975 preservation project.

24-2569 (14-2364)	Nomlaki Love Song	24-501
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This was the second item on original cylinder 14-2 (i.e., 14-2b). Audio quality of this recording is superior to that of 24-501.

SERIES 81 Hopi and Navajo (1925)

- A. Recording of Herbert Yestewa (Hopi) collected by D.N. Lehmer in May 1925 (24-2570 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2570 (14-2365)	Grinding Song	0'57"	180

- B. Recordings of Scott Preston (Navajo) collected by D.N. Lehmer in May 1925 (24-2571 and 24-1572). Location unidentified.

Additional information relating to these Navajo recordings is in a letter to Richard Keeling from Charlotte Frisbie (Southern Illinois University at Edwardsville), in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2571 (14-2366)	Apache Dance Song 14-2367 is exact duplicate of 14-2366 (note in 14- Catalogue).	1'53"	180
24-2572 (14-2368)	Apache Dance Song	1'44"	180

- C. Recordings of Atzide Bigue (Navajo) collected by D.N. Lehmer in May 1925 (24-2573 through 24-2575). Location unidentified.

Additional information relating to these Navajo recordings is in a letter to Richard Keeling from Charlotte Frisbie (Southern Illinois University at Edwardsville), in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2573 (14-2369)	"Ntah" Summer Dance Song of the Squaw Dance	0'49"	180
24-2574 (14-2370)	Navajo Summer Dance Song	1'12"	180
24-2575 (14-2371)	Yebitsche Dance Song	1'49"	180

- D. Recordings of various Hopi performers collected by D.N. Lehmer in May 1925 (24-2576 through 24-2580). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2576 (14-2372)	Spring Song Performer: Kiwanlechyuma	1'33"	180
24-2577 (14-2373)	Mud Head Song Performer: Herbert Yestewa "Sung when bringing presents and things for the folks" (note in 14- Catalogue).	0'48"	180
24-2578 (14-2374)	Buffalo Song Performers: Herbert Yestewa, Kiwanlechyuma, Horace Tyino, and an unidentified male First part of this recording was spoiled by mechanical defect (note in 14- Catalogue)	0'43"	180

24-2579 Buffalo Song 0'45" —
(14-2375)
This is another rendition of the previous song recorded three days later. Original cylinder was missing and not duplicated on tape.

24-2580 "Acting Song" 1'30" 180
(14-2376) Performer: Kiwanlechyuma
Audio quality is quite poor.

E. Recording of Adzide Bigue (Navajo) and Charley Chedisan (Navajo) at Blue Canyon (24-2581 only).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2581	Summer Dance Song: "Going up out of the Canyon"	3'07"	180

Originally recorded on cylinders 14-2377 (1'25") and 14-2378 (1'42").

F. Recordings of various Hopi performers collected by D.N. Lehmer in May 1925 (24-2582 through 24-2585). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2582 (14-2379)	Hopi Lullaby Performer: Nasehonguva (from Old Oraibi)	0'51"	180
24-2583 (14-2380)	Gambling Song Performer: Horace Fuano "Sung for a gambling game similar to a shell game" (note in 14-Catalogue)	0'44"	180
24-2584 (14-2381)	Harvest Song Performer: Kiwanlechyuma	1'52"	180

24-2585 Bathing Song ("When it rains") 0'57" 180
(14-2382) Performer: Herbert Yestewa

G. Recordings of various Navajo performers collected by D.N. Lehmer in May 1925 (24-2586 through 24-2590). Location unidentified.

Additional information relating to these Navajo recordings is in a letter to Richard Keeling from Charlotte Frisbie (Southern Illinois University at Edwardsville), in the Accession File (Envelope #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2586 (14-2383)	Yebitsche Dance Song Performer: Charlie Chedison	1'54"	180
24-2587 (14-2384)	Navajo Summer Dance Song Performers: Charlie Chedison and Adzide Bigue's brother	1'45"	180
24-2588 (14-2385)	Navajo Summer Dance Song Performer: Adzide Bigue "A remarkable record of the screaming falsetto of the Navaho. The highest note is G, an octave and a half above middle C" (note in 14-Catalogue).	0'39"	180
24-2589 (14-2386)	Bluebird Song Performer: Adzide Bigue "Sung so softly as to be scarcely audible. Singer was perhaps afraid to sing it loud, as it is a winter song. One [other] refuses to sing it because it is a winter song" (note in 14- Catalogue).	1'21"	180
24-2590 (14-2387)	Navajo Summer Dance Song Performer: Adzide Bigue "Said to be about the rain" (note in 14- Catalogue).	0'55"	180

H. Recordings of Kiwanlechyuma (Hopi) collected by D.N. Lehmer in May 1925 (24-2591 and 24-2592). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2591 (14-2388)	Betrothal Song Describes, according to Herbert Yestewa, the meditations of a prospective bridegroom upon all the things he will have to give up on getting married (from note in 14- Catalogue).	1'44"	180
24-2592 (14-2389)	Spring Song "A fragment. The machine was working badly for this, the first record made of Kiwanlechyuma's remarkable singing" (note in 14- Catalogue).	0'54"	180

I. Recording of Charlie Chedison (Navajo) and Adison Bigue's Brother (Navajo) collected by D. N. Lehmer in May 1925 (24-2593 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2593 (14-2390)	Navajo Song "Said to be sung for sewing moccasins" (note in 14- Catalogue).	1'44"	180

J. Recording of Horace Fuano (Hopi) collected by D.N. Lehmer in May 1925 (24-2594 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2594 (14-2391)	Hopi Song: "Game of Little Folks" "This [cylinder] seems to have been taken over an old one which had not been perfectly shaved off, and can be heard at the end. The Hopi song is in long robust tones" (note in 14- Catalogue).	2'02"	180

K. Recordings of Kiwanlechyuma (Hopi) collected by D.N. Lehmer in May 1925 (24-2595 and 24-2596). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2595 (14-2392)	Clown Song	1'04"	180
24-2596 (14-2393)	Clown Song	1'11"	180

SERIES 82
Nomlaki (1925)

Recordings of Dominic Hastings (Nomlaki) collected near Paskenta in Tehama County by F.E. Clements in December 1925 (24-2597 through 24-2601).

Major sources on the Nomlaki and related Wintun groups include Kroeber (1925:351-390), Powers (1877:229-251), and Goldschmidt (1951:303-443; and 1978:341-349). These recordings are listed in the 14- Catalogue and also on a page in the Accession File (Envelope #400S).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2597 (14-2394)	"Baula" or Dream Song predicting the Coming of White Men	2'43"	120
	"Dominic is quite old and feeble, suffering from pleurisy" (note in 14-Catalogue).		
24-2598 (14-2395a)	Song for the gambling game, "bo-hem-tu"	1'10"	120
24-2599 (14-2395b)	Women's Scalp Song	0'50"	120
24-2600 (14-2395c)	Men's War Dance Song	0'48"	120
24-2601 (14-2396)	Song sung over girl at first indication of menstruation	1'41"	120

SERIES 83
Wiyot (n.d.)

Recordings of Dandy Bill (Wiyot) collected in Humboldt County by L.L. Loud; date not specified (24-2602 through 24-2608).

Major sources on Wiyot culture are listed at the beginning of Series 78A (preceding 24-2518). Further documentation for these recordings is found in the Accession File (Envelope #400T).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2602 (14-2397)	Place-names along the Eel River (1-18)	2'12"	150
24-2603 (14-2398)	Place-names along the Eel River (19-39)	1'39"	150
24-2604 (14-2399)	Place-names on Humboldt Bay (40-62)	2'33"	150
24-2605 (14-2400)	Place-names on Humboldt Bay (63-81)	2'10"	150
24-2606 (14-2401)	Place-names along the Mad River (82-104)	2'29"	150
24-2607 (14-2402)	Place-names along the southern bank of the Mad River, from the ocean to Blue Lake	2'16"	150
24-2608 (14-2403)	Song	2'32"	150

SERIES 84
Northern Wintun (1929)

Recordings of Tom Niel (Northern Wintun) collected by A.L. Kroeber in 1929 (24-2609 and 24-2610).

General sources on Wintun culture are listed at the beginning of Series 46 (preceding 24-1924).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2609 (14-2404)	Narrative on building a house	1'32"	125-150
	No translation or other additional documentation could be found.		
24-2610 (14-2405)	Narrative on building a house	1'15"	180
	Further documentation lacking. See note for previous entry.		

SERIES 85
Otomi of Mexico (1929)

Recording of Jose (Otomi Indian of Mexico) collected by T.T. Waterman in 1929 (24-2611 only).

This recording, originally collected on cylinder 14-2406, includes the following items: (1) Otomi greeting; (2) Spanish song, sung in Otomi; and (3) Otomi vocabulary (per word list). The original recording was done at 130 rpm and the combined duration of the three items is 2'15".

SERIES 86 Southern Athabaskan (1929)

- A. Recordings of Jack Woodman (Southern Athabaskan) collected at Bear River (California) by Dr. and Mrs. J.O. Nomland in 1929 (24-2612 through 24-2614).

The term "Southern Athabaskan" is often used as a collective designation for the following tribal groups: Mattole, Nongatl, Lassik, Sinyone, and Wailaki. Major sources on these tribes include Baumhoff (1958), Elsasser (1978b: 190-204), Goddard (n.d. #2, 1922, 1923), Kroeber (1925:132-158), Nomland (1931, 1938), and Powers (1877:107-124).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2612 (14-2407)	Doctor's Song Shamanism among the Southern Athabaskans is discussed in Kroeber (1925:148-149) and in Elsasser (1978:197-198). Sources concerning shamanism and magical use of songs among nearby tribes are listed under 24-2742 and 24-823.	2'11"	120
24-2613 (14-2408)	Doctor's Song See previous entry for references cited.	2'08"	120
24-2614 (14-2409)	Doctor's Song See 24-2612 for references cited.	2'02"	120

- B. Recordings of Nora Coonskin (Southern Athabaskan) collected at Bear River (California) by Dr. and Mrs. J.O. Nomland in 1929 (24-2615 through 24-2621).

See notes and sources listed under 86A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2615 (14-2410)	First Puberty Song Girls' puberty customs among the Southern Athabaskans are discussed in Elsasser (1978b:196) and in Kroeber (1925:148-149). See also 24-1820 for sources concerning female puberty observances among the nearby Hupa Indians.	1'54"	130
24-2616 (14-2411)	Other Puberty Song Title as given in 14- Catalogue.	1'50"	130
24-2617 (14-2412)	Puberty Dance Song	1'37"	130
24-2618 (14-2413)	Dream Doctor Song See 24-2612 for references cited.	2'05"	130
24-2619 (14-2414)	Woman's Love Song Sources on magical use of songs and love songs as practiced among tribes of the region are listed on 24-823 and 24-824.	1'39"	130
24-2620 (14-2415)	Man's Love Song See notes for previous entry.	1'16"	150
24-2621 (14-2416)	Last Day Dance Song of Puberty Ceremony	1'51"	150

SERIES 87 Coast Miwok (1932)

Recordings of Tom Smith (Coast Miwok) collected by Isabel T. Kelly in 1932 (24-2622 through 24-2644). Location unidentified.

Sources on Coast Miwok culture include Kroeber (1925:272-278), Kelly (1931-1932, 1978), and Loeb (1932). Kroeber felt that the Coast and Lake Miwok were more closely related culturally to the Pomo than to the Sierra Miwok, to whom they are related by language (1925:275).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2622 (14-2420)	Dry Grass Song	2'04"	180
	Note gap in sequence of 14- numbers. 14-2417 through 14-2419 were assigned to disc recordings listed in Appendix I (24-1 through 24-3), then deleted from the 14- Catalogue.		
24-2623 (14-2421)	Dry Grass Song	2'11"	180
24-2624 (14-2422)	Dry Grass Song	2'01"	180
24-2625 (14-2423)	Curing Song	2'04"	180
	"Sung in Soli Dance by two dancers" (note in 14- Catalogue). Kelly discusses the Soli Dance concepts of illness and songs used in curing (1978:419-421 and 423).		
24-2626 (14-2424)	Curing Song	2'03"	180
	"Same as (14-)2423" (note in 14- Catalogue). See notes for previous entry.		

24-2627 (14-2425)	Curing Song	2'09"	180
	Ditto marks in 14- Catalogue indicate this was also used in Soli Dance by two dancers. See notes for 24-2526.		
24-2628 (14-2426)	Poisoning Song	1'48"	210
	See Kelly for discussion of poisoners among the Coast Miwok (1978:420).		
24-2629 (14-2427)	Poisoning Song	1'48"	210
	This is another recording of the previous song.		
24-2630 (14-2428)	Tsukin Song	2'15"	170
	The Tsukin dance is mentioned in Kelly (1978:422) as part of the spirit-impersonation cult.		
24-2631 (14-2429)	Tsukin Song	2'05"	165
	This is another recording of the previous song.		
24-2632 (14-2430)	Huluma ("Meadowlark") Song	2'02"	180
	"Sung by Walipoh ('doctor') at his initiation [and] not a curing song" (note in 14- Catalogue). The role of the Walipoh is described in Kelly (1978:419-420).		
24-2633 (14-2431)	Huluma ("Meadowlark") Song	1'58"	180
	This is another recording of the previous song.		
24-2634 (14-2432)	Walipoh doctor's other song	2'27"	160-170
	"Used at his initiation; not a curing song" (note in 14- Catalogue).		
24-2635 (14-2433)	Walipoh doctor's other song	2'15"	165
	Another recording of the previous song.		

24-2636 (14-2434)	Sunwele Song	1'46"	170	"In different language, words not intelligible to informant (note in 14-Catalogue). The Sunwele Dance is mentioned in Kelly (1978:419).
24-2637 (14-2435)	Waiyigo Song	2'17"	150-160	"Words unintelligible to informant" (note in 14- Catalogue).
24-2638 (14-2436)	Waiyigo Song	1'12"	180	Another recording of the previous song (from note in 14- Catalogue).
24-2639 (14-2437)	Suya Song	1'46"	160	The Suya Song is mentioned in Kelly (1978:422)
24-2640 (14-2438)	Tiwila Song	1'41"	185	"Words are Coast Miwok" (note in 14- Catalogue).
24-2641 (14-2439)	Song sung by Kilak impersonator and singers at Dance	2'07"	170	The Kilak Dance is discussed in Loeb (1932:118) and in Kelly (1978:422).
24-2642 (14-2440)	Kilak's curing song	2'10"	160	"Meaningless syllables except for three lines which informant could not translate" (note in 14- Catalogue). See previous entry for references cited.
24-2643 (14-2441)	Kuksui Dance Song	1'48"	130	The Kuksui Dance is discussed in Loeb (1932:118) and in Kelly (1978:422).
24-2644 (14-2442)	Kuksui Curing Song	120	1'26"	See Kelly (1978:419-423) and Loeb (1932:118). Curative aspects of the Kuksu cult as practiced by the Sierra Miwok are discussed in Gifford (1926a).

