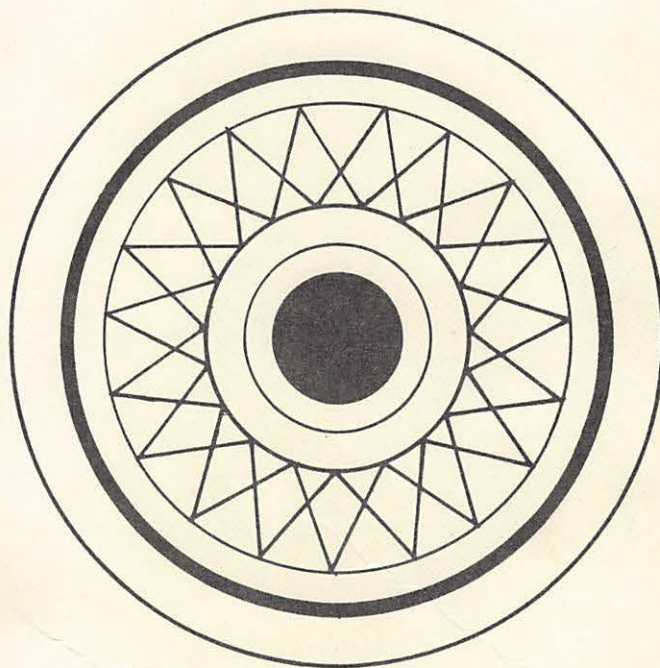


MUSIC AND CULTURE  
OF THE  
SOUTHERN CALIFORNIA INDIANS

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SAN DIEGO, CALIFORNIA

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Music and Culture  
of the  
Southern California Indians-  
The Luiseño Indians

The generally accepted opinion of the cultural status of the Luiseño Indians among others in Southern California must be questioned in light of ethnologic research undertaken during the past sixty years. Willingness and diligence have provided the patient student with information to refute the opinion that these Indians were of a low ethnic class.

The Luiseño live around the San Luis Rey Mission near Oceanside, California in portions of San Diego and Riverside counties. Before intense acculturation occurred they numbered some 7,000 people. These Indians, Puyumkowitchum, were sedentary and relied mainly upon animals and a seasonal crop of acorns for food. Permanent water supplies made migration undesirable. The Luiseño had a strong sense of ownership of the rancherias, of specific areas in the rancherias, of properties and resources used by groups, and of individual possessions.

Luiseño religion has been ordained in mythology. It is based upon a concept of knowledge-power called ayelkwi, the correct use of which is supervised by the god, Chingishnish. Ayelkwi is omnipresent and involved in the nature of all things and events, past, present, and future. There are an infinite number of forms. It is difficult to manage and, if ill used, dangerous. Ayelkwi, a highly potent cultural force, existed as a nearly invulnerable means of preserving tradition.

Mythology. In Luiseño cosmogony, the earth and sky were the first beings. They gave birth to all the contents of the world, including people, land, animals, and plants. Wiyot, a leader, was conspired against and killed. Many animals came to his aid to no avail before his death. Deer became food after Wiyot's death, after which all the people scattered to live in many places. Chingishnish appeared and provided new power and direction. He was omnipresent and required propitiation if his principles were not followed.

The three segments of Luiseño cosmogony, creation, Wiyot, and Chingishnish, provide significant contributions to Luiseño living. The creation portion explains the existence of the world and all that it contains. The process whereby this occurred was birth, an advanced

ethnological concept. Wiyot's activities gave direction to the relationship and interaction between men and between men and animals. Chingishnish was the personal god. His laws became the individual Luiseño's conscience. He was an awful figure and a demanding one. He stimulated ambitious ceremonial and musical activity.

Specific ceremonies had their origin in mythology. Two that were thus created were the Notush ceremony and the fire dance. Nahachish, the mountain Mora and the flood, stars, meteor, and the creation of music are subjects of myths.

Myths have many songs associated with them. Even though the song subjects are derived from one connected myth, the outline and general content of which are easily remembered by informants, the body of songs created therefrom has been dispersed by use in many different ceremonies. Any continuity among them which once might have been identifiable has therefore gradually been lost.

