

UCLA

American Indian Culture and Research Journal

Title

The 1992 Turtle Dance (Oekuu Shadeh) of San Juan Pueblo: Lessons with the Composer, Peter Garcia

Permalink

<https://escholarship.org/uc/item/3x88h9k7>

Journal

American Indian Culture and Research Journal , 21(4)

ISSN

0161-6463

Author

Huang, Hao

Publication Date

1997-09-01

DOI

10.17953

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, available at <https://creativecommons.org/licenses/by-nc/4.0/>

Peer reviewed

The 1992 Turtle Dance (Oekuu Shadeh) of San Juan Pueblo: Lessons with the Composer, Peter Garcia

HAO HUANG

INTRODUCTION

Peter Garcia, Kwa-Phade (Passing Rain) was born in Ohkay Owingeh (San Juan Pueblo), one of twelve brothers. From an early age he learned music from his father, Jose Antonio Garcia, Kaa-Tse (White Leaf) and participated in the ceremonial life of his community. He is a member of the Sawipingeh, the group of lead singers and religious elders at San Juan Pueblo responsible for the performance of traditional Tewa ceremonial dances. With the Garcia Brothers, leaders in the Pueblo cultural revival since 1950, he has made many recordings on labels such as Indian House, New World Records, Tribal Music International, and Music of the World. His compositions have been performed at many institutions, including the Smithsonian Institution; the Pueblo Indian Cultural Center in Albuquerque; the Museum of Indian Arts and Culture in Santa Fe; Colorado College; the University of California, Los Angeles; and also in Spain and Canada.

Hao Huang is associate professor of music at Scripps College and serves on the music field committee at the Claremont Graduate School. Pianist Huang has gained critical acclaim in the Middle East, Asia, Africa, Europe, and North America.

ENCOUNTERING THE OEKUU SHADEH

The Oekuu Shadeh (Turtle Dance) is one of the best documented Eastern Pueblo dance ceremonies, featured on several commercial recordings: *Songs of My People*, *Turtle Dance Songs of San Juan Pueblo*, and *Oku Shareh: Turtle Dance Songs of San Juan Pueblo*. The Turtle Dance is the most sacred public dance ceremony of San Juan Pueblo. Described by Parsons and Roberts as a "Maskless Kachina" ritual drama, it is particularly intriguing because of its practically identical choreography, music, and texts with the extremely secret and sacred masked ritual ceremonies, which are restricted to kivas of the Rio Grande pueblos.¹ This paper focuses specifically on the 1992 Oekuu Shadeh composed by Peter Garcia,² which he taught me during the summers of 1995 and 1996 in twenty-five hours of individual sessions and five more spent observing performances. Extensive quotes from Garcia constitute the *emic* (insider) perspective of this work. My *etic* (outsider) comments contextualize ritual meaning and provide applied musical analysis, referring to a structural graphic chart and a staff notation transcription. The latter is not an *a posteriori* representation, but a refined version of a working manuscript, the accuracy of which I checked with Garcia by singing it back to him several times in several lessons. Garcia supervised the English translation of the original Tewa text of the 1992 Oekuu Shadeh, and he did the transliteration in a cooperative effort with Tewa linguist Esther Martinez.

Native American anthropologist and poet Wendy Rose eloquently warns:

An anthropologist or folklorist hears a story or a song and electronically reproduces it, eventually catalogues it and perhaps publishes it. According to the culture of the scholar it is then owned by "science" in exactly the same fashion as native land, once "settled" by colonizers, is said to be owned by them. Stories, songs, ceremonies, and other cultural ingredients can be—and often are—stolen as surely as if they were tangible objects removed by force.³

Disturbing as this opinion may be to accept, it must be respected. Yet Rose offers scholars a tangible clue about how to proceed with research by asserting:

We accept as given that whites have as much prerogative to write and speak about us and our cultures as we have to write and speak about them and theirs.... Many non-

Indians have—from the stated perspective of the non-native viewing things native—written honestly and eloquently about any number of Indian topics, including those we hold sacred.... What can be produced is another perspective, another view, another spiritual expression.... The issue, as I said, is one of integrity and intent.⁴