SERIES 88 Yavapai (1932)

Recordings of Jim Mokat (Northeastern Yavapai) collected by E.W. Gifford in June 1932 (24-2645 through 24-2664).

The single most important source on these recordings is Gifford (1936). Other useful sources are Gifford (1932b) and Herzog (1928). The 14- Catalogue cites "Gifford's N.E. Yavapai Notebook #5" as a source of notes or translations for many of these recordings, but this manuscript could not be located among UC holdings.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2645 (14-2443)	Song about goddess Komwidapokuwia	2'00"	180
	The place of Komwidapokuwia in myth is discussed in Gifford (1936:307-315), which also provides a translation of this song (p. 313).		
24-2646 (14-2444)	Song about goddess Komwidapokuwia	1'58"	180
	Translation in Gifford (1936:313). See previous entry for references cited.		
24-2647 (14-2445)	Song about goddess Komwidapokuwia	2'01"	180
	Translation in Gifford (1936:313). See notes for 24-2645.		
24-2648 (14-2446)	Song about goddess Komwidapokuwia	1'51"	180
	Translation in Gifford (1936:313). See notes for 24-2645.		

- 24-2649 Song about goddess 2'03" 180
(14-2447) Komwidapokuwia
Translation in Gifford (1936:313-314). See notes for 24-2645.
- 24-2650 Song about Komwidapokuwia's 1'57" 180
(14-2448) grandson, Skatakaamcha
Skatakaamcha is discussed in Gifford (1936:307-308 and 311-315), which also provides a translation of this song (p. 314).
- 24-2651 Song about Komwidapokuwia's 1'53" 190
(14-2449) grandson, Skatakaamcha
Translation in Gifford (1936:313-314). See notes for previous entry.
- 24-2652 Song about Komwidapokuwia's 1'48" 200
(14-2450) grandson, Skatakaamcha
Translation in Gifford (1936:313-314). See notes for 24-2650.
- 24-2653 Song about Komwidapokuwia's 1'52" 200
(14-2451) grandson, Skatakaamcha
Translation in Gifford (1936:313-314). See notes for 24-2650.
- 24-2654 Song about Komwidapokuwia's 1'50" 200
(14-2452) grandson, Skatakaamcha
Translation in Gifford (1936:313). See notes for 24-2650.
- 24-2655 Song about Dark Medicine 1'51" 200
(14-2453)
Use of "dark medicine" is specifically discussed in Gifford (1936:308-317), and this song is translated there (p. 314).
- 24-2656 Song about Dark Medicine 1'53" 200
(14-2454)
Translation in Gifford (1936:313-315). See notes for previous entry.

- 24-2657 Rattlesnake shaman's song 1'50" 200
(14-2455)
Rattlesnake shamanism is discussed in Gifford (1936:310), and this song is translated there (p. 315).
- 24-2658 Rattlesnake shaman's song 1'53" 200
(14-2456)
Translation in Gifford (1936:315). See notes for previous entry.
- 24-2659 Song about the Bear Power 1'49" 200
(14-2457)
Gifford's discussion of Yavapai shamanism (1936:308-317) includes a translation of this song (p. 315).
- 24-2660 Song about Deer Medicine 1'40" 200
(14-2458)
Translation in Gifford (1936:315).
- 24-2661 Song about Deer Medicine 1'56" 200
(14-2459)
Translation in Gifford (1936:315).
- 24-2662 Song about Deer Medicine 1'52" 200
(14-2460)
Translation in Gifford (1936:315).
- 24-2663 Song of arrow wound shaman 1'53" 200
(14-2461)
Translation in Gifford (1936:315).
- 24-2664 Song of arrow wound shaman 1'54" 200
(14-2462)
Translated in Gifford (1936:315-316).

SERIES 89 Eastern Pomo (1926 and 1927)

Recordings of Bill Benson (Eastern Pomo) collected by D.N. Lehmer in May 1926 (24-2665 through 24-2684, except for 24-2668 and 24-2681) and May 1927 (24-2668 and 24-2681 only).

Major sources concerning music and cultures of the various Pomo divisions are listed at the beginning of Series 8 (preceding 24-958).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2665 (14-2463)	Hoho Dance Song The Hoho Dance is discussed in Barrett (1917:435), Kroeber (1925:266), and Loeb (1926:392).	1'14"	150
24-2666 (14-2464)	Hoho Dance Song See notes for previous entry.	1'24"	150
24-2667 (14-2465)	Love Song Use of song magic and love songs probably parallels that of more northerly tribes. References cited for 24-823 and 24-824 may be helpful.	1'17"	180
24-2668 (14-2466)	Love Song: "Looking around for a girl" See notes for previous entry.	1'14"	150
24-2669 (14-2467)	Commencement Song Title as given in 14- Catalogue. Context not further identified.	1'34"	150

24-2670 (14-2468)	Beginning of the dance song Title as given in 14- Catalogue. Context not further identified.	1'16"	180
24-2671 (14-2469)	Commencement Song "Preliminary song for the dance" (note in 14- Catalogue).	1'50"	150
24-2672 (14-2470a)	Acorn Song "Naming certain seeds and nuts in the winter" (note in 14- Catalogue).	1'08"	150
24-2673 (14-2470b)	Grass Game Song See 24-1650 for references cited.	1'04"	150
24-2674 (14-2471)	Grass Game Song See 24-1650 for references cited.	1'00"	150
24-2675 (14-2472)	Ghost Song See 24-2474 for notes and references concerning the Ghost Ceremony (Xahluigak).	1'31"	180
24-2676 (14-2473)	Bear Ceremonial Song	1'52"	180
24-2677 (14-2474)	Badjuca Dance Song The Badjuca Dance is mentioned in Barrett (1917:431).	1'05"	150
24-2678 (14-2475)	Wintun Departure Song Genre not further identified.	1'04"	180
24-2679 (14-2476a)	Grass Game Song See 24-1650 for references cited.	1'01"	180

24-2680 (14-2476b)	Grass Game Song	0'45"	150
	See 24-1650 for references cited.		
24-2681 (14-2477)	Badjuca Dance Song	1'06"	150
	See note for 24-2677.		
24-2682 (14-2478)	Hoho Dance Song	1'21"	150
	See 24-2665 for references on the Hoho Dance.		
24-2683 (14-2479)	Hoho Dance Song	1'12"	150
	See 24-2665 for references on the Hoho Dance.		
24-2684 (14-2480)	Hoho Dance Song	1'07"	150
	See 24-2665 for references on the Hoho Dance.		

SERIES 90 Eastern Pomo (1927 and 1929)

Recordings of Jim Pumpkin (Eastern Pomo) collected by D.N. Lehmer in October 1927 (24-2685 through 24-2691 and 24-2695 through 24-2708) and October 1929 (24-2692 through 24-2694 only). Location unidentified.

Major sources on Pomo culture are listed at the beginning of Series 8 (preceding 24-958). 24-2816 in Series 100C also probably belongs to this group of recordings.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2685 (14-2481a)	Thunder Dance Song	1'02"	150
	See 24-2484 for sources concerning the Thunder ("Kalimatoto") Dance.		
24-2686 (14-2481b)	Thunder Dance Song	1'05"	130
	See 24-2484 for references cited.		
24-2687 (14-2482)	Journey Dance	1'58"	130
	Genre not further identified.		
24-2688 (14-2483a)	Lole Dance Song	1'09"	130
	See 24-2472 for references concerning the Lole Dance.		
24-2689 (14-2483b)	Lole Dance Song	1'28"	130
	See 24-2472 for references cited.		
24-2690 (14-2484)	Lole Dance Song	1'47"	130
	See 24-2472 for references cited.		

- 24-2691 Hoho Dance Song 2'34" 130
(14-2485)
See 24-2665 for references cited.
- 24-2692 Old Shaman Song 1'53" 130
(14-2486)
Pomo shamanism is discussed in Bean and Theodoratus (1978:297), Kroeber (1925:258-259), and Loeb (1926:322-338).
- 24-2693 Old Shaman Song 1'35" 130
(14-2487)
See previous entry for references cited.
- 24-2694 Old Shaman Song 1'50" 130
(14-2488)
- 24-2695 Pomo Song 1'42" 130
(14-2489)
Genre not further identified.
- 24-2696 Yayake Dance Song 2'40" 130
(14-2490)
The Yayake is mentioned in Barrett (1917:436).
- 24-2697 Grass Game Song 1'03" 130
(14-2491a)
See 24-1650 for references cited.
- 24-2698 Grass Game Song 0'51" 130
(14-2491b)
See 24-1650 for references cited.
- 24-2699 Medicine Song 1'11" 130
(14-2492a)
Because of a crack in the original cylinder, the beginning was not recorded onto tape. See 24-2692 for references cited.
- 24-2700 Medicine Song 1'08" 130
(14-2492b)
See 24-2692 for references cited.

- 24-2701 Kilak Song 1'42" 145
(14-2493)
Title (as given in 14- Catalogue) may refer to the Gilak Dance, for which references are cited on 24-2468. Bean and Theodoratus also mention a Lole Kilak dance (1978:297), and they cite Gifford and Kroeber as a source of further information (1939:163 and 212).
- 24-2702 Old Dance Song 1'27" 130
(14-2494)
Genre not further identified.
- 24-2703 Kilak Song 1'42" 130
(14-2495)
See notes for 24-2701.
- 24-2704 Kilak Song 0'38" 130
(14-2496a)
See notes for 24-2701.
- 24-2705 Kilak Song 1'27" 130
(14-2496b)
See notes for 24-2701.
- 24-2706 Kilak Song 1'06" 130
(14-2497a)
See notes for 24-2701.
- 24-2707 Kilak Song 1'19" 130
(14-2497b)
See notes for 24-2701.
- 24-2708 Lole Dance Song 1'38" 130
(14-2498)
See 24-2472 for references cited.
- Note:* It is likely that 24-2816 (14-2575) belongs in Series 90. Instead, it was mistakenly grouped among some Crow Indian recordings in Series 100 when the cylinders were originally catalogued.

SERIES 91 Karok (1926 and 1927)

Recordings of Ira Stevens (Karok) collected by D.N. Lehmer in June 1926 (24-2709 through 24-2716) and May 1927 (24-2717 through 24-2719).

Sources on Karok culture include Bright (1978), Driver (1939), Gifford (1939 and 1940a), Harrington (1926, 1931, 1932a, 1932b), Kennedy (1949), Kroeber (1925:98-108), Powers (1877:19-43), and Roberts (1926). Roberts' manuscript (1926) deals specifically with music and directly related aspects of culture.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2709 (14-2499)	War Song See 24-814 for references concerning the War Dance as practiced by Indians of northwestern California.	2'10"	145
24-2710 (14-2500)	Picnic Song	3'24"	90
24-2711 (14-2501)	War Song Note in 14- Catalogue: "He sent word he will settle by law (white man's law)." See 24-814 for references cited.	2'39"	115
24-2712 (14-2502)	Fighting Song Note in 14- Catalogue: "Here comes my enemy. He has on a white shirt ready to battle."	2'29"	115
24-2713 (14-2503)	Song to put an enemy off his guard	2'12"	125

24-2714 (14-2504)	Slow Sweat-House Song	2'16"	125
24-2715 (14-2505)	Picnic Song	2'40"	110
24-2716 (14-2506)	Sweat-House Song "Song for learning to be a shaman" (note in the 14- Catalogue). See 24-817 for references cited.	2'24"	120
24-2717 (14-2507)	War Song "Do not look my way. Do not look down the river, my enemy" (note in 14- Catalogue). See 24-814 for references cited.	2'29"	115
24-2718 (14-2508)	Shaman's Sweat-House Song "Were you ever caught in the high mountains in a thunderstorm?" (note in 14- Catalogue).	2'17"	125
24-2719 (14-2509)	Shaman's Sweat-House Song "Song about the place where they shoot arrows up and the fog comes rolling in over the side of the mountain like water from the ocean" (note in the 14- Catalogue).	2'36"	125

SERIES 92 Yurok (1926-1932)

A. Recordings of Blind Bill (Yurok) collected by D.N. Lehmer in May 1927 (24-2720 through 24-2727). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2720 (14-2510)	War Song "He kill a man! I won't go to Eureka. You can't arrest me!" (note in 14-Catalogue). See 24-814 for references cited.	1'37"	125
24-2721 (14-2511)	Sweat-House Song	1'34"	150
24-2722 (14-2512)	Love Song See 24-824 for sources on love songs of the Yurok and their neighbors.	2'15"	125
24-2723 (14-2513)	Hunting Song "We kill 'um deer! 400!" (note in 14- Catalogue).	1'54"	125
24-2724 (14-2514)	Sweat-House Song "Doctor's Dance" (note in 14- Catalogue). See 24-817 for references cited.	2'00"	125

24-2725 (14-2515)	Deerskin Dance Song See 24-550 for references cited.	2'36"	125
24-2726 (14-2516)	Brush Dance Song See 24-809 for sources on the Brush Dance.	1'24"	125
24-2727 (14-2517)	Gambling Song See 24-808 for references cited.	1'29"	130

B. Recordings of Louis Oscar (Yurok) collected by D.N. Lehmer in May 1927 (24-2728 and 24-2729). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2728 (14-2518)	Medicine Song-Jumping Dance Song Title as indicated in 14- Catalogue seems ambiguous. The tempo is quicker than that of other Jump Dance Songs I have heard (Keeling).	2'40"	130
24-2729 (14-2519)	War Dance Song See 24-814 for sources on the War Dance.	2'47"	135

- C. Recording of Robert Natt (Yurok) collected by D.N. Lehmer in September 1932 (24-2730 only). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2730 (14-2520)	Brush Dance Song	180	1'07"
	A version of this song is performed by Aileen Figueroa on a commercial disc produced by Charlotte Heth (1978), and this has been transcribed and analyzed in Keeling (1982a). Mrs. Figueroa (née Pilgrim) is also heard on 24-2733 through 24-2736 below.		

- D. Recordings of Robert Spott (Yurok) collected by D.N. Lehmer in May 1927 (24-2731 and 24-2732). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2731 (14-2521a)	War Dance Song	0'43"	180
	See 24-814 for references cited.		
24-2732 (14-2521b)	Brush Dance Song	0'58"	180
	See 24-809 for references cited.		