Ceremonies. Luiseño ceremonies functioned to control their ayelkwi, knowledge-power. Ceremonial procedure, itself ayelkwi, was directed by the religious or war chiefs, their assistants, and societies.

Mourning and puberty ceremonies were the most important in Luiseño life. Music and dancing occurred in all Luiseño rituals. Each ceremonial segment or procedure required many songs and many repetitions of them. Nights and days of singing and dancing were vital. The concept of time and sustained musical performance is greatly expanded beyond that of western Europe.

Peon, the universally beloved Indian gambling game, was played at every opportunity. This came generally at the conclusion of ceremonies. The effect and intensity of the play was heightened by special songs which gave power to one side and hopefully distracted the opposing side.

Song. It is clear that Luiseño song, dance, and ceremony were interrelated. There could be no ceremony without song and no dance without song. However, there could be song without ceremony or without dance. Thus, song maintains a crucial place in their ceremonial structure and life of the Luiseño Indians.

The ceremonial and religious leaders were charged with the effective use of song. They performed it and used it and thereby maintained tradition. Songs were inherited along family lines, which provided for unique words and music within family groups. Although each song may have been unique, all songs relied almost completely upon the cosmogonic myth as a source of subjects.

Out of fear of vengeance from Chingishnish, songs and other ceremonial information were rarely disclosed to others. Each tribe and most individuals owned songs which were exclusively theirs. Giving or taking songs would have violated the concept of Luiseño ownership.

The following musical items constitute a summary of essential characteristics of Luiseno song.

The melodic intervals of M2 and m3 are the two intervals which form the basis of all songs. To these must be added the P4 and P5, used less frequently, but still found abundantly. The P8 and many repeated tones are also encountered.

Many songs contain the sudden melodic rise. This is a large melodic interval, usually a P5 or P8. The most frequently used tone is also the tonal center. In many songs, the lowest tone of the song was a P4 below the tonal center. This may create a relationship like that existing between the dominant and tonic tones (5 and 1, P4) of the Western European diatonic scale. Thus, this lowest tone becomes a secondary rest or structural tone, the tonal center being the primary rest or structural tone.

The songs range from a P5 to a P12. Songs of vigorous rhythmic activity have the widest range: m10 and P12. The strophic songs usually range from P5 to P8. The children's songs range only a P5. Most songs are of a range of P8 or more.

A study of the scale structure of Luiseño songs reveals that four scales emerge as the foundation for song construction. The four forms are (c was chosen as a convenient tonal center):

1. c, d, e<sup>b</sup>, f, g, a: A hexatonic scale with b<sup>b</sup> frequently found as a lower embellishing tone, to c.
2. c, d, e, g, a: A pentatonic scale with b introduced infrequently.
3. c, d, e, f, g: A pentatonic scale with a included at times.
4. c, d, f, g, a: A pentatonic scale including b<sup>b</sup> infrequently.

There seems to be no relationship between scale form and song function or purpose.

Duple meter is seen usually in all songs but dancing songs in which triple meter most frequently prevails. There are examples of duple metric structure in which tripe, quadruple and quintuple meter are inserted regularly at times. Whenever a heterometric

pattern may be found, it will be certain to recur regularly. The songs all are constructed of repeating rhythmic patterns which may or may not always have the same melodic line. These patterns may vary in length from several beats to six measures. The continuous, yet reverting, songs have relatively long rhythmic patterns. The strophic songs tend to have shorter recurring rhythmic patterns. The religious songs of Chingishnish and of the mourning ceremonies are all accompanied by grunts which emphasize the metric structure and rhythmic patterns. The rattle is used in addition to the strophic mourning songs. In the dancing songs the grunts and foot accents emphasize rhythm, aided by the striking sticks. If the songs are part of the mourning rites, the form will be clearly strophic and they will be accompanied by a rattle, have a short unaccompanied intonation, and a cadence clearly defined by the Luiseno cadence call. The Chingishnish dancing songs have a special, extended, concluding cadence call. Other religious songs are continuously reverting, less obviously sectional, and of a duplex, triplex, or quadruplex form. In other words the major sections repeat once, twice, or three times concluding many times with a coda. The inner structure of each major section is often intricate. The game and children's songs are comprised of short repeated phrases.