Recognizing that Garcia is the paramount authority on his compositions of sacred ritual dances not only necessitates grounding essential information in his own words; it has also led me to discard anonymous informant status for him. I approached Garcia as a performing musician who was interested in learning the basics of Tewa traditional music competency through taking traditional lessons, potential student to master teacher. Benjamin Brinner defines musical competency axiomatically as the

individualized mastery of the array of interrelated skills and knowledge that is required of musicians within a particular tradition or musical community and is acquired and developed ... in accordance with the demands and possibilities of general and specific cultural, social and musical conditions.⁵

Lessons provide interaction between musicians in which competence is attained, assessed, and altered. By delving into the expectations and demands of particular musical systems through learning to perform the music, musical skills can be made relevant, while recognizing appropriate social and cultural contexts. This facilitates a “thick description” of culture, which Clifford Geertz describes as “exceedingly extended acquaintances with extremely small matters,”⁶ and which focuses on particular human beings and faculties, or “local truths.” Musical systems, compositions, and texts are, after all, human artifacts. Such an approach can lead towards an integrated understanding of disparate elements of Tewa musical tradition, not only in theory but also in practice. Brinner argues:

[T]he most direct access to a different way of thinking and making music, one based on different assumptions and expectations about human action and sensation, is gained by making an intense, long-term effort to absorb those ways of music from within, attempting to get inside other peoples’ heads and fingers.⁷

As an Asian American pianist who performs European and American art music, I practice cross-cultural music performance as a profession. Therefore, I believe that specific details of another culture's music performance practice can be learned by making the music under the guidance of a native master musician.

Bruno Nettl has asserted that Pueblo musical style is considered among the most complex of all North American Indian musics.⁸ Most San Juan Pueblo ceremonial music is performed by a group of men who sing in a low register, in unison and with no harmony. Texted passages are often finished with formulaic phrases of vocables, which mark the beginnings and endings of sections. In order to give dancers and singers periods of rest, the general binary rhythmic pattern is sometimes interrupted by strong accents signaling sections which rhythmically alter the basic duple pulse—the *t'aa*, literally "pause." Groups of two are sometimes superseded by groups of three, and sometimes the length of the beat changes. This critical musical element, which alleviates any sense of rhythmic monotony, is applied by the composer, contingent on approval by the *Sawipingeh*, the council of elders who are the chief performers and conservators of Tewa traditional music. Another challenge for the composer who is also a performer is to decide what pitch to begin a song on. As Garcia says, "There's no way we have the music that shows which chord to hit. You just have to start—we're so used to it, we've been into it for so long. Our elders and their elders were into it, and you start at this pitch."⁹ Moderation is a paramount ideal. Leaders are barred from showy vocalizations or high tessitura. Individuals try to conform to group style and standards and not stand out. Sensitivity to communal capabilities also covers treatment of tempo; Garcia warns, "Don't go too fast, don't go too slow, just do it at the pace of the performers. You can tell it when they feel comfortable. The very traditional dances, you have to prepare—well, that's community involvement."¹⁰ At each stage, the group takes precedence over the individual: the song must be presented to the *Sawipingeh* who make appropriate alterations, it must be approved and rehearsed by all religious initiates (Made People) in the kiva, and it is performed as a San Juan Pueblo communal activity.

Pueblo music is part of a ceremonial totality which encompasses ritual, dance, drama, costumes, and staging. Each song is a prayer, an invocation to the spirits. Far more than simple accompaniment for the dancers, songs communicate the mean-

ings of the ritual, weaving music and motion together. The gestures and words of Tewa dance ceremonies symbolically order space by referring to the four cardinal directions and the point at which they intersect, which is the village center. Dance movements, series of movements, even entire dance appearances are often repeated four times or in multiples of four, creating a nexus of motion and directional order.¹¹ Properly performed, the ceremonies invoke the elements of nature that provide the most precious necessity of life in the arid Southwest—rain. Hence, the welfare of the Pueblo depends on the proper, timely, and calendric performance of religious ritual. Peter Garcia writes about the ceremonial dances' significance:

It is living history, a pathway to the future, and an incorporation of the Pueblo interpretation of life and the cosmos around us. It is poetry and philosophy in motion, and it involves intricate and detailed planning.... If there was no one here in San Juan Pueblo to carry on the songs and traditional dances, our whole society might fall apart.... The songs honor renewal, regeneration, and the continuing process of creation.¹²

Peter Garcia was open to my interest in learning to sing some Tewa traditional dances. As we sat down to our first lesson under a large spreading cottonwood tree in Garcia's backyard, he asked if I would like to begin with an introduction to the basic elements of traditional Pueblo music. He began by listing each cardinal direction and its associated color, following the traditional directional circuit, which begins with north. The heart of this paper lies in the accurate representation of Garcia's spoken words:

PG: The music that I compose (is) not in relation to instruments except for the instruments which I use which are the drums, the rattle, the turtle. The motions are also included, but the words are also very important because we are relying on the directions which Mother Earth gave us. First of all, in the Tewa world, we are talking about the North, the West, the South and the East, and to the Heaven and Mother Earth. The directions also have colors—to the North, we have blue, to the West we have yellow, to the South we have red, to the East we have white. Those are the main colors that the Tewa world uses; and when it comes to crops, the corn, the wheat are mentioned in the songs.

HH: Do all the Turtle Dances mention the directions?

PG: No, you've got those tapes, you know, the older ones, with the same tune, but with different wordings, but not exactly the same tune.¹³

Visualizing the sacred reference points of the cardinal directions is a preliminary step to gaining access to sacred, non-ordinary reality, which is often "encountered at the periphery of the horizontal plane."¹⁴ Paul Humphreys observes that the Pueblos associated this realm with beings variously described as *kossa*, *kwirana*, *shiwana* or *kat'sina*, *katcina*, and *kachina*.¹⁵ The Tewa equivalent is *Oekhuwa*, "cloud beings," which are the highest order of deities. Sacred mountains identified with the four cardinal directions define the boundaries of the Tewa world. Each mountain is associated with a sacred lake where the *Oekhuwa* reside; at the top of each mountain a shrine made of stones arranged in a keyhole pattern marks the *na sipu*, "earth navel," where the *To'way*, the guardians of ritual order, reside. Closer to the village are four mesas with caves and labyrinths, where the *tsaviyo*, masked supernatural beings who discipline the community with whips, dwell. The mesa tops serve as observation posts for the *To'way* when they come from the mountains to look in at the village during a community ceremonial dance. This cosmology is essential to understanding the text and performance of the 1992 Turtle Dance.

As a singer and keeper of Pueblo ritual music, Garcia follows the path of a Made Person (religious initiate), by praying to the *Oekhuwa* of the four directions:

Remember that the words and the method of delivery of all prayers and speeches are the same; only the places mentioned are different. If you are a Made person you always pray to and invoke the authority of the mountains, and the "Dry Food Who Never did Become" (*Oekhuwa*).¹⁶

The Made People "of the Lake" (of Emergence) are mediators between spiritual and human existence. They are religious elders, initiates of either the Winter or Summer moieties, who become the *Oekhuwa* after death. Their role is to keep the seasons progressing normally and to create peace and harmony in social relations. Garcia maintains the ritual music and dance ceremonies which define the spatial dimensions of the Tewa world, by performing and composing traditional ceremonial songs that reestablish the village as a sacred center at the intersection of the four cardinal directions. Traditional Tewa culture is renewed by

ritual performances that reaffirm a deep relationship between the land and the spirits of the venerated ancestors.