- E. Recordings of Aileen Pilgrim (Yurok) collected by D.N. Lehmer in May 1926 (24-2733 through 24-2736). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2733 (14-2522)	Brush Dance Song	1'33"	180
	See 24-809 for sources on the Brush Dance. Aileen (Pilgrim) Figueroa is featured on a commercial album produced by Charlotte Heth and in two videotaped interviews (Bommelyn, Figueroa, Sundberg, and Heth: 1976 and 1977).		
24-2734 (14-2523a)	Brush Dance Song	0'59"	180
	See notes for previous item.		
24-2735 (14-2523b)	Brush Dance Song	0'49"	180
	See notes for 24-2733.		
24-2736 (14-2524)	Brush Dance Song	1'18"	180
	"If you love your wife you can go and sit by her" (note in 14- Catalogue). This is evidently a translation of the Yurok text, and its character is typical of light songs in the Brush Dance. See 24-809 for references cited.		

- F. Recordings of Fanny Flounder (Yurok) collected by D.N. Lehmer in May 1927 (24-2737 through 24-2739). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2737 (14-2525)	Love Song: "Song of the Lonely Lover"	2'56"	85
	See 24-824 for references cited.		

24-2738 Sweat-House Song 1'57" 140
(14-2526)

Descriptions of Fanny Flounder's own shamanistic initiation and accounts of her curing are given in Spott and Kroeber (1942:172-174) and in Erikson (1943:262-267). Valory provides an even more detailed account of how she became an Indian Doctor (1970:32-72). A note in the 14-Catalogue states that this is her own composition.

24-2739 Lullaby 1'15" 140
(14-2527)

"Go to sleep" (note in 14- Catalogue).

G. Recordings of Catherine Peters (Yurok) collected by D.N. Lehmer in May 1927 (24-2740 and 24-2741). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2740 (14-2528a)	Brush Dance Song	0'50"	150
	See 24-809 for sources on the Brush Dance.		
24-2741 (14-2528b)	Brush Dance Song	0'52"	150
	See 24-809 for sources on the Brush Dance.		

H. Recording of Jim Jenson (Yurok) collected by D.N. Lehmer in May 1927 (24-2742 only). Location unidentified.

Major sources on Yurok culture are listed at the beginning of Series 3A (preceding 24-545).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2742 (14-2529)	Shaman's Song	2'13"	150
	Major sources on Yurok shamanism include Kroeber (1925:35-37 and 62-68), Posinsky (1954 and 1956), Spott and Kroeber (1942:153-166 and 219-223), and Valory (1970).		

SERIES 93 Maidu (1931)

Recordings of William Joseph (Maidu) collected by D.N. Lehmer in March 1931 (24-2743 through 24-2748).

Major sources on music and culture of the Maidu include Densmore (1939, 1958), Dixon (1905), Kroeber (1925:391-441), Powers (1877:282-346), Rathbun (1973a, 1973b, 1975), and Riddell (1978).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2743 (14-2530)	Miwok Aleta Dance Song	1'33"	150
	See 24-1636 for listing of sources on the Aleta Dance.		
24-2744 (14-2531)	Gambling Song	2'04"	165
	For general discussion of gambling among various California tribes see Kroeber (1925:848-851).		
24-2745 (14-2532)	Tuolumne Gambling Song	1'20"	165
	See note for previous entry.		
24-2746 (14-2533)	Loqui Dance Song	1'05"	165
24-2747 (14-2534)	Gambling Song	1'37"	165
	See note for 24-2744.		
24-2748 (14-2535)	Kamhin Dance Song	1'36"	165

SERIES 94 Sierra Miwok (1927)

Recordings of Chris Brown (Sierra Miwok) collected by D.N. Lehmer in September 1927 (24-2749 through 24-2755).

Sources on the Sierra Miwok are listed at the beginning of Series 20 (preceding 24-1636).

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2749 (14-2536)	Chukchansi Witch Dance Song	1'49"	165
	Sources on various Yokuts groups (including the Chukchansi) are listed at the beginning of Series 4 (preceding 24-556). Music of the Chukchansi Yokuts, whose territory adjoined that of the Sierra Miwok, is specifically discussed in Merriam and Spier (1958).		
24-2750 (14-2537a)	Miwok Mourning Song	1'04"	165
	Funeral and mourning customs of the Central Sierra Miwok are discussed in Gifford (1955:310-316). For description of customs surrounding death among the Southern Miwok see Gifford (n.d. #2:4-9).		
24-2751 (14-2537b)	Miwok Mourning Song	1'13"	165
	"Song sung when burning the clothes of the dead person" (note in 14-Catalogue). See previous entry for references cited.		

24-2752 (14-2538a)	Gambling Song	1'03"	165
	The Sierra Miwok game probably parallels that of neighboring tribes such as the Yokuts, Maidu, and Northern Paiute. Yokuts Hand Game songs are discussed in Cummings (1978), Hatch (1958a), Merriam and Spier (1958), and Pietroforte (1965). A Maidu version is discussed in Densmore (1958), and Steward discusses the game itself as played among the Owens Valley Paiute (1933:285-286). Gambling among the California tribes generally is described in Kroeber (1925:848-851).		
24-2753 (14-2538b)	Gambling Song	1'04"	165
	See notes for previous entry.		
24-2754 (14-2539a)	Chukchansi Gambling Song	0'49"	165
	See notes for 24-2749 and 24-2752.		
24-2755 (14-2539b)	Chukchansi Gambling Song	0'26"	165
	See notes for 24-2749 and 24-2752.		

**SERIES 95
Navajo (1928)**

Recordings of Haske Nas Wood (Navajo) collected by D.N. Lehmer in August 1928 (24-2756 through 24-2763).

See also 24-2825 and 24-2826. These probably also belong in this group but were mistakenly catalogued among the Crow Indian recordings in Series 100. Information concerning the Navajo recordings in this group is in a letter to Richard Keeling (3/7/84) from Charlotte Frisbie, Southern Illinois University at Edwardsville (See Accession File #400).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2756 (14-2540a)	Gambling Song "Beaver and Mountain Lion" (note in 14- Catalogue).	0'42"	165
24-2757 (14-2540b)	Gambling Song	0'41"	165
24-2758 (14-2541a)	Navajo War Song	0'50"	165
24-2759 (14-2541b)	Navajo War Song	0'51"	165
24-2760 (14-2542a)	Navajo Medicine Chant	1'17"	165
24-2761 (14-2542b)	Navajo War Dance Song	0'41"	165

24-2762 (14-2543a)	Navajo Love Song	0'58"	165
24-2763 (14-2543b)	Navajo Love Song	0'30"	165

SERIES 96
Santa Clara Pueblo (1926)

Recordings of Frank Naranjo (Santa Clara Pueblo) collected by D.N. Lehmer in December 1926 (24-2764 through 24-2771).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2764 (14-2544a)	Family song of the Pueblo Indian: "Get up, sleepy head."	0'51"	165
24-2765 (14-2544b)	Navajo Hunting Song	0'30"	165
24-2766 (14-2545)	Eagle Dance Song	0'46"	165
24-2767 (14-2546a)	Pueblo Indian drinking song (peyote)	1'17"	165
24-2768 (14-2546b)	The Deserted Lover	0'50"	165
24-2769 (14-2547)	Love Song: "The Deserted Lover"	0'52"	165
24-2770 (14-2548a)	Pueblo Song: "The good old times"	0'48"	165
24-2771 (14-2548b)	Victory Song over Navajos	0'35"	165

SERIES 97
Papago (1928)

Recording of Juan Dolores (Papago) collected by D.N. Lehmer in 1928 (24-2772 only).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2772 (14-2549)	Medicine Song	1'39"	180

SERIES 98 Sioux (1928)

Recordings of Chief Standing Bear (Sioux) collected by D.N. Lehmer in October 1928 (24-2773 through 24-2785).

Translations of song texts and other types of information concerning these recordings have been provided by William K. Powers (Department of Anthropology, Rutgers University, New Brunswick, New Jersey). These notes are in Accession Envelope #400.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2773 (14-2550a)	Social Dance Song of the Omaha	1'14"	180
24-2774 (14-2550b)	Social Dance Song of the Winnebago	0'38"	180
24-2775 (14-2551)	Prayer to the Great Spirit "We two-legged creatures lift our voices to you" (note in the 14-Catalogue).	1'41"	180
24-2776 (14-2552a)	Gambling Song	0'58"	180
24-2777 (14-2552b)	Gambling Song	0'23"	180
24-2778 (14-2553a)	"White Horse" Sioux Song	0'41"	180

24-2779 (14-2553b)	"White Horse" Sioux Song	0'58"	180
24-2780 (14-2554a)	Sioux Love Song	0'51"	180
24-2781 (14-2554b)	Sioux Love Song	0'48"	180
24-2782 (14-2555a)	Ghost Dance Song	1'09"	180
24-2783 (14-2555b)	Ghost Dance Song	1'00"	180
24-2784 (14-2556a)	Social Dance Song	0'51"	180
24-2785 (14-2556b)	Social Dance Song	0'36"	180

SERIES 99 Blackfoot (1926 and 1927)

Recordings of various individuals (Blackfoot) collected by Jessie Donaldson in 1926 (24-2786 and 24-2787 only) and July 1927 (24-2788 through 2806).

None of the performers are identified except for Tom Morning Owl, the singer of 24-2801.

Descriptive notes have been provided by Bruno Nettl (School of Music, University of Illinois at Urbana-Champaign). See Accession File (Envelope #400W).

SUBJECT OR TITLE		DURATION	RECORDING SPEED
24-2786 (14-2557a)	Scalp Song	0'58"	150
24-2787 (14-2557b)	Scalp Song	1'19"	130
24-2788 (14-2558a)	Medicine Song	1'45"	130
24-2789 (14-2558b)	Medicine Song	1'03"	130
24-2790 (14-2559)	(Unknown)	2'58"	130
24-2791 (14-2560a)	Warrior Song	1'19"	130
24-2792 (14-2560b)	Buffalo Song	1'35"	130

24-2793 (14-2561a)	Gambling Song	1'07"	130
24-2794 (14-2561b)	Gambling Song	1'48"	130
24-2795 (14-2562a)	Women's Song	1'46"	120
24-2796 (14-2562b)	Women's Song	1'22"	120
24-2797 (14-2563a)	Song: "Going around camp"	1'38"	130
24-2798 (14-2563b)	Deer Song	1'13"	130
24-2799 (14-2564a)	Beaver Song	1'25"	130
24-2800 (14-2564b)	Elk Song	1'28"	130
24-2801 (14-2565)	Song to be sung around camp	2'20"	130
This song is performed by Tom Morning Owl. Individuals performing other songs in this group are not identified.			
24-2802 (14-2566a)	Old Man Song	0'43"	130
24-2803 (14-2566b)	Old Man Song	0'45"	130
24-2804 (14-2566c)	Deer Song	1'13"	130

24-2805 Morning Star Song — —
 (14-2567a)
 Original cylinder broken and not transferred onto tape.

24-2806 Love Song — —
 (14-2567b)
 Original cylinder broken and not transferred onto tape.

SERIES 100
 Crow (1926-1927)

A. Recordings of unidentified individuals (Crow Indian) collected by Victor Three Irons in 1927 (24-2807 and 24-2808). Location unidentified.

Titles and performers' names given below are taken mainly from the 14-Catalogue, but spoken cues on the original cylinder recordings provide additional information.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2807 (14-2568a)	(Unknown)	2'28"	90
24-2808 (14-2568b)	(Unknown)	1'20"	90

B. Recordings of unidentified individuals (Crow Indian) collected by Victor Three Irons in 1926 (24-2809 through 24-2815). Location unidentified.

Titles and performers' names given below are taken mainly from the 14-Catalogue, but spoken cues on the original cylinder recordings provide additional information.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2809 (14-2569)	War Dance Song (continuation)	3'17"	90

24-2810 Crow War Song 3'45" 90
(14-2570)
Portion of another recording heard towards the end of original cylinder.

24-2811 War Song 3'24" 90
(14-2571)

24-2812 Song: "It is a meeting for 1'44" 90
(14-2572a) worshipping to as church meeting"

Title above as it appears verbatim in 14- Catalogue; however, this and next title (24-2813) are crossed out there and emended to read as follows: "2 laughing dance songs (?)" Neither the original scribe nor the person who made the change are identified.

24-2813 Hand Game Song 2'05" 90
(14-2572b)
See note for previous entry.

24-2814 (Unknown) 4'26" 90
(14-2573)

24-2815 Hand Game Song 4'23" 90
(14-2574)

C. Recording of Jim Pumpkin (Eastern Pomo) collected by D. N. Lehmer in 1927 or 1929 (24-2816 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2816 (14-2575)	Kilak Song	1'49"	125

This identification is made from spoken cues on the original recording. The recording had mistakenly been grouped among these Crow Indian songs, and the cylinder's contents somehow came to be identified in the 14- Catalogue as: "Four beaver dance songs (performed by) Frank Gardiner, Rose Gardiner, and Pete Beans Plenty."