Dance. It is very apparent that dance holds a position comparable to song in the ceremonial life of the Luiseno. All recorded ceremonies included some form of dance either as general unstructured movement or as patterned ritual.

Luiseno dances were performed by village elders, families participating in a ceremony, and by dance specialists who were highly regarded. Dance served in the mourning ceremonies to send the spirit of the dead away contented. It was a part of the descriptive and diagnostic movements of the shaman. It was an essential activity to be learned properly by young Luiseno boys and performed correctly by adult Luisenos in order to maintain a happy life as viewed and controlled by the god, Chingishnish.

It is clear that the two styles of dancing, new and violent and old and quiet are truly observable in the detailed descriptions of the dances themselves. The mourning ceremonies used ritualistic dance by men or women of either a bobbing-hopping or shuffling nature. These were performed in a quiet and restrained manner, consisting simply in bending and swaying the body, and moving and stamping the feet in varied measure according to the rhythm of the songs. This "older" dancing lacks a purely functional or descriptive character. Because of age and evolution, it has become abstract in nature and shows intensity and concentration in performance. The rattle was used which would indicate that mourning songs were probably the basis for the dance music. The shuffling dance was done side by side clockwise around the fire or in line twisting from side to side circling the fire.

At several times, male performers, painted and adorned with feather bunchlets, danced in the mourning ceremonies. The bull-roarer was used at the beginning and end.

The dances of Chingishnish are new and violent and constitute the second style of dancing. They are the most distinctive Luiseno ritualistic dances. Two dances, a group dance called Tannish and a solo dance called Morahash, both vigorous, are best known and best described.

The Tannish dance step consisted of a jump forward with feet together, followed by a short step with each foot. The general movement in counterclockwise motion involved stamping the feet without moving, circling, and jumping backwards in line. The feathered headgear was removed and lifted in conclusion.

The Totowish danced the Morahash in imitation of the soaring eagle. The dancer's eagle feather skirt stood out from his body as he twirled, the characteristic action in the dance. His body was painted. He wore a feathered headdress and carried two striking sticks, kashlapish. A dance assistant and other men aided the performer in this difficult solo dance. The basic actions were running, twirling from left to right involving a skip, and pauses for rest on the striking sticks. The bull-roarer and rattle were used.

The older, more subdued and repetitive hopping and shuffling dances were used in the mourning ceremonies with a rattle. The dances and songs are similar in style: generally narrow range (limited, reduced motion), duple meter (marching or stepping), many repeated tones and strophic form (short verses, many repetitions). The newer, more active Chingishnish dances call for songs which have a wide range, are in triple meter, have active repeating rhythm patterns, contain wide intervals, and are sectional, repeating, yet continuous in form. Thus, it is clear that the characteristics of Luiseno song and dance reflect the fact that the two forms of expression are mutually determined, that there is a functional and musical interdependence of dance and song.

### Luiseno Musical Instruments

Karilash (Karrilac)--any musical instrument:

I. Idiophones

A. Shaken:

1. Pa'ayat: turtle-shell rattle usually of two shells filled with seeds or stones and used primarily at mourning ceremonies.

- 2. Chamamxal: cocoon rattle.
  - 3. Chikwlapish: deer hoof rattle used at mourning and hunting ceremonies.
  - 4. Nexwut: gourd rattle.
- B. Struck:
- 1. Kashlapish: striking sticks used in the Morahash dance; ringing stones used in the girls' puberty ceremony.
- C. Rubbed:
- 1. Tuk'mal: a flat basket rubbed or struck.

## II. Aerophones

### A. Wind Instruments:

- 1. Wirolesh: a vertical flute of elder with four holes.
- 2. Pahal: a short whistle of cane used in the boys' ant ordeal.