At the end of our first session, Garcia presented a tape to me, and mentioned:

On that tape, I'm singing a solo of the Turtle Dance which I created in 1992, I think it was. See how that sounds, after you listen to it. And maybe we can put that one together. See how you feel comfortable with the instruments that are included in it. Because it doesn't have the drum, but it has the rattle. See how you feel about it. If you feel comfortable with it, I want to hear it tomorrow when you come. You singing it! [laughter] Listen to it, it's kind of long, but it has a lot of Tewa words in it. I think that may be what you're looking for.¹⁷

LEARNING THE OEKUU SHADEH

The Oekuu Shadeh (Turtle Dance), held each year on December 26, formerly coincided with the winter solstice, thereby straddling the end of one year and the beginning of another. The dance is performed to thank the *Oekhuwa* spirits of the sacred evergreens (the Douglas Spruce, Blue Spruce, and White Fir, which symbolize everlasting life) for the continuing life and good health of the people in the San Juan community. Only men participate, bare-chested and daubed with mud from the sacred lakes, wearing white kilts, colorful headbands, turquoise and shell necklaces, arm bands holding evergreen sprigs, ankle wrappings of skunk fur over ceremonial moccasins, and turtle shell rattles (made with deer or pig hooves attached by leather thongs to the top of a river turtle shell) tied to their right knees. Gourd rattles are used by all the dancers, ritually significant for their evocation of the sound of rain; no drum is used. The messages of the songs refer to the core of Tewa religious belief, and viewers from the community are notably reverent and attentive for this public dance. Garcia notes that the turtle is almost never mentioned in Turtle Dance song texts, explaining the ritual significance of turtles thus:

They're river turtles. The Rio Grande has never gone dry and it keeps us with abundance of water.... One of the elders said that the river turtle has the longest life of any reptile. It's a long life that the turtle provides for the world and nobody thanks him for it. It's ending the year, for the

whole twelve months it has carried us through. There's a lot of rituals that are involved in it, it has a lot of power giving us that extension of life that we have completed the whole year, and now will give us life for the following year.¹⁸

Because of its sacredness and complexity, the Turtle Dance is not an obvious candidate to be taught casually to outsiders. It is not easily understandable or learnable, certainly not overnight. I had to resort to extremes to meet Garcia's challenge to learn the music. I spent hours transcribing the song from the tape, then practiced from my handwritten score in the motel bathroom deep into the night. The next morning I nervously rehearsed with the manuscript in my hand in Garcia's backyard while I waited for him. He came out of his door, then stopped to listen. I picked up on his cue and began to sing more forcefully. He started nodding, then waved to one of his sons, who was plastering the inside of his house, to come outside to listen, and said:

PG: Hey, that's good! Boy, it took me a long time, a longer time to put that together. I sat inside and the sun (was) driving, you know. The directions reminded me of this is how it should be done and the elements that I was telling you about. The kachinas are spiritual beings, you see them in the papers, the Hopi dancers with the masks. In Tewa we call them *Oekhuwa*, they're spiritual beings, they're already gone but they're in the form of that. [To his son] Listen, listen, this morning when he came, he was already singing it! [To HH] Bet you this guy couldn't learn this overnight. These guys can't even do that! We have to sing it again, over and over again, for four nights over at the War Chief's place and then, four nights over here.... Well it surprises me though, I congratulate you. Really! Gosh. When we were talking yesterday, I was just kidding, I said I wanted to hear that tomorrow, but to my surprise, really! [PG picks up my transcription, smiles, and nods his head.]

HH: You told me to do it, so I tried.

PG: That's what I call sharp. I think that it's better for your information, to know what it really means.¹⁹

Garcia had assigned me to learn to sing the Turtle Dance overnight as a test of my sincerity and musical ability. My demonstrated sincerity and seriousness of purpose in trying to

learn to make the music had been appreciated. A consequence was that Garcia became willing to volunteer a great deal of contextual information about the Turtle Dance, without my having to resort to much intrusive questioning:

PG: In the past, it was really hard for me and my brothers. People would ask me, how do you know it's going to be a Turtle Dance. Our answer would be, we just know it, as dancers and composers. In the Tewa world, you don't have an introduction like the Anglo world, like in Christmas carols before you sing "Jingle Bells" you have an instrumental intro. In the Turtle Dance we have a pattern, why don't we say use the mathematical language and use formula, I think formula would be the right title. Without a drum, you can tell it's a Turtle Dance. The only dances without drum are the Turtle Dance, the Basket Dance and Coming to the Center. In this one, your rattle is your instrument. We wound up calling it a formula.... In order to complete the whole ceremonial dance, you have to compose four songs.... After we sing the four songs, they usually feed us on the break. We go into the War Chief's place where we're practicing, we're rehearsing the songs; afterwards they feed us. When we come out, there's talks between the people who are there, they discuss the song a lot, they say this is really telling us why this is done and why we always have a good day on the 26th of December. Because it's in relation to the songs that we're practicing here.