D. Recordings of Frank Gardiner (Crow), Rose Gardiner (Crow), and Isaac P. Boops (Crow) collected by Victor Three Irons in 1926 (24-2817 through 24-2821). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2817 (14-2576a)	Owl Dance Song	1'06"	90
24-2818 (14-2576b)	Owl Dance Song	1'11"	90
24-2819 (14-2576c)	Owl Dance Song	1'02"	90
24-2820 (14-2577a)	Owl Dance Song	1'28"	90
24-2821 (14-2577b)	Hawk Song	2'20"	90

E. Recordings of William Bends (Crow) collected by Victor Three Irons in December 1926 (24-2822 through 24-2824). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2822 (14-2578a)	(See notes)	1'19"	90
	The original cylinder (14-2578) contained three segments of singing, but its contents were described in the 14- Catalogue as follows: "Song sung for 5 occasions: (1) war dance; (2) squaw dance; (3) fox song (love song also); (4) song similar to (3); (5) prairie song; (6) hand game song."		
24-2823 (14-2578b)	(See notes for 24-2822)	1'29"	90
24-2824 (14-2578c)	(See notes for 24-2822)	1'17"	90

F. Recordings of Hask collected in December 1926 (24-2825 and 24-2826). Location unidentified.

Identification above from 14- Catalogue is almost certainly mistaken. These are probably recordings of Haske Nas Wood (Navajo) which should be grouped with others sung by him in Series 95.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2825 (14-2579a)	Tesuque Pueblo Song	0'43"	160
24-2826 (14-2579b)	Navajo War Song	0'44"	160

SERIES 101 Crow (1927)

A. Recording of Rose Gardiner (Crow) and Mrs. Other Medicine (Crow) collected by D.N. Lehmer in June 1927 (24-2827 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2827 (14-2580a)	Crow Lullaby	1'03"	160

B. Recordings of Rose Gardiner (Crow) only collected by D.N. Lehmer in June 1927 (24-2828 and 24-2829). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2828 (14-2580b)	Crow Lullaby	0'29"	160
24-2829 (14-2580c)	Crow Lullaby	0'25"	160

C. Recordings of Rose Gardiner (Crow) and Mrs. Other Medicine (Crow) collected by D.N. Lehmer in June 1927 (24-2830 through 24-2832). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2830 (14-2581a)	Love Song	0'48"	160

24-2831 Love Song
(14-2581b) 0'52" 160

24-2832 Song
(14-2582) 1'57" 160

D. Recordings of Rose Gardiner (Crow) only collected by D.N. Lehmer in June 1927 (24-2833 through 24-2835). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2833 (14-2583a)	Baby Song: "Baby Crow"	1'11"	130
24-2834 (14-2583b)	Baby Song: "A Little Tepee Across the River"	0'30"	130
24-2835 (14-2583c)	Baby Song: "Duck on (the) Bank"	0'23"	130

E. Recordings of Frank Gardiner (Crow), Rose Gardiner (Crow), and Mrs. Other Medicine (Crow) collected by D.N. Lehmer in June 1927 (24-2836 and 24-2837). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2836 (14-2584a)	Crow Song of Rejoicing	1'03"	130
24-2837 (14-2584b)	Crow Song of Rejoicing	0'34"	130

F. Recordings of Rose Gardiner (Crow) only collected by D.N. Lehmer in June 1927 (24-2838 and 24-2839). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2838 (14-2585a)	Tobacco Song	1'30"	130
24-2839 (14-2585b)	Tobacco Song "Let us look for other good things, for you will find them in the Little Home Valley" (translation from note in cylinder container).	1'15"	130

G. Recordings of Frank Gardiner (Crow) only collected by D.N. Lehmer in June 1927 (24-2840 through 24-2844). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2840 (14-2586a)	Love Song "Last night I was waiting for you. Last night where did you go?" (translation from note in cylinder container).	0'47"	130
24-2841 (14-2586b)	Love Song "I never fool my sweetheart. Where you go, come back as soon as you can" (translation from note in cylinder container).	0'45"	130
24-2842 (14-2586c)	Love Song "I am married and not married. When I will marry a bravest man" (translation from note in cylinder container).	0'28"	130
24-2843 (14-2587a)	Tobacco Song (Composed by Rose Gardiner) "I am in the land you see in the Valley of the Little Home" (translation from note in cylinder container).	1'25"	130

24-2844 Tobacco Song 1'02" 130
(14-2587b) (Composed by Rose Gardiner)

"You are happy wherever you go, and the Little Home is like spring in the green grass" (translation from note in cylinder container).

H. Recording of Frank Gardiner (Crow), James Gardiner (Crow), Max Big Man (Crow), and Isaac Plenty Hoops (Crow) collected by D.N. Lehmer in June 1927 (24-2845 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2845 (14-2588)	Crow ceremonial bird song "Transcribed by D.N. Lehmer July 1930" (note in 14- Catalogue).	2'34"	130

I Recordings of Frank Gardiner (Crow), Max Big Man (Crow), and Isaac Plenty Hoops (Crow) collected by D.N. Lehmer in June 1927 (24-2846 through 24-2850). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2846 (14-2589a)	Crow War Song	0'55"	125
24-2847 (14-2589b)	Crow War Song	0'59"	125
24-2848 (14-2590a)	Crow War Song	1'10"	125
24-2849 (14-2590b)	Crow War Song	0'56"	125
24-2850 (14-2591)	Crow War Song	2'12"	125

J. Recording of two young boys (Crow) along with Edgar Big Man (Crow) and Donald Hoop (Crow) collected by D.N. Lehmer in June 1927 (24-2851 only). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2851 (14-2592)	War Song	2'15"	125

K. Recordings of Max Big Man (Crow) only collected by D.N. Lehmer in June 1927 (24-2852 through 24-2855). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2852 (14-2593a)	Lullaby "Coming through the green valley there stood a child in the green grass near the river. He is standing there as though he is looking like a brave warrior (in order) to protect our tribe" (translation from note in cylinder container).	0'48"	125
24-2853 (14-2593b)	Lullaby "Two children coming from across the river, coming to join our tribe. (They are) going to make a home among the Crow tribe, and we must have our great men name the children with some of their great deeds so they may follow after our great chief" (translation from note in cylinder container).	0'41"	125
24-2854 (14-2594)	Song that Max Big Man heard among the peyote eaters "A remarkable record giving the change in the peyote song in being transmitted from the Southwest to the Plains tribes" (note in 14-Catalogue).	1'15"	125

24-2855 Hymn to the Great Spirit 1'56" 125
(14-2595) (of the) Baptist Church

"Almighty Spirit! We know that you are the Creator. We know that the good road is hard to follow! Help us to keep from the bad road!" (translation from 14- Catalogue). "Probably an Indian perversion of some missionary hymn" (another anonymous note in 14- Catalogue).

L. Recordings of Frank Gardiner (Crow) and Max Big Man (Crow) collected by D.N. Lehmer in June 1927 (24-2856 through 24-2865). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2856 (14-2596a)	Hand Game Song	1'09"	125
24-2857 (14-2596b)	Hand Game Song	0'57"	125
24-2858 (14-2596c)	Hand Game Song	0'35"	125
24-2859 (14-2597a)	Crow War Song	1'16"	125
24-2860 (14-2597b)	Crow War Song	0'53"	125
24-2861 (14-2598a)	Song of derision	1'18"	125
	Contents of cylinder 14-2598 are identified in the 14- Catalogue as "3 songs of derision for those who failed to come to the Bozeman pageant."		
24-2862 (14-2598b)	Song of derision	0'42"	125
	See note for previous entry.		

24-2863 Song of derision 0'34" 125
(14-2598c)
See note for 24-2861.

24-2864 Tobacco planting song 1'03" 125
(14-2599a)

24-2865 Tobacco planting song 1'06" 125
(14-2599b)

SERIES 102
Mono Lake Paiute (1927-1928)

A. Recordings of Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2866 and 24-2867).

The principal sources on the Mono Lake and Owens Valley Paiute are Liljeblad and Fowler (1986) and Steward (1933:320-323). Other sources on Northern Paiute culture are listed at the beginning of Series 17 (preceding 24-1534).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2866 (14-2600)	Mono Lake Dance Song "(Song) also used by Miwok" (note in 14- Catalogue).	1'31"	180
24-2867 (14-2601)	Dance Song: Resting Song "Also Miwok" (note in 14- Catalogue). See note for previous item.	1'52"	180

B. Recordings of Joe McBride (Mono Lake Paiute) and Johnson Charlie (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2868 through 24-2971).

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2868 (14-2602)	Shoshone Hand Game Song Sources concerning Shoshone culture are listed at the beginning of Series 38. The Northern Paiute Hand Game is specifically discussed in Steward (1933:285-286).	2'06"	180
24-2869 (14-2603)	Mono Hand Game Song See previous entry for reference cited.	2'05"	180
24-2870 (14-2604)	Mono Hand Game Song	2'08"	180
24-2871 (14-2605)	Mono Hand Game Song	2'06"	180

C. Recording of Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2872 only).

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2872 (14-2606)	Mono Lake Dance Song	1'57"	180

- D. Recording of Bridgeport Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2873 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2873 (14-2607)	Pyramid Lake Paiute Paint Dance Song "Sung on horse while riding, before going to war" (note in 14-Catalogue).	2'00"	180

- E. Recordings of Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2874 and 24-2875). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2874 (14-2608)	Wadra-opoyoha ("Chipmunk-runner") "War dance (song to be sung) while fighting" (note in 14-Catalogue). A Northern Paiute "war dance" (totsohoidu) is mentioned in Steward (1933:321), and other songs from the dance are transcribed (pp. 282-283).	1'36"	180
24-2875 (14-2609)	Wadra-opoyoha ("Chipmunk-runner") See notes for previous entry.	1'54"	180

- F. Recording of Joe McBride (Mono Lake Paiute) and Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2876 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2876 (14-2610)	Mono Hand Game Song See 24-2866 for references cited.	2'08"	180

- G. Recording of Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2877 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2877 (14-2611)	Yosemite Miwok Hand Game Song For musical transcription see Steward (1933:280).	1'40"	180

- H. Recordings of Joe McBride (Mono Lake Paiute) and Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2878 and 24-2879). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2878 (14-2612)	Mono Hand Game Song For musical transcription see Steward (1933:280).	1'42"	180
24-2879 (14-2613)	Circle Dance Song For description of the Circle Dance among the nearby Owens Valley Paiute see Steward (1933:320-331). Steward also provides a musical transcription of this song and translates the text as "Our horse is dying" (p. 283).	1'47"	180

- I Recording of Bridgeport Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2880 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2880 (14-2614)	Doctor's Song	1'57"	180
	Relevant aspects of religious belief and shamanism are discussed in Steward (1933:306-316). Melodic style recalls the "sobbing" quality noted in Keeling (1982b). Melodic contour descends dramatically, from high note sung quite loudly to low notes scarcely audible. This contrasts sharply with the terraced melodies found in others of this series.		

- J. Recording of Harry Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2881 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2881 (14-2615)	Yosemite Miwok Dance Song	1'46"	180
	Genre is not further specified; various Sierra Miwok dances are discussed in two sources by Gifford (n.d. #2 and 1955).		

- K. Recording of Bridgeport Tom (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2882 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2882 (14-2616)	Doctor's Flute Song (used in doctoring)	2'00"	180
	This recording begins with a short spoken section followed by a long flute solo. Evidently it is associated with the song transcribed in Steward (1933:279), for the melodies are quite similar. Steward translates the song as "My flute I sing you hear some-place."		

SERIES 103 Owens Valley Paiute and Mono Lake Paiute (1927-1928)

- A. Recordings of Ed Lewis (Owens Valley Paiute) collected by Julian H. Steward circa 1927-1928 (24-2883 through 24-2888).

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2883 (14-2617)	Kern County Indian Song	2'06"	180
	Steward explains the story behind the text as follows: "A bear cub, whose mother has been killed, walks over the trail he has traveled with her, singing softly" (1933:284). He also provides a musical transcription and translates the words of the song as "Where is my mother now?"		
24-2884 (14-2618)	Dance Song	1'42"	180
	"From his father who learned it in the south" (note in 14- Catalogue). Dances of the Owens Valley Paiute are discussed in Steward (1933:320-323).		
24-2885 (14-2619)	Shoshone doctor's song from near Darwin	2'06"	180
	Sources on Shoshone culture are listed at the beginning of Series 38. Doctoring and shamanism among the Owens Valley Paiute are discussed in Steward (1933:311-316).		

- 24-2886 Shoshone Hand Game Song 1'46" 180
(14-2620)
For discussion of Hand Game among Owens Valley Paiutes see Steward (1933:285-286).
- 24-2887 Dance Song 1'57" 180
(14-2621)
Same as 24-2884.
- 24-2888 Hand Game Song 2'03" 180
(14-2622)
For musical transcription see Steward (1933:281).

B. Recordings of Tom Stone (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2889 through 24-2910). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2889 (14-2623)	Tuhukini's Song	1'52"	180
24-2890 (14-2624)	Tuhukini's Wife Title from 14- Catalogue.	1'54"	180
24-2891 (14-2625)	Fishing Song The recording contains whistling and singing both. Use of song and text content are discussed in Steward (1933:252).	2'06"	180
24-2892 (14-2626)	Bishop Circle Dance song The Circle Dance is described in Steward (1933:320-321).	1'57"	180
24-2893 (14-2627a)	Magpie's Song (Pabuhikonop) "Tarayi" (note in 14- Catalogue).	0'55"	180

- 24-2894 Saidha-mudhe doctoring song 1'09" 180
(14-2627b)
"From near tules there will be a snow and from then on I will swim out from tules" (note in 14- Catalogue). Shamanism and doctoring are discussed in Steward (1933:311-316).
- 24-2895 Coyote's doctor song for magpie 0'21" 180
(14-2628a)
See previous entry for reference cited.
- 24-2896 Pamakwaju's song 0'48" 180
(14-2628b)
"Pamakwaju wainii wi idu" (note in 14- Catalogue).
- 24-2897 Aichikana's song 0'45" 180
(14-2628c)
- 24-2898 Bishop Hand Game Song 2'08" 180
(14-2629)
For musical transcription see Steward (1933:281).
- 24-2899 Bishop and Owens Valley 2'11" 180
(14-2630) festival dance songs (2)
The annual social dance or "fandango" is described in Steward (1933:320). No separation between songs.
- 24-2900 Bishop Cry Dance Song 2'12" 180
(14-2631)
The "Cry Dance" and use of songs at funerals are discussed in Steward, as is the Annual Mourning Ceremony (1933:297-298).
- 24-2901 Bear Dance (Pahavidu or Pahavitci) Song 2'11" 180
(14-2632)
For musical transcription and translation of the text ("There is danger as I go. You see my tracks") see Steward (1933:284). Bear songs and bear shamanism are also discussed in Steward, and a Bear Dance is also described (pp. 309-310 and 322-323).

- 24-2902 Song of bear while going through mountains 2'12" 180
(14-2633)
See previous entry for references cited. See also the discussion of "powers" in Steward (1933:308-311).
- 24-2903 Cottontail's Song (Myth) 1'12" 180
(14-2634)
Animal songs are not specifically discussed in Steward (1933). Title above is quoted from the 14- Catalogue, but the recording contains a song, not a spoken narrative. The song seems to have a meaningful text, but there is no translation in Steward.
- 24-2904 Naiapunida (Basket Hiding Game) 2'15" 180
(14-2635)
The game is described in Steward (1933:286).
- 24-2905 Circle Dance Song 1'12" 180
(14-2636a)
The game is described in Steward (1933:320-321).
- 24-2906 Circle Dance Song 0'46" 180
(14-2636b)
See note for previous entry.
- 24-2907 Tsao-huvia 1'14" 180
(14-2637a)
Steward provides Paiute text and translation but no musical transcription for this song (1933:279).
- 24-2908 Tsao-huvia 0'58" 180
(14-2637b)
Musical transcription and translation of text in Steward (1933:279).
- 24-2909 Hunting-lonesome song 1'09" 180
(14-2638a)
See Steward for description of hunting practices among the Owens Valley Paiute (1933:252-256).
- 24-2910 Old Bishop Hand Game Song 1'06" 180
(14-2638b)
The local version of the Hand Game is discussed in Steward (1933:285-286).