### B. Free Aerophone:

- 1. Mumlapish: a ceremonial bull-roarer used as a summons and a signal.

## Louiseño Ceremonial Costumes and Implements

### I. Ceremonial Costumes:

- A. Body Painting: red, black, and white.
- B. Cheyat: three or four bunches of owl or hawk feathers, each bunch of which is tied to a stick and worn on the head.
- C. Pivish: headband of milkweed twine with down between the strands. It was used for holding the cheyat.
- D. Pa'lat: eagle feather skirt used in the Morahash dance.
- E. Tuminut: shoulder band of black feathers used in the Tannish dance.

## II. Ceremonial Implements:

- A. 'Elat: wooden stick twelve to eight inches in length and decorated with rattlesnake rattles and feathers, painted red, and used in the Sahovit dance and shamanistic activities.
- B. Sivut Paviut: ceremonial hand wand of wood up to eighteen inches long, painted red, white, and black; one end pointed and the other flared with inlay and stone decoration. This was an important Chingish-nish implement.
- C. Tamyush: sacred stone bowl for preparing and serving toloache.
- D. Cheyut: twined basket for sifting the toloache powder.
- E. Piyevala: twined jar-shaped basket.
- F. Tuk'mal: coiled winnowing basket filled with sacred objects and offerings at Chingish-nish rituals.
- G. Tarohaish: circular ground painting in red, black, and white. The boys' painting was from twelve to eighteen feet in diameter and divided into quarters by intersecting diameters. Chingish-nish avengers were included. The girls' painting was two to three feet in diameter and also colored red, white, and black. It contained two sets of concentric circles separated by intersecting peaks or arches. Chingish-nish avengers were included.
- H. Wamkish: an elliptically-shaped sacred ceremonial enclosure, the diameters measuring about forty and sixty feet. The north wall was a brush-work fence four to five feet high. When constructed and consecrated all religious activities took place in this hallowed area.



# Kashil, Kashil

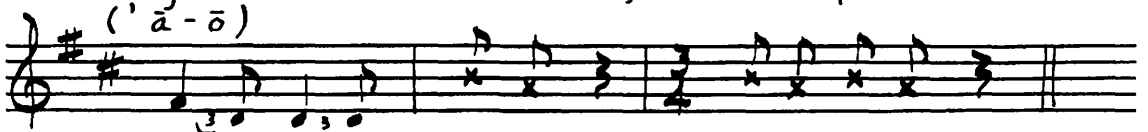
♩: 160, Fast



Ka-shil uh-yoke voh penuh wikuh penuh wikuh  
(kä-shil ə · yök vō pənə wɪkə pənə wɪkə)



'ay-oh Ka-shil uh-yoke voh penuh wikuh



('ā-ō)

penuh wikuh 'ay-oh 'ay-oh, 'ay-oh.

# Kuto mut (U.S. Flag Song)

♩:158, Fast

*a*

Kuh tow loh tow chay Kahn kuh tow lah  
 (Kū - tō lō tō chā kǎn kŭ - tō lā

vahn ay Kahn kuh tow loh tow chay Kahn tah vahn  
 vān ā kǎn kŭ tō lō tō chā kǎn tā vān

nī Kahn kuh tow loh tow chay Kahn kuh tow muht no  
 nī kǎn kŭ tō lō tō chā kǎn kŭ - tō - mŭt nō

pahd ay luh kuh tow muht no ohd ay low  
 pāh ā lŭ kŭ - tō - mŭt nō ōd ā lō

kuh tow no tow chay Kahn tah vahn nī Kahn kuh  
 kŭ - tō nō tō chā kǎn tā vān nī kǎn kŭ

tow loh tow chay Kahn kuh tow muht no Kahn  
 tō lō tō chā kǎn kŭ - tō - mŭt nō hān

*a'*  
 ay luh kuh tow muht no el nee loh kuh tow loh  
 ā lŭ kŭ - tō - mŭt nō ěl nē lō kŭ tō lō

tow chay Kahn tah vahn nī Kahn.  
 tō chā kǎn tā vān nī kǎn.)