HH: Do you make new songs every year?

PG: Yeah, each year. To us guys, it comes automatically. When one thing's over, you're already in preparation for another one. As we go on, in the winter months, there are a lot of ceremonial dances, songs, and people prepare for it. Everybody knows more or less when the ceremonial things are. What I think is the story of compositions is the directions. I always think about the directions. The composers of the Tewa dance songs, to compose one every year, it takes a lot of effort and it takes a lot of skill, takes a lot of concentration and patience to come up with that because that is the only time that we sing it.²⁰

The integrated totality of Tewa ceremonial dance encompasses the ritual prelude on the eve of the twenty-sixth, which features a separate dance, the *Angen'in*, also newly created each

year. During our discussions, it became clear that this entirely different dance is an essential element of the Turtle Dance ceremony. It not only makes the transition from the Catholic Christmas Day celebration to the Tewa traditional ritual dances of the following day, but also is performed again on the 26th to conclude the entire Turtle Dance ceremony. Thus, the symmetry and cyclical nature of Tewa world order is manifested in dance: The end is marked by the beginning. Visitor observation is not permitted for this rite of preparation; hence, Garcia's comments constitute a valuable source of information:

PG: There's a song of preparation, the *Angen'in*, on the eve of the 26th, that's done on the 25th, Christmas Day evening. After all the activities have ceased, the men folks come out with the rattle, the turtle and with a black cape on them. We're already through with Christmas Day which was cold, so we'll be ready to take off that cape when we go from here to the kiva and the homes in preparation for the nakedness which we are going to do the following day.... During the winter months is when we have most of these ceremonial doings. That's when we go and dance as a community. Right on December 26, the day after Christmas, that's when we dance the Turtle Dance.

HH: Why that time?

PG: Well, I was told, that's the end of the year, in preparation for the New Year. We're already preparing for the New Year to come. These people have a lot of wisdom, the elders, and that's been handed down from generation to generation by the ancestors, and that's what they're trying to carry on. They don't want it to die, they want us to carry on the same traditions that they formed. So it's a planned thing for us, a calendar year.... Christmas is always cold, you know, but usually very seldom will we get a snowstorm. But for some reason or another, we do a lot of rituals. We ask the spirits of the beings of the songs we created by throwing in the morning ritual corn meal, we ask them "Let the 26th, Oekuu Shadeh Tha, the Turtle Dance Day, be a nice day even if it's during winter," and Mother Earth, she really corresponds and gives us a nice day.²¹

Maria LaVigna has explicated the performance order of the Turtle Dance well. The dancers enter into the south plaza, and

the performers line up shoulder to shoulder, all facing north to begin the first song. After the initial rendition of the first song has been completed, the men file out to the north plaza, where they sing the first song again, still facing north. The song is repeated in the east plaza, except that this time the dancers face west, and the fourth and final rendering is limited to the first verse of the first song, which is sung in the practice kiva. The second, third, and fourth songs are presented in the same way, and after four renditions of each of the four songs are completed (sixteen performances total), the Turtle Dance ceremony is completed by a final performance of the *Angen'in*.²² Peter Garcia's performance impressions of the San Juan Pueblo Turtle Dance afford an essential *emic* perspective:

December being a winter month, it's usually cold, after you put on the Earth paint, and you're all naked, all you're wearing is the kilt and you're painted and you have the leg belts with the turtles and you have a headdress; when you start moving the cold doesn't even bother you.... Everybody is standing in line, there are about a hundred and some, this is all, nothing but males, they're painted up and lined up in the plaza in front of the kiva.... Everybody follows through, they follow the leader. There's a tribal member who leads you, he's wearing a blanket. When we go out from the kiva, the leader as soon as he gets to the back end of the Chapel (that's our sanctuary for participating in dancing), as soon as he gets there, he starts shaking the rattle and everybody starts doing that. As soon as he turns (right), they turn sideways, and then the tail end comes, and when it gets to the tail end, the guy on the tail end makes another turn, and when everybody is facing to the north, that's when the center people like us, we start, and then we emphasize more on the beat.