- C. Recordings of Billy Murphy (Owens Valley Paiute) or Jack Stewart (Owens Valley Paiute) collected by Julian H. Steward circa 1927-1928 (24-2911 through 24-2923). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2911 (14-2639)	Round Valley "Cry Dance" Song Billy Murphy	2'11"	180
	For musical transcription see Steward (1933:280). Murphy is noted by Steward to have been an especially famous singer (p. 234). Use of songs at funerals is also described there (pp. 297-298).		
24-2912 (14-2640)	War Dance Song Jack Stewart	1'42"	180
	The so-called "War Dance" (totsohoidu) is said to be foreign to Owens Valley Paiutes, although it was probably introduced before the advent of white people to the area (Steward 1933:321).		
24-2913 (14-2641)	Tsao-huvia (Night song) Jack Stewart	—	—
	The genre is briefly mentioned in Steward, and one (other) example is transcribed there (1933:279). Tape missing (October 1984).		
24-2914 (14-2642)	Wututsi "slap the switch" (song for the) basket-hiding game Billy Murphy	2'09"	180
24-2915 (14-2643)	Round Valley Hand Game Song Billy Murphy	2'12"	180

- 24-2916 Hukunumi sikumuka 1'15" 180
(14-2644) Jack Stewart
- "Sung throughout Owens Valley. Danced at fandango. Men with bows may shoot someone with dull arrow, three or four dance and a couple of singers, wear buckskin on backs, run around and hop, with drawn arrows, all including singers" (note in 14- Catalogue). For general description of dances in the area see Steward (1933:320-323).
- 24-2917 Jumping Circle Dance Song 1'51" 180
(14-2645) Billy Murphy
- "Danced by Washoes, but not here much" (note in 14- Catalogue). The Circle Dance is described in Steward (1933:320-321).
- 24-2918 Owens Valley Ring Dance Song 1'32" 180
(14-2646) Jack Stewart
- Reference to this genre could not be found in Steward (1933), nor in other sources consulted.
- 24-2919 Round Valley War Dance Song 2'09" 180
(14-2647) Billy Murphy
- See notes for 24-2912.
- 24-2920 Western Mono War Dance Song 2'12" 180
(14-2648) Billy Murphy
- The Western Mono are closely allied to the Owens Valley Paiute in language and culture (Steward 1933:235); thus, Steward's assertion that the true War Dance is missing among the Owens Valley Paiute (p. 323) would suggest that this is another of the type called totsohoidu. See note for 24-2912.
- 24-2921 Round Valley Circle Dance Song — —
(14-2649) Billy Murphy
- The dance is described in Steward (1933:321). Tape missing (October 1984).

- 24-2922 Devil's Song 2'14" 180
(14-2650) Billy Murphy
- Steward provides a musical transcription of this song and describes it as a "bad dream song," sung to remove the spell from persons who have dreamed "evil" (1933:279).
- 24-2923 Devil's Song (tso up-huviera) 2'14" 180
(14-2651) Billy Murphy
- See notes for previous entry and discussion of doctoring and shamanism in Steward (1933:311-316).
- D. Recording of Tom Stone (Mono Lake Paiute) collected by Julian H. Steward circa 1927-1928 (24-2924 only). Location unidentified.

Sources are listed under 102A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2924 (14-2652)	Bear Dance Song	2'14"	180
	The local version of the Bear Dance is described in Steward (1933:322-323).		

SERIES 104
Northern Paiute (1938)

Recordings of John Herrington Wright (Northern Paiute) collected by O.C. Stewart in October 1938 (24-2925 through 24-2927). Location unidentified.

Sources on the Northern Paiute and other Great Basin tribes are listed at the beginning of Series 17 (preceding 24-1534).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2925 (14-2653)	Peyote Song "Song learned from Charlie Wright (Kickapoo) at Shawnee, Oklahoma" (note in the 14- Catalogue). Peyote songs are discussed in McAllester (1949), Merriam and d'Azevedo (1957), and Nettl (1953).	2'40"	130
24-2926 (14-2654a)	Peyote Song See previous entry for references cited.	1'19"	130
24-2927 (14-2654b)	Comanche (?) Peyote Song learned from a Bannock Indian at Fort Hall, Idaho.	1'17"	130

Title above as identified in museum records.

SERIES 105
Washo (1938)

A. Recordings of Don James (Washo) collected by O.C. Stewart in October 1938 (24-2928 through 24-2932). Location unidentified.

Washo peyotism and its music are described in Merriam and d'Azevedo (1957). Other useful sources include McAllester (1949) and Nettl (1953).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2928 (14-2655)	Peyote Song	1'35"	130
24-2929 (14-2656a)	Peyote Song	1'28"	130
24-2930 (14-2656b)	Peyote Song	2'12"	130
24-2931 (14-2657)	Peyote Song learned from Jim Street	2'09"	130
24-2932 (14-2658a)	Peyote Song learned from Jim Street	1'14"	130

B. Recording of Seymour Arnot (Washo) collected by O.C. Stewart in October 1938 (24-2933 only). Location unidentified.

Sources are listed under 105A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2933 (14-2658b)	Peyote Song	1'09"	130

C. Recordings of O.C. Stewart (singing himself) collected by O.C. Stewart in October 1938 (24-2934 and 24-2935). Location unidentified.

Sources are listed under 105A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2934 (14-2659a)	Peyote Song learned from Hubert Stacker (Southern Ute)	1'09"	130
24-2935 (14-2659b)	Peyote Song learned from Hubert Stacker (Southern Ute)	1'09"	130

D. Recordings of Roy James (Washo) collected by O.C. Stewart in October 1938 (24-2936 and 24-2937). Location unidentified.

Sources are listed under 105A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2936 (14-2660)	Peyote Song	2'26"	130

24-2937 (14-2661)	Peyote Song	2'51"	130
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Originally learned from peyote by Emory Arnot (Washo).

E. Recording of Roy James (Washo), Don James (Washo), and Seymour Arnot (Washo) collected by O.C. Stewart in October 1938 (24-2938 only). Location unidentified.

Sources are listed under 105A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2938 (14-2662)	Peyote Song	2'38"	130

This is one of the very few wax cylinder recordings that preserves evidence of ensemble singing. The style is a moderately coordinated unison: typical of the Great Basin tribes but generally distinct from the style of California Indian singing.

F. Recordings of Senna Frank (Washo) collected by O.C. Stewart in November 1938 (24-2939 and 24-2940 only). Location unidentified.

Sources are listed under 105A.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2939 (14-2663a)	Handgame Song	1'08"	130
24-2940 (14-2663b)	Handgame Song	1'23"	130

SERIES 106
Uintah Ute (1938)

Recordings of either Ray Lone Bear or Ralph Kochamp (both Uintah Ute) collected by O.C. Stewart in November 1938 (24-2941 and 24-2942).

Numerous sources on music and culture of Great Basin tribes are discussed in Vennum (1986). Sources on peyote music specifically are listed under 24-2925.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2941 (14-2664a)	Uintah Ute Peyote Song	1'55"	130
24-2942 (14-2664b)	Kickapoo Peyote Song	0'51"	130

SERIES 107
Washo (1938)

Recordings of Senna Frank (Washo) collected by O.C. Stewart at Bishop, California in November 1938 (24-2943 through 24-2947). Location unidentified.

Vennum (1986) discusses music among the Great Basin tribes and lists many other sources.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2943 (14-2665a)	Paiute Hand Game Song	1'40"	130
	Sources on the Northern Paiute are listed at the beginning of Series 17. The hand game as practiced among Great Basin tribes is discussed in Barber (1877) and Randle (1953).		
24-2944 (14-2665b)	Paiute Hand Game Song	0'59"	130
	See previous entry for references cited.		
24-2945 (14-2666)	Comanche Peyote Song	2'38"	130
	See 24-2925 for sources on peyotism and associated music.		
24-2946 (14-2667a)	Round Dance or Hopping Dance Song	1'42"	130
24-2947 (14-2667b)	Round Dance or Hopping Dance Song	1'09"	130

SERIES 108 Northern Paiute (1938)

A. Recordings of Sam Dick (Northern Paiute) collected by O.C. Stewart in November 1938 (24-2948 through 24-2951). Location unidentified.

Sources on Northern Paiute culture are listed at the beginning of Series 17 (preceding 24-1534).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2948 (14-2668)	Peyote song learned from Ray Lone Bear (Washo/Uintah Ute)	2'45"	130
	See 24-2925 for references on peyote music.		
24-2949 (14-2669)	Peyote song taught to Sam Dick by his automobile generator as he drove to peyote meeting	2'37"	130
	See 24-2925 for references on peyote music.		
24-2950 (14-2670)	An original Peyote song received at a meeting	2'41"	130
	See 24-2925 for references on peyote music.		
24-2951 (14-2671)	An original curing song received by Sam Dick	2'34"	130
	"Used by [informant] to cure influenza in 1918 with marked success" (note in 14- Catalogue).		

B. Recordings of Sam Dick (Northern Paiute) and Ida McBride Dick (Northern Paiute) collected by O.C. Stewart in November 1938 (24-2952 and 24-2953). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2952 (14-2672a)	Hand Game Song	1'24"	130
	See 24-2943 for references cited.		
24-2953 (14-2672b)	Mono Lake Paiute Slow Round Dance Song	1'11"	130

C. Recordings of Harry Tom (Northern Paiute of Mono Lake) collected by O.C. Stewart in November 1938 (24-2954 through 24-2959). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2954 (14-2673a)	Peyote song called "Grey Horse's Song"	1'25"	130
	See 24-2925 for references cited.		
24-2955 (14-2673b)	Clark Tanner's (Ute) peyote song	1'19"	130
	See 24-2925 for references cited.		
24-2956 (14-2674a)	Miwok War Dance Song	1'02"	130
	The cultural relations between Californian and Great Basin tribes are treated in Driver (1941), Kroeber (1925:898-918), Lowie (1923), and Pietroforte (1965). The War Dance has not been mentioned in published accounts on the Sierra Miwoks.		
24-2957 (14-2674b)	Miwok War Dance Song	1'00"	130
	See notes for previous entry.		

24-2958 Madera County Indian hand game song 0'41" 130
(14-2674c)

24-2959 Sam Dick's Peyote Song 2'50" 130
(14-2675)

Compare 24-2949 and 24-2951 above.

D. Recordings of Lloyd McBride, Luisa Tom, Lola Harrison, and Eva Dick (all Northern Paiute) collected by O.C. Stewart in November 1938 (24-2960 and 24-2961). Location unidentified.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2960 (14-2676a)	Jim Street's Peyote Song See 24-2925 for references cited.	1'20"	130
24-2961 (14-2676b)	Jim Street's Peyote Song See 24-2925 for references cited.	1'21"	130

SERIES 109 Shoshone (1938)

A. Recordings of Logan Brown (Shoshone) collected at Wind River, Wyoming, by D.B. Shimkin between September and December 1938 (24-2962 through 24-2965).

Sources concerning music and culture of the Shoshone and other Great Basin Indian tribes are listed at the beginning of Series 38 (preceding 24-1907). Apparent gaps in the sequence of cylinder (i.e., 14-) numbers occur because the order of these recordings was changed when the cylinders were transferred onto tape.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2962 (14-2677)	Sun Dance Song from Idaho The Sun Dance is described in Jorgensen (1972, 1986), Shimkin (1953), and Voget (1984).	2'37"	130
24-2963 (14-2680)	Personal Sun Dance Song	2'50"	130
24-2964 (14-2683)	Personal Sun Dance Song from the Utes	2'26"	130
24-2965 (14-2688)	Personal Sun Dance Song from the Arapahoes	2'45"	130

- B. Recordings of Gilbert Day (Shoshone) collected at Wind River, Wyoming, by D.B. Shimkin between September and December 1938 (24-2966 through 24-2969).

Sources concerning music and culture of the Shoshone and other Great Basin Indian tribes are listed at the beginning of Series 38 (preceding 24-1907). Apparent gaps in the sequence of cylinder (i.e., 14-) numbers occur because the order of these recordings was changed when the cylinders were transferred onto tape.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2966 (14-2685)	First Peyote Song Sources on peyote music include McAllester (1949), Merriam and d'Azevedo (1957), and Nettl (1953).	1'41"	130
24-2967 (14-2679)	Second or "Watering" Peyote Song See previous entry for references cited.	2'22"	130
24-2968 (14-2678)	Third Peyote Song	1'68"	130
24-2969 (14-2681)	Fourth Peyote Song	1'68"	130

- C. Recording of Pandora Pogue (Shoshone) collected at Wind River, Wyoming, by D.B. Shimkin between September and December 1938 (24-2970 only).

Sources concerning music and culture of the Shoshone and other Great Basin Indian tribes are listed at the beginning of Series 38 (preceding 24-1907). Apparent gaps in the sequence of cylinder (i.e., 14-) numbers occur because the order of these recordings was changed when the cylinders were transferred onto tape.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2970 (14-2682)	Ghost Dance song called "Shacihipite"	0'57"	130

- D. Recording of Emma Aragon (Shoshone) collected at Wind River, Wyoming, by D.B. Shimkin between September and December 1938 (24-2971 only).

Sources concerning music and culture of the Shoshone and other Great Basin Indian tribes are listed at the beginning of Series 38 (preceding 24-1907). Apparent gaps in the sequence of cylinder (i.e., 14-) numbers occur because the order of these recordings was changed when the cylinders were transferred onto tape.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2971 (14-2684)	Ghost Dance Song	0'58"	130

- E. Recordings of Toorey Roberts (Shoshone) collected at Wind River, Wyoming, by D.B. Shimkin between September and December 1938 (24-2972 and 24-1973).

Sources concerning music and culture of the Shoshone and other Great Basin Indian tribes are listed at the beginning of Series 38 (preceding 24-1907). Apparent gaps in the sequence of cylinder (i.e., 14-) numbers occur because the order of these recordings was changed when the cylinders were transferred onto tape.

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2972 (14-2686)	Ghost Dance Song (#1)	1'18"	130
24-2973 (14-2687)	Ghost Dance Song (#2)	1'23"	130

SERIES 110
Chukchansi Yokuts (1949)

Recordings of Mrs. Emma Pumpkin (Chukchansi Yokuts) collected by R.F.G. Spier in August 1949 (24-2974 through 24-2978). Location unidentified.

Sources concerning music and culture of the various Yokuts divisions are listed at the beginning of Series 4 (preceding 24-556).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2974 (14-2689a)	Woman's Hand Game Song Gambling among California Indians is discussed in Kroeber (1925:848-851).	0'25"	180
24-2975 (14-2689b)	Men's Hand Game Song See previous entry for references cited.	0'15"	180
24-2976 (14-2689c)	Song (unidentified type)	0'34"	180
24-2977 (14-2689d)	Guardian Spirit Song	0'12"	180
24-2978 (14-2689e)	Guardian Spirit Song	0'12"	180

SERIES 111
Coast Miwok (n.d.)

Recordings of Tom Smith (Coast Miwok) collected at Bodega Bay by Isabel T. Kelly (24-2979 through 24-2987). Date not specified.