# Peon Game Song

♩ = 100, Moderate

*a*  
yah-nah hiyah we-oh-nah sah luh many  
(yā-nā hī-yā wē-ō-nā sā lū mārē  
oh-nah hi-yah we-oh-nah hiyah we-  
ō-nā)  
oh-nah sah luh many oh-nah  
*a'*  
hiyah we-oh-nah hiyah we-oh-nah  
*b*  
sah luh many oh-nah hiyah we-  
oh-nah hiyah we-oh-nah sah luh many  
oh-nah.

The song should be continued by repeating the *a'* and *b* phrases in alternation many times.

Random shouts should be interspersed.

# Morahash Song

♩ = 108, Moderate

**I a**

Mitah voh tuh voh ehn soh mitah voh ehn soh

**b**

(mī tā vō tū vō ěn sō mī tā vō ěn sō)

Mitah voh tuh voh ehn soh mitah voh ehn soh

**a**

Mitah voh tuh voh ehn soh mitah voh ehn soh

**b**

Kashlapish: ♯ ♯ ♯ ♯ ♯ ♯

Mitah voh tuh voh ehn soh mitah voh ehn soh

**c**

Mitah voh tuh voh ehn soh mitah voh ehn soh

**d**

Mitah voh tuh voh ehn soh mitah voh ehn soh

**b'**

Mitah voh tuh voh ehn soh mitah voh ehn soh

**c**

Mitah voh tuh voh ehn soh mitah voh ehn soh

Kashlapish Grunts: ♯ ♯ ♯ ♯ ♯ ♯

d  
 Mitah uoh tuh uoh ehn soh mitah uoh ehn soh  
 b'  
 Mitah uoh tuh uoh ehn soh mitah uoh ehn soh.

The song should be repeated  
 with the phrases in the  
 following order: a, b', c,  
 d, b'; a, b', c, d, b'.

The grunt should be used to  
 emphasize the meter.  
 The kashlapish are used  
 generally with the  
 conclusion of the b phrase.

# Tannish Song

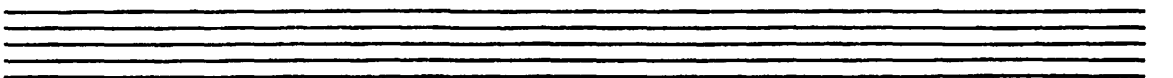
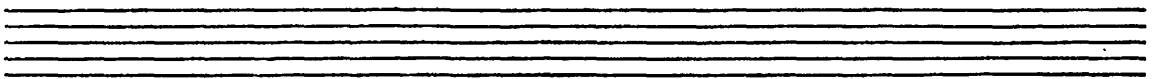
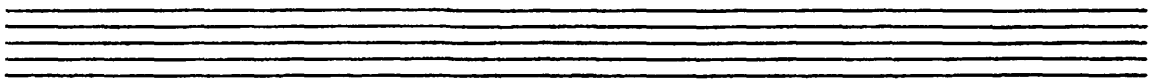
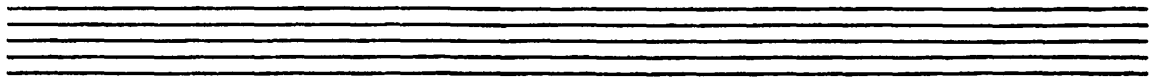
♩ = 176, Fast (♩ = 58)

Koh-noh (kō - nō) koh-noh (kō - nō) nay nā  
pah koh-noh - wah koh-noh tay ah koh-pä kō - nō wä kō - nō - tā ä kō-noh vay ah koh-noh koh-noh vay nō vā ä kō - nō)  
ah koh-noh - ah koh-noh-vay ah koh-noh-wah ah koh-noh koh-noh-wah koh-noh-vay ah koh-nay-pah koh-noh - oh koh-noh-wah ah koh-grunt: koh-wah ah koh-noh vay koh-noh wah