Then we start the *Ha-a-a-a-e-e-e*, and everybody joins in with the same pitch. That's why it is important that the song leader carry a start with a note where everybody can sing. And people are out there observing, they're watching you. Like I said, we have two clans, the Winter Clan like us, we are wearing white moccasins with a little red thing on it, and the Summer Clan are wearing the yellow moccasins. The people are watching that costume, not just paying attention to the singing and the footsteps; they are very attentive and they are observing what the people are wearing. There are more in Winter Clan, I'm not bragging for that. There's me, my brother, and another elderly man, there are two from the Summer Clan, and they're standing with

us, and we start, we're the elders. But it's a story. The story the composer is saying is this is how it's formed. In those days, I couldn't find the words for lightning and thunder. How inspiring it is to identify what these elements mean. Before we get the rain we get lightning, right? And pretty soon, we get the water in abundance. You have to be patient and consider what elements are being used.²³

The Summer and Winter moieties are the social embodiment of the dual organization of the Tewa world. The Winter and Summer moieties stem from the Tewa origin myth, when people from the original Lake of Emergence divided into two groups following different migration paths to San Juan Pueblo: The Winter people, who hunted, headed south on the eastern side of the river; and the Summer People, who farmed and gathered wild plant foods, went south along the western side of the Rio Grande. The moieties are also identified with maleness and femaleness, respectively; however, since qualities of both sexes are believed present in men, a clear asymmetry exists between the sexes. This is reflected in moiety titles: The Winter moiety chief is called "father" during his period of authority over the village (from autumnal to spring equinox), and "mother" during the other half of the year, when the Summer chief is in charge; however, the Summer chief is always known as "mother" throughout the year.

Garcia began to explain what each word of the text meant and went over the song note by note with me, to make sure I was singing the right pitches and pronouncing the Tewa syllables correctly. He communicated the poetry and power of the words and music of his composition. Here is his explication of the text:

The two verses we start with, we call it the *Puchenu*, that's the beginning. The last one is also like the beginning, the *Puchenu*. There's five verses that we sing, that's a complete song that we're dancing, and then we go, they bring us to the other plaza.

The first one, it starts with the directions, it's the *Chapu*. First, we're talking about daylight coming from the horizon, close to where the sun comes out. You picture the start of the horizon, and there's dawn people living in that area, what are they doing when it becomes daylight? You picture them, what are the dawn people, the horizon people doing, they're singing, and it is coming out beautifully, what we're hearing of their song. The boys are mentioned first, and then the girls.

The boys are singing, and when it comes to the girls, they're humming—well, I couldn't really find a word for *tentu*. If you say *tem peh* that's to say like a trumpet, very loud. And the girls are doing that in their own way and they're sounding beautifully too, in their own way. And then it goes to the chorus, which is called *Chake*. That really emphasizes the directions, it means loud pitch, I guess. Everybody joins in, and that song carries in the whole plaza.²⁴

The opening follows the Tewa ritual order of the sexes: The boys come first, then the girls; later the male elders are succeeded by the females. The spirit world parallels the progression of the natural world. The initial dawning of the horizon is accompanied by the song of the dawn boys; the next time, when the horizon shows more of the sun, "when it's just about light," says Garcia, the dawn ladies make their calls.