Sources on the Coast Miwok are listed at the beginning of Series 87 (preceding 24-2622). Museum records do not indicate a date of collection for these recordings, and a note in the 14- Catalogue states: "Brought from A.B. where they have been for many years."

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2979 (14-2690)	Bird Lile Wilukmia The Bird Cult is discussed in Kelly (1978:423).	1'41"	180
24-2980 (14-2691)	Uti hena	1'30"	180
24-2981 (14-2692)	Sunwele Song	1'45"	180
24-2982 (14-2693)	Suya Song The Suya Dance is discussed in Kelly (1978:422).	1'55"	180
24-2983 (14-2694)	Kilak Dance Song See 24-2641 for references cited.	1'46"	185
24-2984 (14-2695)	Rabbit Song	1'40"	175

24-2985 (14-2696)	Yomizo	2'06"	175
Genre not further identified in museum records.			
24-2986 (14-2697)	Awaze	1'29"	175
Genre not further identified in museum records.			
24-2987 (14-2698)	Hani Song (song for the Grass Game)	1'52"	170
Title from 14- Catalogue. See 24-1650 for references concerning the Grass Game among the adjacent Pomo Indians.			

SERIES 112 Yuman/Maricopa (1929-1932)

A. Recordings of Last Star (Yuman/Maricopa) collected in the area of Gila River (Arizona) by Leslie Spier circa 1929-1932 (24-2988 through 24-2993).

The most important reference concerning these recordings is Spier (1970); this includes a description of the musical style by George Herzog (pp. 271-279). See also Herzog (1928).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-2988 (14-2699a)	Vitaric (Mountain Killdeer Song)	1'00"	200
For musical transcription see Spier (1970:275). See 24-2998 for a better recording of this song.			
24-2989 (14-2699b)	Hiding Game Song	0'38"	200
For musical transcription see Spier (1970:278). See also 24-3000 for another recording of this song.			
24-2990 (14-2700a)	Rat Song	0'46"	210
For musical transcription see Spier (1970:277).			
24-2991 (14-2700b)	Long Tumanpa Song	0'46"	210
For musical transcription see Spier (1970:276). See also 24-2997 for another rendition of this song.			

24-2992 Buzzard Song 1'10" 210
(14-2701)
For musical transcription see Spier (1970:279). See also 24-2996 for another rendition of this song.

24-2993 IVAOo Song 1'01" 205
(14-2702a)
For musical transcription and proper orthography (including diacriticals) see Spier (1970:274).

B. Recording of Claude Redbird (Yuman/Maricopa) collected in the area of Gila River (Arizona) by Leslie Spier circa 1929-1932 (24-2994 only).

Sources are listed under 112A.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2994 (14-2702b)	ILYACAC Song	0'45"	205
For musical transcription and proper orthography (including diacriticals) see Spier (1970:274).			

C. Recordings of Last Star (Yuman/Maricopa) collected in the area of Gila River (Arizona) by Leslie Spier circa 1929-1932 (24-2995 through 24-3000).

Sources are listed under 112A.

	SUBJECT OR TITLE	DURATION	RECORDING
			SPEED
24-2995 (14-2703a)	IVAOo Song	0'49"	205
This is another rendition of the song on 24-2993.			
24-2996 (14-2703b)	Buzzard Song	0'44"	205
This is another rendition of the song on 24-2992. For musical transcription see Spier (1970:279).			

24-2997 Long Tumanpa Song 0'44" 205
(14-2704a)
This is another rendition of the song on 24-2991. For musical transcription see Spier (1970:276).

24-2998 Mountain Killdeer Song 0'55" 205
(14-2704b)
This is another rendition of the song on 24-2988. For musical transcription see Spier (1970:275).

24-2999 Rat Song 1'01" 205
(14-2705a)
This is another rendition of the song on 24-2990. For musical transcription see Spier (1970:277).

24-3000 Hiding Game Song 0'44" 205
(14-2705b)
This is another rendition of the song on 24-2989. For musical transcription see Spier (1970:278).

SERIES 113 Miscellaneous

Various recordings for which documentation is lacking or incomplete (24-3001 through 24-3009).

Identity of performers is not indicated except for 24-3009 (See below).

	SUBJECT OR TITLE	DURATION	RECORDING SPEED
24-3001 (14-2706)	Unidentified narration	2'20"	150
	Documentation is lacking, but this is probably a duplicate of another recording in the collection. No information is found in the Accession File.		
24-3002 (14-2707)	Indian Song—S.W.	1'51"	150
	Title above is taken from note in cylinder container.		
24-3003 (14-2708)	Paiute Song, Pit River	2'03"	130
	Title above is taken from note in cylinder container.		
24-3004 (14-2709)	Papago repetition of 3 & 23	2'40"	130
	Title above is taken from note in cylinder container. There is only one song recorded (although the title above suggests two), and the voice seems to be that of Mason's informant Pitimak (see 24-2393 through 24-2403).		
24-3005 (14-2710a)	Indian Song	1'00"	140
	Title above is taken from note in cylinder container.		

24-3006 (14-2710b)	Indian Song	1'46"	210
	Title above is taken from note in cylinder container.		
24-3007 (14-2711)	Indian Initiation of T.T. Waterman	0'44"	210
	Title above is taken from note in cylinder container.		
24-3008 (14-2712)	Unidentified male vocal solo	2'26"	—
	Vocal style seems to be that of some Northern Plains tribe, but there is no documentation for the recording, nor was there information on transport speed used when the cylinder was recorded onto tape.		
24-3009 (14-2713)	Yuma—Patrick McGail (?) —Rope Song	2'14"	180
	Title above is taken from note in cylinder container.		

Appendix I

Summary of Recordings Originally Collected on Disc or Wire (Series 13 and 23 only) Between 1931 and 1957

SERIES

1. Recordings of two unidentified Achumawi Indians collected in Oakland by Hans Uldall and Jaime de Angulo in January 1931 (24-1 through 24-3).
2. Recording of Bill Joe (Southern Maidu/Nisenan) collected by Hans Uldall and Jaime de Angulo in (probably) 1931 (24-4).
3. Hopi recordings collected by J. Walter Fewkes. Date not specified (24-5 through 24-9)
4. Recordings of Robert Spott (Yurok) collected by P.J.A. Schinhan at Berkeley in March 1933 (24-10 through 24-26).
5. Recordings of Juan Dolores (Papago) collected by P.J.A. Schinhan in 1932 and 1933 (24-27 through 24-36).
6. Recordings of Kileli (Central Sierra Miwok) collected by L.S. Freeland (24-37a and 24-37b). Date not specified.
7. Recordings of Ralph Moore (Yuki) collected by A.L. Kroeber and Hans Uldall in January 1931 (24-38 through 24-41).
8. Recordings of Juan Dolores (Papago) collected by P.J.A. Schinhan in 1933 (24-42 through 24-44).
9. Recording of Water Buster Account (including clan song) by Charley Snow (Hidatsa Sioux) collected by Robert H. Lowie in 1911 (24-45).
10. Yokuts recordings collected at Santa Rosa Reservation (Lemoore, California) by Margorie Whited (Cummings) in February 1940 (24-46a through 24-46i).
11. Ifugao and Bontok recordings collected in the Philippines by Harold C. Conklin in 1946 and 1947 (24-47 through 24-74).
12. Shoshone/Ute recording, missing as of 12/8/61. Documentation is inadequate.

13. Ifugao (Philippines, North-Central Luzon) recordings collected by Sally Martin in 1956; originals made on Minafon wire recorder (24-77 through 24-81).
14. Finnish word list and paradigms recorded by an individual named Isomahi (surname only given in museum records) in April 1939 (24-151).
15. Sun Dance text spoken by Tho. Tyon and English-Lakota word list collected by Albert Reifel in April 1939 (24-152).
16. Another recording of Water Buster Account on 24-45 above (24-153).
17. Makah Indian songs collected by Elizabeth Colson in the spring of 1942 (24-314 through 24-318).
18. Disc with printed title "Indian Songs with Soundscript Reporters, Inc." includes Havasupai songs collected in Arizona in 1948 by Elman Service (24-326).
19. Maricopa recordings collected in Arizona by Leslie Spier in 1929-1930 (24-327 through 24-330).
20. Kru word phrases spoken by Thorques Sie (Kru) and recorded by unidentified collector in June 1929 (24-342).
21. Karok narratives spoken by Phoebe Maddox and recorded on the Klamath River (Northwestern California) by unidentified collector in June 1929 (24-343).
22. Volador music of the Otomi Indians (Mexico) collected at Mexico City by John B. Tompkins in 1939 (24-401 through 24-403).
23. Wire recordings collected by William Bascom and Berta Bascom (28 reels): 22 reels recorded in Cuba in 1947 and 1948, 4 reels identified as "Yoruba Proverbs" collected in 1940, and 2 reels containing recordings of public lectures given at the University of Havana in 1950.

Appendix II

Summary of Tape Recordings Collected Since 1940

TAPE ENTRIES

- 24-76 44 solo songs or flute pieces (Piru) recorded in Peru by Ester Matteson in 1945.
- 24-77 Ifugao songs recorded in the Philippines (North-Central Luzon) by Sally Martin in 1956.

Note: 24-78 through 24-81 are wire originals listed in Appendix I. 24-82 through 24-85 were reassigned catalogue numbers 24-124, 24-136, 24-135, and 24-137, respectively.

- 24-86 Kurdish folk songs recorded in Baghdad (Iraq) by Cecelia Ross in 1958.

Note: 24-87 through 24-103 are 18 reels containing duplicates of original cylinder recordings of spoken narratives in various California Indian languages. This series was prepared by James B. Hatch and Alfred L. Kroeber in November 1957 for use in linguistics classes or in research.

- 24-104 Northern Paiute songs by Gertrude Rodriguez and Gertrude Lovarez recorded by unidentified collector. Date not specified.
- 24-105 Tape duplicate of commercial disc, "Sounds of the South African Homestead" (Ethnic Folkways FPX 151).
- 24-106 Tape duplicate of commercial disc, "Music of the Sioux and Navajo" (Ethnic Folkways FE 4401).
- 24-107 Tachi Yokuts songs by Leon Manuel, Josie Atwill, and C. Barrias collected in October 1957 by James Hatch and A. Barr Productions.
- 24-108 Lake Miwok songs by Jimmy Knight (Perdita) collected by Catherine Callaghan in July 1956.
- 24-109 (Continuation) Lake Miwok songs by Jimmy Knight (Perdita) collected by Catherine Callaghan in July 1956.

- 24-110 Tachi Yokuts songs by Salt Lake Pete duplicated from originals collected in 1903.
- 24-111 Tape duplicate of commercial disc containing music of various Indian tribes (Canyon Records C 6054).
- 24-112 Hupa and Yurok songs recorded by Frank Quinn in April 1956.
- 24-113 (Continuation) Hupa and Yurok songs recorded by Frank Quinn in 1955.
- 24-114 Plains and Southwest Area Indian songs recorded by Frank Quinn in July 1956.
- 24-115 Tachi Yokuts songs collected by James Hatch in August 1957.
- 24-116 (Continuation) Tachi Yokuts songs collected by James Hatch in August 1957.
- 24-117 Tolowa songs collected by Frank Quinn in October 1956.
- 24-118 Sierra Miwok songs by Chris Brown (Chief Leme) recorded in August 1948 at Yosemite National Park by unidentified collector.
- 24-119 Pomo and Wintun Songs sung by Leland Fullwider (Northern Pomo) with comments by Grover Sanderson (Karak) and recorded by Frank Quinn. Date not specified.
- 24-120 Songs and spoken narratives of various California groups (Pomo, Tolowa, Hupa, Karok, and Owens Valley Paiute) recorded at the American Indian Friendship House (Oakland, California) by Frank Quinn. Date not specified.
- 24-121 Pomo songs and narratives by Stephen Knight (Yokaia Pomo) recorded by Frank Quinn in March 1955 and April 1957.
- 24-122 Tachi Yokuts songs sung by Leon Manuel and Josie Atwell and recorded at Lemoore, California, by James Hatch in August 1957 and October 1957.
- 24-123 Information on Pomo animal names and food preservation techniques spoken by Stephen Knight (Yokaia Pomo) and recorded by Frank Quinn in March 1955.
- 24-124 Tape duplicate of commercial disc, "Hanunoo Music" (Ethnic Folkways LE 36).
- 24-125 Jivaro music recorded in the Upper Amazon (Ecuador) by Michael Harner in 1957.

- 24-126 Story of the Bloody Island Massacre at Clear Lake in 1850 as told by Stephen Knight (Yokaia Pomo) and recorded by Frank Quinn in March 1955.
- 24-127 Jivaro music recorded in the Upper Amazon (Ecuador) by Michael Harner in 1957.
- 24-128 Information on hunting and fishing spoken by Stephen Knight (Yomaia Pomo) and recorded by Frank Quinn in April 1957.
- 24-129 (Continuation) Information on hunting and fishing spoken by Stephen Knight (Yomaia Pomo) and recorded by Frank Quinn in April 1957.
- 24-130 Pomo songs sung by Bill Graves (Upper Lake), Stephen Knight (Yokaia), and Leland Fullwider and recorded by Frank Quinn in March 1955 and by Grover Sanderson (Karak) in May 1957.
- 24-131 Pomo songs sung by Stephen Parrish and recorded at Upper Lake, California, by Peter Abraham in September 1949.
- 24-132 Pomo and Patwin songs sung by Bill Graves (Pomo) and Oscar McDaniel (Patwin) and recorded by Peter Abraham in September 1949.
- 24-133 Kashaya Pomo songs recorded in the round house and doctoring songs collected by Robert L. Oswalt in July 1957. Performers are Essie Parrish (Kashaya Pomo) with Sidney Parrish and others.
- 24-134 Hopi songs by various performers recorded by J. Walter Fewkes and Sierra Miwok songs sung by Chris Brown (Southern Sierra Miwok) and recorded by Margorie Cummins circa 1940.
- 24-135 Pomo songs sung by Bill Graves (accompanied on some items by Joe Augustine) and recorded by Frances Tiddell in April 1949.
- 24-136 (Continuation) Pomo songs sung by Bill Graves (accompanied on some items by Joe Augustine) and recorded by Frances Riddell in April 1949.
- 24-137 Indian songs and narratives of northeastern California and Great Basin tribes (Pit River/Paiute, Shoshone/Paiute, Concow, Washo) collected by Frances Riddell, Stan Freed, and others in Susanville, California, and Dresslerville, Nevada, between September 1949 and December 1952.
- 24-138 (Continuation) Legend of the Ang Bird, etc., as told by Hank Pete (Washo) and recorded by Stan Freed in December 1952.
- 24-139 Songs of the Miwok (Tachi and Wechihit), Yokuts, and Mono Indians by various performers recorded at Yosemite National Park and other locales by James Hatch in August 1948 and September 1957.