ah koh-noh-wah koh-noh-wah ah koh-

noh-wah ah koh-noh see-vih-dum

see-vih-dum nah nay pah uh uh



# Pikmakvul Song

♩ = 168, Fast

a  
 Hah yuh huk mah kah hum no fōō kay yuh  
 (Hä yü hü mä kä hüm nō fōō k̄ä yü

b  
 hah yuh huk mah kah hum no fo wahm key  
 hä yü hü mä kä hüm nō fō wäm key d

c  
 hah yuh huk mah kah hum choo kuht koot hah yuh  
 hä yü hü mä kä hüm chōō kūt kōōt ha yä hū

d  
 mah kah hum kahm puh kahee luh yahm pōō kah tuh  
 mä kä hüm kām pū k̄āē lū yām pōō k̄ä tū

yah noh fōō Kay.  
 yä nō fōō k̄ä)

The song should be repeated many times. A grunting accompaniment should emphasize the meter.

# Pikmakuvul Nokwanish Song

♩ = 156, Fast

Pay toh ho way chohloo chah pay may hay hay  
 (Pā tō hō wā chō lōō chā pā mā hā hā)

Grants  
 Rattle

hay hay mah huh loh kyah pay way chah hah  
 hā hā mā hū lō kyā pā wā chā hā

Grants  
 Rattle

yuh pay yah uh hah nah oh pay ah toh oh  
 yū pā yā ũh hā nā ōh pā āt tō ōh

Grants  
 Rattle

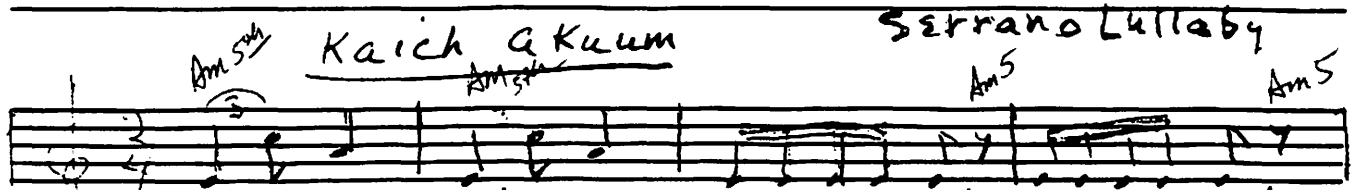
wuh tay pōō uh yah pōh nee noh nee nay eh  
 wū tā pōō ũh yā pōnē nō nē nā ēh

uh uh

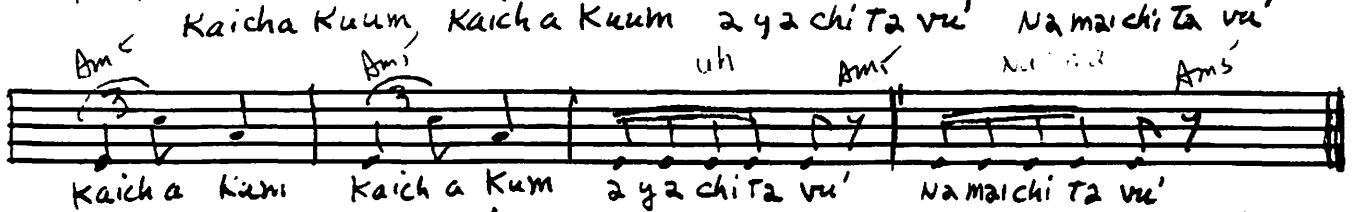
Grants  
 Rattle

This verse should be repeated  
 many times

*Am 5th* Kaich a Kuum *Am 5th* Serrano Lullaby *Am 5* *Am 5*



*Am c* Kaicha Kuum, *Am i* Kaicha Kuum a ya chi ta vu' *Am c* Na ma chi ta vu' *Am 5*  
uh