And then the second one, it's just like saying, what did they bring, through the elements which they created, you know, the *kachinas* [*Oekhuwa*]. So first through the creation of the elements, they created rain and what comes before that, the lightning, through their powers. In order for the song and the story that you're telling to be complete, you have to put in the words that make sense to you in here and in here.... You concentrate, what did they bring through the lightning, they brought the rain. Then on top of that, they brought the corn and then the wheat, the growth of the wheat. And so, how did you feel by receiving those creators bringing this stuff; naturally you feel happy. What did you do after you felt happy—you gave thanks. *Kudaapoe*. We thank them for it.²⁵

In the *Chake*, Garcia outlines certain central aspects of the Tewa worldview. The outermost points of the cosmos are identified with mountains which are visible in the four cardinal directions. Each peak cradles a lake where the *Oekhuwa*, the ancestral spirits of the Made People, dwell. The mountains are sacred sources of precious moisture, evidenced by more rainfall at higher elevations, trees felled by lightning, and an almost perpetual presence of clouds overhead, which are taken as signs of the presence of ancestral spirits. In bringing thunder and lightning, which precede rain, the *Oekhuwa* deities "are the sources for all of man's needs"²⁶—their blessing is translatable as "life breath blow."

PG: *Haapenbay* is altogether a different tune. The beginning of the *Haapenbay*, that portion is meaning to say the two spirits in relation to the ceremonial dance of the Turtle [*tsaviyo*] came from the East, and they came in to the kiva and are jumping. They have whips, their role is to discipline the community. They come once a year, they're included in there in the song, they come jumping into the kiva. The second portion is about the middle of the plaza; they bring blessings to the plaza.... The spirits in the *Haapenbay*, they're in the form of human things. They're bringing us the blessings, it's a yearly thing, in traditional talks, in the counseling session, the elders talk. They always mention that you have to respect these two because they come once a year and they bring us the blessings, the health, the crops.... That's how we live.²⁷

The *tsaviyo* are impersonated only during the Turtle Dance preparations and ceremonies, and are mentioned only in the *Haapenbay*. They are a pair of spirits, white and black, impersonated by members of the Winter and Summer moieties, respectively. They wear masks and carry whips, which they use ritually on the legs of the Made People and dance participants. Two days before the Turtle Dance, both *tsaviyo* appear at dusk, to make sure the plazas of the village are swept clean. Their ritual directions recall the divergent paths of migration: The white (Winter) *tsaviyo* enters through the north plaza and proceeds counterclockwise to the village center; the black (Summer) *tsaviyo* makes a clockwise circuit by way of the south plaza. Ortiz writes about an important physical encounter between these two spirits:

At the "earth mother earth navel middle place" (*nan e hu kwi na sipu pingeh*), the sacred center of the village located on the south plaza, they meet, shake hands.... This symbolic act of meeting and shaking hands, performed while standing atop the sacred shrine at the center of the village, is interpreted by informants as affirming the unity and partnership of the *tsave yoh*.²⁸

The *tsaviyo* maintain order and moral purity in the sacred center of the village by symbolically joining as partners from the Winter and Summer moieties, as the old year ends and the new one begins. In fact, the Turtle Dance ritually orders Tewa dualities: the human with the spiritual (i.e., the human *To'way* with the supernatural *To'way*, the Made People with the *Oekhuwa*

deities); male and female dawn people, followed by male and female *Oekhuwa*; north with east and south with west; lightning followed by rain, then thunder ushering rain; corn with wheat; and crops before human birth and maturation. Spirits with disciplinary authority, possessing therapeutic as well as admonitory powers, the *tsaviyo* exercise the right to flog any social deviants of San Juan Pueblo; their community function is completely different from that of the *kossa*, the clowns. The sick of each household are brought out after the Turtle Dance ceremony so that the *tsaviyo* may minister to them. Their curing rite or blessing, translated as “children illness blow away,” can offer temporary relief from bodily ailments. This is distinguished from the power of the *Oekhuwa*, who bestow life itself:

On December 26 [the *tsaviyo*] herald *okushare* by circulating in the morning. Then they dance around the dance line. They “catch” eligible, delinquent males and place them in the dance line, for every healthy adult male is supposed to participate. After the dance they are greeted by dance officials and caciques.... They go to every house to bless and say goodbye and to receive gifts of bread and money. They may cure sick persons with a touch of the whip, and they may remind naughty children to obey parents, also with light strokes of the whips. Though frequently called “clowns”, the *tsaviyo* are not funny.... They are uncanny in their behavior. They tread ghostlike and silently, without musical accompaniment.... They speak in whispers, and they lash their whips, which are curative and purifactory rather than punitive.²⁹

Garcia’s emphasis on the uniqueness and ritual meaning of the *Haapenbay* offers insights into *emic* interpretation of the special qualities of the 1992 Turtle Dance:

You’re telling a whole story; by golly, there’s a whole lot of words in it.... The meaning—the *Haapenbay* has a different rhythm right from the start, you noticed that, right? So in the *Haapenbay* the South and the East are mentioned, but with different productions. You realize that first they brought the crops, and to go into the South, instead of saying corn you say the child, the bringing of the children....