- 24-140 Tachi Yokuts songs and narratives by various individuals (Jim Brunell, Clarence Atwell, Josie Atwell, Belle Nuñez, and Bessie Brunell) and recorded by the following collectors: J. Von Werlhof (October 1957), Marjorie Cummins (ca. 1940), and James Hatch (August 1957).
- 24-141 Tachi Yokuts songs sung by Leon Manuel (Tachi Yokuts) and Josie Atwell (Wechihit Yokuts) and recorded by James Hatch in August 1957.
- 24-142 Tachi Yokuts songs and narratives by Leon Manuel recorded by James Hatch in October 1957.
- 24-143 Tachi Yokuts vocabulary items (elicited using basic word list developed by Morris Swadesh) collected at Lemoore, California, by James Hatch in June 1957.
- 24-144 Jivaro music recorded on the Upper Amazon (Ecuador) by Michael Harner in 1957.
- 24-145 Kashaya Pomo songs sung in the round house by Essie Parrish with Sidney Parrish and others, collected at Stewart's Point, California, by Essie Parrish (later copied by Robert L. Oswalt) in July 1958.
- 24-146 Yoruba drumming and vocal music recorded in Nigeria by William R. Bascom. Date not specified.
- 24-147 Persian songs and instrumental music in modern (popular) style. No documentation available beyond label reading "Iran."
- 24-148 Kashaya Pomo songs recorded in the round house sung by Essie Parrish with Sidney Parrish and others, collected at Stewart's Point, California (name of collector and date of recording not given in documentation).
- 24-149 Popular music of Iran (apparently a mate of 24-147, this tape also lacks documentation).
- 24-150 Cameroon music collected in West Africa by William R. Bascom (date not specified).
- Note: 24-151 through 24-153 are disc originals listed in Appendix I.
- 24-154 Tarahumara fiddle music recorded in Chihuahua (Mexico) by Sandra Merrihue in the summer of 1962.
- 24-155 Panamint Shoshone songs sung by Ivan Hansen and recorded at Bishop, California, by Lawrence E. Dawson in November 1962.
- 24-156 Pomo and Wintun songs sung by Jim Brown (Pomo of Sulphur Bank) and recorded in Oakland, California, by Lawrence E. Dawson and Frank Norick in 1963.

- 24-157 Birom instrumental music recorded in Jos (Nigeria) by Luc Baquieau for Leonard Plotnicov in 1961. Performers unidentified.
- 24-158 Efik music recorded in Jos (Nigeria) by Leonard Plotnicov in 1961 (performed by the Calabar Youth Orchestra).
- 24-159 Music of the Calabar and Western Ibo recorded in Jos (Nigeria) and Onitsha (Nigeria) by Leonard Plotnicov in 1961.
- 24-160 Kagoro music recorded in Jos (Nigeria) by Leonard Plotnicov in 1961.
- 24-161 Birom and Hausa music Jos (Nigeria) by Leonard Plotnicov and Audrey Smedley in 1961.
- 24-162 Birom and Hausa music recorded in Nigeria by H. Sassoon in 1961.
- 24-163 Tiv music (parts 4 and 5) collected in Gboko (Nigeria) by Leonard Plotnicov (See 24-167 and 24-168 for parts 1 through 3).
- 24-164 Birom and Igbwe music recorded at Du near Bukuru (Nigeria) and Miange (Nigeria) by Audrey Smedley and Luc Buquiequ in 1961.
- 24-165 Katab music recorded in Jos (Nigeria) by Leonard Plotnicov in 1961.
- 24-166 (A) Ibibio and (B) Ibo music (part 1) recorded in Nigeria by Leonard Plotnicov in 1961.
- 24-167 (A) Ijaw and (B) Tiv music (part 1) recorded in Nigeria by Leonard Plotnicov in 1961.
- 24-168 Tiv music (parts 2 and 3) recorded in Nigeria by Leonard Plotnicov in 1961.
- 24-169 Interview with John Taxac (King Island Eskimo) collected at UC Berkeley by Michael Harner and Frank Norick in June 1962.
- Note: 24-170 through 24-302 are 133 reels duplicated from wax cylinders containing songs and narratives of various California Indian tribal groups. This collection was prepared by the Music Department in 1955 and donated back to the Lowie Museum of Anthropology in July 1964.
- 24-303 Music of the Southeastern Tuareg collected in Nigeria and Niger by Robert F. Murphy in 1959 and 1960.
- 24-304 (Continuation) Music of the Southeastern Tuareg collected in Nigeria and Niger by Robert F. Murphy in 1959 and 1960.
- 24-305 (Continuation) Music of the Southeastern Tuareg collected in Nigeria and Niger by Robert F. Murphy in 1959 and 1960.

- 24-306 Tolowa songs by Sam Lopez and Amelia Brown collected at Smith River and Crescent City, California, by Richard Gould in 1954 and 1964.
- 24-307 The Shining One (an Omaha myth) as told by Alice Tyndall (Omaha Indian) and discussion recorded in Oakland, California, by Joan Nagel in February 1963.
- 24-308 Discussion on contemporary Indian life in the (San Francisco) Bay Area and other subjects recorded in Berkeley, California, by Joan Nagel in May 1963. Discussants include Indians and non-Indians both.
- 24-309 Songs recorded at the Havasupai Peach Festival (Arizona) by Leanne Hinton in August 1964.
- 24-310 (Continuation) Supai sweathouse songs and songs of other southwestern Indians recorded at Havasupai Reservation, Arizona, in August 1964.
- 24-311 (Continuation) Songs of the Supai and other southwestern Indians recorded at Havasupai Reservation, Arizona, by Leanne Hinton in August 1964.
- 24-312 (Continuation) Songs and narratives of the Supai and other southwestern Indians collected at Havasupai Reservation, Arizona, by Leanne Hinton in August 1964.
- 24-313 Peruvian Indian folk music recorded in the Peruvian Andes by Jose Maria Arguedas in August 1965.
- 24-314 through 24-318 Makah Indian songs collected by Elizabeth Colson in the spring of 1942.
- 24-319 Fifteen Sioux songs sung by Amos Bearshield recorded in Oakland, California, by Mrs. (Margaret) Barrett G. Hinds in May 1966.
- 24-320 29 Yokuts and Western Mono songs collected at Auberry (Fresno County), California, by Mrs. John Marvin in 1961.
- 24-321 Songs sung by Ishi (Southern Yana/Yani) duplicated from cylinder originals also heard on 24-2043 through 24-2065.
- 24-322 Songs sung by Ishi southern Yana/Yahi duplicated from cylinder originals also heard on 24-2093 through 24-2097 and 24-2138 through 24-2149.
- 24-323 through 24-325 Descriptive comments concerning museum specimens by Charles Brown (Tlingit) recorded at Lowie Museum in June 1964.

Note: 24-326 through 24-330 are disc originals listed in Appendix I.

- 24-331 Tape containing duplicates of wax cylinder items also heard on 24-2743 through 24-2748.
- 24-332 (Not a tape) Musical notation entitled "Carmel Indian Song," transcribed by L.E.M. Cosmey of Monterey (California) Elementary School (date not specified).
- 24-333 Recording of Alice Caro (singer) and others performing modern popular songs in Quechua and Spanish collected in Ecuador in June 1966 by Miguel Fernandes.
- 24-334 Cahuilla Peon Game Songs collected at Banning, California, by Richard Lando in May 1969.
- 24-335 Cahuilla Peon Game Songs and Bird Songs (wikikmal) collected at Banning, California, by Richard Lando in May 1966.
- 24-336 (Continuation) Cahuilla Bird Songs collected at Banning, California, by Richard Lando in May 1966.
- 24-337 (Continuation) Cahuilla Bird Songs collected at Banning, California, by Richard Lando in May 1966.
- 24-338 South Indian music for important functions (Nadhasvarum) collected by Raj L. Mutiah in 1969.
- 24-339 (Continuation) South Indian music for important functions (Nadhasvarum) collected by Raj L. Mutiah in 1969.
- 24-340 Film music of South India (vocals in Tamil) collected by Raj L. Mutiah in 1969.
- 24-341 (Continuation) Film music of South India (vocals in Tamil) collected by Raj L. Mutiah in 1969.
- Note: 24-342 and 24-343 are discs listed in Appendix I.
- 24-344 Radio broadcast on homing pigeons with Chinese pigeon flutes including commentary by James Pomeroy Howe recorded at Walnut Creek, California, by NBC Radio Network Productions in June 1955.
- 24-345 Field information on specimens collected in New Guinea (Maprik and Sepik areas) provided by B.D. Lawes and recorded in 1964 (See Accession File #1915).
- 24-346 (Continuation) Field information on Accession #1915.
- 24-347 Music from New Hebrides collected at Ambryn, Pentacost, and Tongoa by Geoffrey C. Brown in November 1967.

- 24-348 through 24-350 Music of Bush Negroes of Surinam (South America) collected by Viki Tamaradze in June 1972.
- 24-351 through 24-353 Music of Carib Indians collected in Surinam (South America) by Viki Tamaradze in June 1972 (3 tapes).
- 24-354 through 24-373 Music and narratives of Australian aborigines collected in 1970 and 1971 by Nancy Williams (13 tapes).
- 24-374 Maidu, Concow, and Nisenan Grass Game Songs (and one Burning Song) collected by Robert Rathbun (Coyote Man) in August 1974.
- 24-375 Pleasure Song (one item only) performed by Herb Young (Maidu/Concow) and recorded by Robert Rathbun (Coyote Man) in August 1974.
- 24-376 Maidu, Concow, and Nisenan songs collected in August 1974 by Robert Rathbun (Coyote Man).
- 24-377 Interview entitled *Ishi in Two Worlds* (Part I) featuring Theodora Kroeber and produced in May 1975 by the Center for Cassette Studies.
- 24-378 (Continuation) *Ishi in Two Worlds* (Part II) featuring Theodora Kroeber and produced in May 1975 by the Center for Cassette Studies.
- 24-379 Hupa Brush Dance songs (recorded at actual dance) collected in July 1969 by Elizabeth Brawley.
- 24-380 and 24-381 Indian songs of the Navajo and other southwestern tribes collected originally by J.W. Fewkes and duplicated on loan from the Arizona State Museum in October 1975.
- 24-382 Interview on "Cry" (also called "Burning") ceremonies and other customs surrounding death and mourning featuring Elizabeth Polkenhorn (Western Mono) and collected at North Fork (Madera County), California, by Mrs. Peggy (Osmund) Molarsky in January 1970.
- 24-383 (Continuation) Recording of songs sung in funeral ceremonies featuring Elizabeth Polkenhorn (Western Mono) and collected at North Fork (Madera County), California, by Mrs. Peggy (Osmund) Molarsky in January 1970.
- 24-384 (Continuation) Funeral songs and others of the Western Mono featuring Elizabeth Polkenhorn (Western Mono) and collected at North Fork (Madera County), California, by Mrs. Peggy (Osmund) Molarsky in January 1970.

- 24-385 (Continuation) Dream songs used in curing featuring Elizabeth Polkenhorn (Western Mono) and collected at North Fork (Madera County), California, by Mrs. Peggy (Osmund) Molarsky in January 1970.
- 24-386 Handgame songs and others of the Western Mono sung by Maggie Marvin, Sam Sample, May Sample, and Emma Cheepo, and recorded at Auberry, California, by Mrs. Helen Marvin in 1961.
- 24-387 (Continuation) Western Mono songs (Round Dance, Basket Dance, etc.) sung by Maggie Marvin, Sam Sample, May Sample, and Emma Cheepo, and recorded at Auberry, California, by Mrs. Helen Marvin in 1961.
- 24-388 Recordings of Alvis Brown (Miwok), Gertrude Rodriguez (Paiute), and William Graves (Pomo) collected in 1950 and 1958 by Fritz Riddell and (possibly) another unidentified individual.
- 24-389 Recordings of William Graves (Pomo) collected in 1949 and 1953 by Fritz Riddell and (possibly) another unidentified individual.
- 24-390 through 24-400 Recordings of Handgame songs and others sung at the 1980 Bear Dance at Janesville, California, collected by Karen Beckwith and Bill Rathbun in June 1980 (Maidu, Northern Paiute, and Shoshone represented).
- 24-401 through 24-406 Cassette tapes of Indian music from the region of San Cristobal de las Casas (Mexico) purchased by Larry Dawson while traveling in the area during the 1970s.
- 24-407 Cassette entitled *Pawnee Language Tape #1* collected originally by George Dorsey in the early 1900s and donated by the Field Museum of Natural History (Chicago).
- 24-408 Cassette entitled *Pawnee Language Tape #2* (See notes for previous entry).
- 24-409 Cassette entitled *Pawnee Language Tape #3* (See notes for previous entries).
- 24-410 Recording of Australian aboriginal dance troupe on tour of the United States collected in Berkeley, California, by Bernard Saunders in July 1981 (Cassette original).
- 24-411 Lecture entitled "Understanding African Music," featuring professor Kwabena Nketia (University of Ghana and UCLA), recorded at UC Berkeley by Jim Denton in December 1974.
- 24-412 Spoken narrative on Cahuilla culture (in Cahuilla) by Alice Lopez (wife of Salvador Lopez, the last Cahuilla Fire Eater) collected at Morongo Reservation, California, by Alan Popas in August 1968.

- 24-413 Interview-discussion on the Plains Cree Sun Dance featuring David Mandelbaum (UC Berkeley) and recorded by Michael Mandelbaum (Yale University) in February 1971.
- 24-414 Sioux and Ojibwa songs sung by George Bryan and recorded in August 1962 (other documentation lacking).