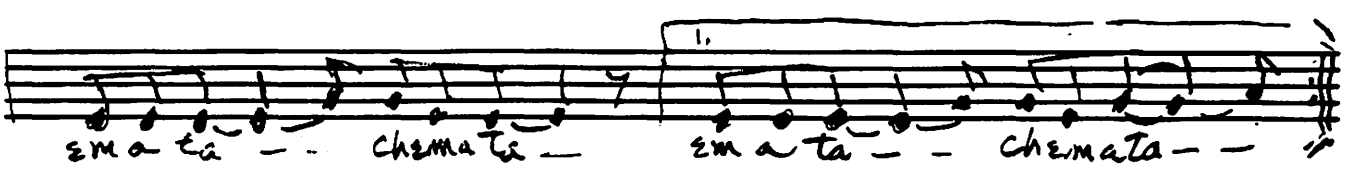


*Am c* Kaicha Kuum Kaicha Kuum a ya chi ta vu' *Am c* Na ma chi ta vu' *Am 5*

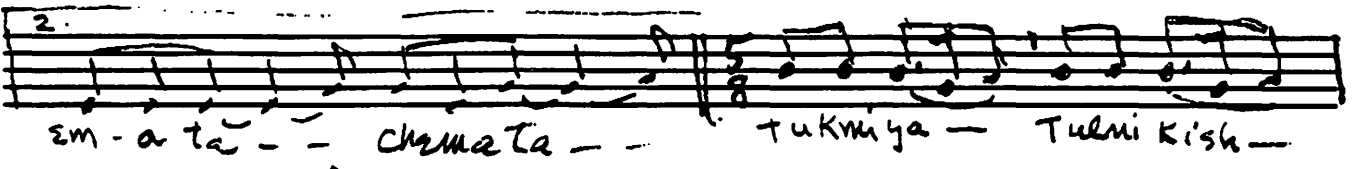
Bird Song *Cahuilla*



em a ta che ma ta — em a ta che ma ta —

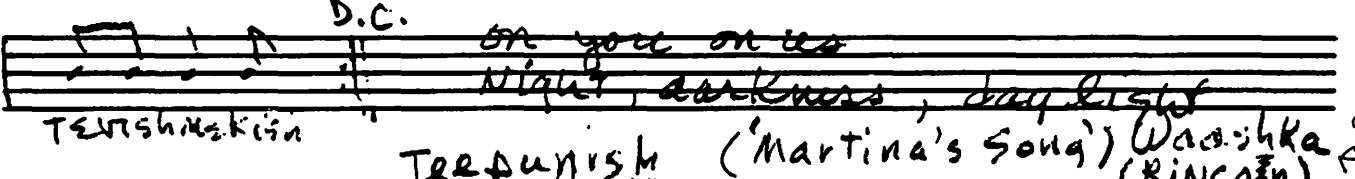


1. em a ta — — che ma ta — — em a ta — — che ma ta — —

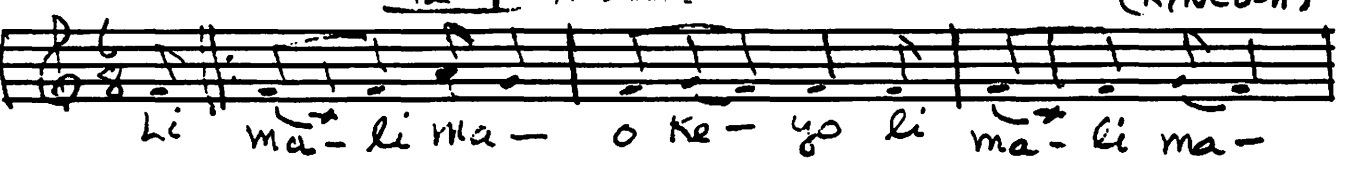


2. em a ta — — che ma ta — — tuk mi ya — — Tu mi kish — —

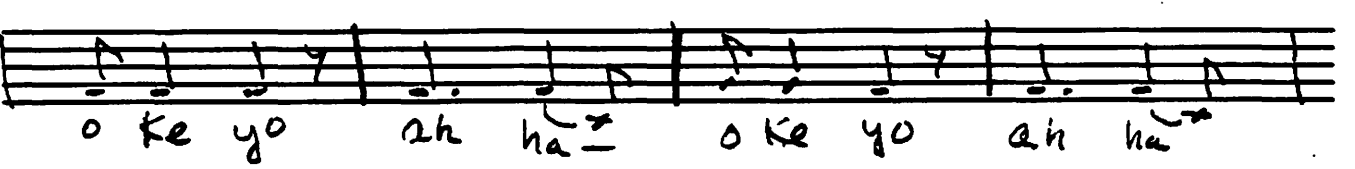
D.C. on you once  
Night, darkness, day light



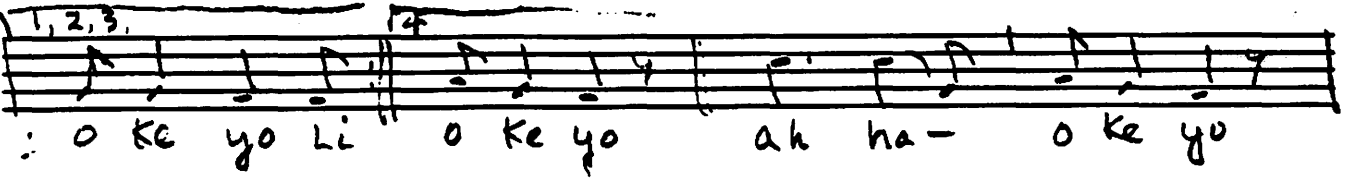
Te Punish ('Martina's Song') *Wasihka* *Rincoñ*



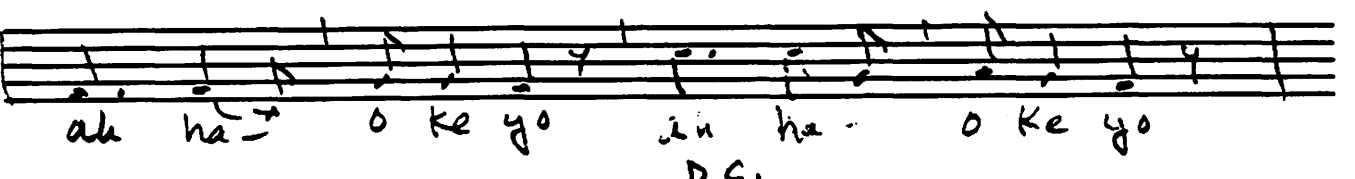
Li ma — li ma — o ke — yo li ma — li ma —



o ke yo ah ha — o ke yo ah ha —

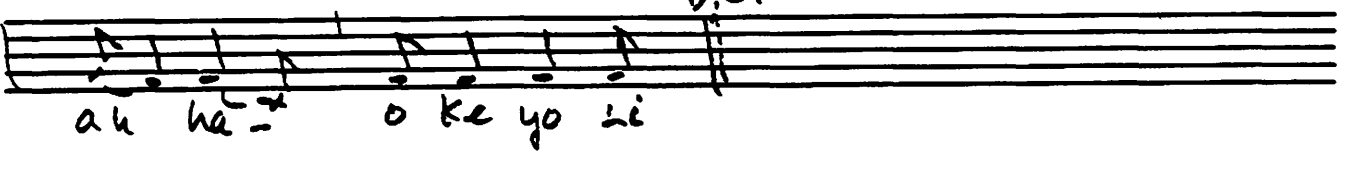


1, 2, 3. o ke yo Li o ke yo ah ha — o ke yo



ah ha — o ke yo ah ha — o ke yo

D.C.



ah ha — o ke yo Li



Handwritten notes on the left margin, including "Cahuilla" and other illegible text.

Cahuilla

Rincoñ



DESERT CAHUILLA

MM=108

### Bird Song

\* Desert Cahuilla Tribe (Southern California)

Musical notation for Bird Song, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of several phrases with varying rhythmic patterns. Below the first staff, there is a 'Rattle' section with a series of eighth notes and the text 'etc.'.

\* Also known as Agua Caliente (Hot Water) Indians because of Palm Springs

### A Song Of The Wildcat Dance

MM=96

Diegueno (Southern California)

Musical notation for A Song Of The Wildcat Dance, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody includes triplets and accents. Below the first staff, there is a 'Rattle' section with eighth notes and the text 'etc.'.

DIEGUENO