References Cited

Key to Abbreviations

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Index by Tribal Group

- Achumawi (also called Pit River)
Disc series 1 (24-1 through 24-3)
Tape 24-137
- Athabaskan. *See also* Whilkut
Cylinder series 65 (24-2137 only)
- Athabaskan, Southern
Cylinder series 86 (24-2612 through 24-2621)
- Bannock
Cylinder series 37 (24-1906 only)
- Blackfoot
Cylinder series 99 (24-2786 through 24-2806)
- Cahuilla
Cylinder series 72 (24-2349 through 24-2379)
Tapes 24-334, 24-335, 24-336, 24-337, 24-412
- Chilula
Cylinder series 31 (24-1795 through 24-1815)
- (Chinook)
Cylinder series 50 (24-1978 through 24-1980)
- Chukchi of Siberia
Cylinder series 39 (24-1909 through 24-1912)
- Coast Miwok
Cylinder series 87 (24-2622 through 24-2644), 111 (24-2979 through 24-2987)
- Concow. *See also* Maidu
Tapes 24-137, 24-374, 24-375, 24-376
- Costanoan
Cylinder series 2 (24-517 through 24-544)
- Crow
Cylinder series 100 (24-2807 through 24-2826), 101 (24-2827 through 24-2865)
- Diegueño
Cylinder series 10 (24-1035 through 24-1131), 23 (24-1658 through 24-1667)
- Eskimo
Cylinder series 76 (24-2486 through 24-2516)
- Esselen
Cylinder series 2 (24-517 through 24-544)
- Havasupai
Disc series 18 (24-326 only)
Tapes 24-309, 24-310, 24-311, 24-312
- Hopi
Cylinder series 81 (24-2570 through 24-2596)
Disc series 3 (24-5 through 24-9)
Tape 24-134
- Hupa
Cylinder series 26 (24-1699 through 24-1703), 28 (24-1722 through 24-1731), 31 (24-1795 through 24-1815), 32 (24-1816 through 24-1818), 33 (24-1819 through 24-1855), 44 (24-1921 only), 49 (24-1974 only)
Tapes 24-112, 24-113, 24-120, 24-379

Karak

Cylinder series 78B (24-2543 through 24-2544), 91 (24-2709 through 24-2719)
Disc series 21 (24-343 only)
Tapes 24-120 and 24-130

Klamath Lake

Cylinder series 16 (24-1508 through 24-1533)

Lake Miwok

Tapes 24-108, 24-109

Luisefio

Cylinder series 7 (24-910 through 24-957), 24 (24-1668 through 24-1670)

Maidu. *See also* Concow and Nisenan

Cylinder series 51 (24-1984 only), 93 (24-2743 through 24-2748)
Disc series 2 (24-4 only)
Tapes 24-374, 24-375, 24-376, 24-390 through 24-400

Makah (Washington state)

Disc series 17 (24-314 through 24-318)

Maricopa

Cylinder series 112 (24-2988 through 24-3000)
Disk series 19 (24-327 through 24-330)

Miwok. *See* Coast Miwok, Lake Miwok, or Sierra Miwok

Modoc

Cylinder series 18 (24-1546 through 24-1549)

Mohave

Cylinder series 5 (24-585 through 24-799), 12 (24-1152 through 24-1372), 19 (24-1550 through 24-1635), 52 (24-1985 through 24-2028)

Mono. *See* Western Mono

Mono Lake Paiute

Cylinder series 102 (24-2866 through 24-2882), 103 (24-2889 through 24-2910, and 24-2924)

Navajo

Cylinder series 81 (24-2570 through 24-2596), 95 (24-2756 through 24-2763)
Tapes 24-380, 24-381

Nisenan. *See also* Maidu

Disc series 2 (24-4 only)
Tape 24-374, 24-376

Nomlaki. *See also* Wintun

Cylinder series 82 (24-2597 through 24-2601)

Nongatl

Cylinder series 29 (24-1732 through 24-1772)

Northern Paiute

Cylinder series 17 (24-1534 through 24-1545), 48 (24-1970 through 24-1973), 68 (24-2257 through 24-2325), 77 (24-2517 only), 104 (24-2925 through 24-2927), 108 (24-2948 through 24-2961)
Tapes 24-104, 24-137, 24-388, 24-390 through 24-400

Ntlakapanuk

Cylinder series 50 (24-1975 through 24-1977)

Ojibwa

Tape 24-414

Owens Valley Paiute

Cylinder series 69 (24-2326, 24-2327), 103 (24-2883 through 24-2888; 24-2911 through 24-2923)
Tape 24-120

Paiute. *See* Mono Lake Paiute, Northern Paiute, or Owens Valley Paiute

Papago

Cylinder series 25 (24-1671 through 24-1698), 74 (24-2393 through 24-2467), 97 (24-2772 only)
Disc series 5 (24-27 through 24-36), 8 (24-42 through 24-44)

Patwin. *See also* Wintun

Tape 24-132

Pawnee

Tapes 24-407, 24-408, 24-409

Pit River. *See* Achumawi

Pomo

Cylinder series 42 (24-1918 only)
Tapes 24-119, 24-120, 24-121, 24-123, 24-126, 24-128, 24-129, 24-130, 24-131, 24-132, 24-133, 24-135, 24-136, 24-145, 24-148, 24-156, 24-388, 24-389
Central Pomo: Cylinder series 21 (24-1643 through 24-1650)
Eastern Pomo: Cylinder series 75 (24-2468 through 24-2485), 89 (24-2665 through 24-2684), 90 (24-2685 through 24-2708)
Northeastern Pomo: Cylinder series 14 (24-1497 through 24-1499)
Southeastern Pomo: Cylinder series 8 (24-958 through 24-973), 40 (24-1913 through 24-1916)

Pueblo. *See* Santa Clara Pueblo

Salinan

Cylinder series 53 (24-2029 through 24-2032)

Santa Clara Pueblo

Cylinder series 96 (24-2764 through 24-2771)

Shoshone

Cylinder series 38 (24-1907, 24-1908), 109 (24-2962 through 24-2973)
Tapes 24-155, 24-390 through 24-400

Sierra Miwok

Cylinder series 20 (24-1636 through 24-1642), 63 (24-2104 through 24-2135), 67 (24-2156 through 24-2256), 70 (24-2328 through 24-2339), 94 (24-2749 through 24-2755).
Disc series 6 (24-37a, 24-37b)
Tapes 24-118, 24-134, 24-137, 24-139, 24-388

Sioux

Cylinder series 22 (24-1651 through 24-1657), 98 (24-2773 through 24-2785)
Disc series 9 (24-45 only), 15 (24-152 only), 16 (24-153 only)
Tapes 24-319, 24-414

Snoqualmie

Cylinder series 79 (24-2545 through 24-2550)

Tlingit

Tapes 24-323 through 24-325

Tolowa

Cylinder series 34 (24-1856 through 24-1870)
Tapes 24-117, 24-120, 24-306

Ute

Cylinder series 106 (24-2941 and 24-2942)

Wailaki

Cylinder series 27 (24-1704 through 24-1721)

Wasco

Cylinder series 15 (24-1500 through 24-1507)

Washo

Cylinder series 105 (24-2928 through 24-2940), 107 (24-2943 through 24-2947)
Tape 24-137, 24-138

Western Mono

Cylinder series 71 (24-2340 through 24-2348), 73 (24-2380 through 24-2392)
Tapes 24-139, 24-320, 24-382, 24-383, 24-384, 24-385, 24-386, 24-387

Whilkut. *See also* Athabaskan

Cylinder series 30 (24-1773 through 24-1794), 65 (24-2137 only)

Wintun. *See also* Nomlaki and Patwin

Cylinder series 46 (24-1924 through 24-1959), 47 (24-1960 through 24-1969), 84 (24-2609 and 24-2610)
Tapes 24-119, 24-156

Wiyot

Cylinder series 78 (24-2518 through 24-2544), 83 (24-2602 through 24-2608)

Yahi

Cylinder series 55 (24-2038 through 24-2055), 57 (24-2058, 24-2059), 59 (24-2061, 24-2062), 60 (24-2063)

through 24-2097), 66 (24-2138 through 24-2155)
Tapes 24-321, 24-322

Yana

Cylinder series 55 (24-2038 through 24-2055), 56 (24-2056, 24-2057), 57 (24-2058, 24-2059), 58 (24-2060 only), 59 (24-2061, 24-2062), 60 (24-2063 through 24-2097), 66 (24-2138 through 24-2155)
Tapes 24-321, 24-322

Yavapai

Cylinder series 88 (24-2645 through 24-2664)

Yokuts

Cylinder series 4 (24-556 through 24-584), 43 (24-1919, 24-1920), 110 (24-2974 through 24-2978)
Disc series 10 (24-46a through 24-46i)
Tapes 24-107, 24-110, 24-115, 24-116, 24-122, 24-139, 24-140, 24-141, 24-142, 24-143, 24-320

Yuki

Cylinder series 1 (24-500 through 24-516), 13 (24-1373 through 24-1496), 61 (24-2084 through 24-2092), 80 (24-2551 through 24-2569)
Disc series 7 (24-38 through 24-41)

Yuman

Cylinder series 112 (24-2988 through 24-3000)

Yurok

Cylinder series 3 (24-545 through 24-555), 6 (24-800 through 24-909), 9 (24-974 through 24-1034), 11 (24-1132 through 24-1151), 35 (24-1871 through 24-1890), 36 (24-1891 through 24-1905), 41 (24-1917 only), 92 (24-2720 through 24-2742)
Disc series 4 (24-10 through 24-26)
Tapes 24-112, 24-113

Index by Collector

Abraham, Peter
Tapes 24-131, 24-132

Angulo, Jaime de
Disc series 1, 2

Arguedas, José Maria
Tape 24-313

Austin, Mary
Cylinder series 69

Bacqueiau, Luc
Tapes 24-157, 24-24-164

Barrett, Samuel A.
Cylinder series 8, 13, 14, 15, 16, 17, 18, 40, 46

Bascom, William
Tapes 24-146, 24-150

Bascom, William and Berta
Disc series 23 (wire)

Beckwith, Karen
Tapes 24-390 through 24-400

Brawley, Elizabeth
Tape 24-379

Brown, Geoffrey C.
Tape 24-347

Callaghan, Catherine
Tapes 24-108, 24-109

Campbell, E. O.
Cylinder series 76

Clements, F. E.
Cylinder series 82

Colson, Elizabeth
Disc series 17
Tapes 24-314, 24-315, 24-315, 24-316, 24-317, 24-318

Conklin, Harold C.
Disc series 11

Cummins, Marjorie Whited
Disc series 10
Tapes 24-134, 24-140

Damkroger, Dorothy
Cylinder series 71

Dawson, Lawrence E.
Tapes 24-155, 24-156, 24-401 through 24-406

Dolores, Juan
Cylinder series 74

Donaldson, Jessie
Cylinder series 99

Dorsey, George
Tapes 24-407, 24-408, 24-409

DuBois, Constance Goddard
Cylinder series 7, 23, 24

Fernandes, Miguel
Tape 24-333

Fewkes, Jessie Walter
Disc series 3
Tapes 24-380, 24-381

Freed, Stan
Tapes 24-137, 24-138

Freeland, L. S.
Disc series 6

- Gifford, Edward W.
Cylinder series 63, 67, 70, 71, 73, 75, 88
- Goddard, Pliny Earle
Cylinder series 26, 27, 28, 29, 30, 31, 32, 33, 34, 44, 49
- Gould, Richard
Tape 24-306
- Harner, Michael
Tapes 24-125, 24-127, 24-144, 24-169
- Hatch, James
Tapes 24-107, 24-115, 24-116, 24-122, 24-139, 24-140, 24-141, 24-142, 24-143
- Hinds, Mrs. Margaret G.
Tape 24-319
- Hinton, Leanne
Tapes 24-309, 24-310, 24-311, 24-312
- Hooper, Lucille
Cylinder series 72
- Isomahi (surname only)
Disc series 14
- Kelly, Isabel T.
Cylinder series 87, 111
- Kretschmer, William F.
Cylinder series 59
- Kroeber, Alfred L.
Cylinder series 1, 2, 3, 4, 5, 6, 9, 11 (*see also* Weitchpec Frank), 12, 20, 22, 36 (*see also* Weitchpec Frank), 37, 38, 39, 41, 43, 46, 50, 51, 52, 54, 60, 61, 62, 64, 66, 68, 77, 78, 80, 84
Disc series 7
- Kroeber, Mrs. A. L.
Cylinder series 21
- Lando, Richard
Tapes 24-334, 24-335, 24-336, 24-337
- Lehmer, Derrick N.
Cylinder series 81, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 100C, 101
- Loud, Llewellyn L.
Cylinder series 65, 83
- Lowie, Robert H.
Disc series 9, 16
- Martin, Sally
Disc series 13 (wire)
Tape 24-77
- Marvin, Mrs. Helen
Tapes 24-320, 24-386, 24-387
- Mason, J. Alden
Cylinder series 53, 74
- Matteson, Ester
Tape 24-76
- Merrihue, Sandra
Tape 24-154
- Molarsky, Mrs. Peggy
Tapes 24-382, 24-383, 24-384, 24-385
- Murphy, Robert F.
Tapes 24-303, 24-304, 24-305
- Mutihah, Raj L.
Tapes 24-338, 24-339, 24-340, 24-341
- Nagel, Joan
Tapes 24-307, 24-308
- Nomland, Dr. and Mrs. J. O.
Cylinder series 86
- Norick, Frank
Tapes 24-156, 24-169
- Oswalt, Robert L.
Tape 24-133
- Parrish, Essie
Tape 24-145 (and probably tape 24-148)
- Plotnicov, Leonard
Tapes 24-157, 24-158, 24-159, 24-160, 24-161, 24-163, 24-165, 24-166, 24-167, 24-168
- Popas, Alan
Tape 24-412
- Quinn, Frank
Tapes 24-112, 24-113, 24-114, 24-117, 24-119, 24-120, 24-121, 24-123, 24-126, 24-128, 24-129, 24-130
- Rathbun, Robert
Tapes 24-374 through 24-400
- Reifel, Albert
Disc series 15

- Riddell, Francis
Tapes 24-135, 24-136, 24-137, 24-388, 24-389
- Ross, Cecelia
Tape 24-86
- Sassoon, H.
Tape 24-162
- Saunders, Bernard
Tape 24-410
- Service, Elman
Disc series 18
- Schinhan, P. J. A.
Disc series 4, 5, 8
- Shimkin, Demitri B.
Cylinder series 109
- Smedley, Audrey
Tapes 24-161, 24-164
- Spier, Erna Gunther
Cylinder series 79
- Spier, Leslie
Cylinder series 112
Disc series 19
- Spier, Robert F. G.
Cylinder series 110
- Steward, Julian H.
Cylinder series 102, 103
- Stewart, Omer C.
Cylinder series 104, 105, 106, 107, 108
- Tamaradze, Viki
Tapes 24-348 through 24-350, 24-351 through 24-353
- Three Irons, Victor
Cylinder series 100ABDE
- Tompkins, John B.
Disc series 22
- Uldall, Hans
Disc series 1, 2, 7
- Warburton, A.
Cylinder series 42
- Waterman, Thomas T.
Cylinder series 10, 25, 35, 48, 55, 56, 57, 58, 85
- Weitchpec Frank
Cylinder series 11, 36
- Werlhof, J. Von
Tape 24-140
- Whited, Marjorie (*See* Marjorie Whited Cummins)
- Wilbur, Leslie
Cylinder series 19
- Williams, Nancy
Tapes 24-354 through 24-373 (20 items actually recorded on 13 tapes)