... I think that’s what makes our song so unique, because there is a *Haapenbay*, and that *Haapenbay* is altogether differ-

ent from the start of the beginning. But when it gets to the chorus, the *Chake*, it's the same thing. See in this one, we are mentioning different elements.... So this is the childbearing because the life is also included in our songs. Why would we sing it, why would we dance it if there's no child, no children, no activities of humans, you know? What I'm saying, the spirits put a lot of words into your system so you can share it and express your feelings of what we're doing.³⁰

It becomes clear that the Turtle Dance is a mediation between the ancestral spirits and current human life, linking both to the land in a ceremonial cycle. The extensive quotes from Garcia are a serious attempt to communicate an *emic* perspective of the Turtle Dance. I now offer a brief *etic*, or outsider, analysis of the music, specifically addressing aspects of structure, melody, diction, rhythm, and aesthetics. These will also help explain the use of the graphic chart and standard staff notation transcriptions of the 1992 Oekuu Shadeh that follow. My interpretation is grounded in information gained during lessons with Garcia, and is offered to suggest how people with Western musical training can begin to think productively about this music.

STRUCTURE

The version I sang is the shortened version, the *Haa Tsung*, consisting of only three verses, A-B-A (see 1992 Oekuu Shadeh Graphic Chart, pp. 198-199). Garcia spoke of this form, which is used for recordings and other nonceremonial performances:

We call it the *Haa Tsung* when we shorten them, we don't complete the five, we only sing the three verses. Usually there's five. The second verse is the same as the first, and the last one is the same.³¹

The longer ceremonial version is the five-verse A - A - B - B - A, which LaVigna and Roberts have confirmed.^{32, 33} What La Vigna describes as the A section,³⁴ Humphreys names as the verse section.³⁵ It consists of *Puchenu* chant (vocables), *Chapu* (a pair of texted passages, each ending with a linking vocable formula), *Chake* (a pair of texted passages, each finished by a second linking vocable formula), and *Chachanu* (a pair of short, metrically complex phrases leading to a climactic vocable phrase followed by a pair of chanted vocable phrases, the third linking formula).

La Vigna's B section³⁶ is the *Haapenbay*, which is Humphreys' chorus section.³⁷ It is comprised of the *Haapenbay* chant (vocables), which is followed by a section consisting of a pair of short texted phrases: *Chake* (melodically identical to the A section, but with different text) and *Chachanu* (identical to the A section).

Garcia divides the song into two major sections: the *Puchenu* first verse (A) and the *Haapenbay* middle verse (B). *Puchenu* also denotes the opening chant, what Garcia refers to as the formula, and which La Vigna calls part 1, "the standard phrase unit,"³⁸ Humphreys' opening formula.³⁹ This is preceded by an opening identifying tag played by the rattle, which La Vigna dubs the introduction,⁴⁰ and Humphreys calls the instrumental marker.⁴¹ The *Chapu* follows, the initial texted part, La Vigna's part 2 which is divided into phrases A and B;⁴² Humphreys defines this as the verse group.⁴³ This section consists of a pair of similar passages, each with four phrases of text over twenty-seven beats, succeeded by eight beats of the first linking vocable formula. Next is the *Chake*, which mentions the cardinal directions, and the *Oekhuwa* spirits who bring rain. La Vigna refers to this as part 3, phrase c;⁴⁴ Humphreys calls this the chorus group.⁴⁵ This also uses a pair of passages, each with thirty-seven beats of text followed by a short second linking vocable formula. The *Chake* leads to the climax in the *Chachanu*, the passage giving thanks for the blessings of rain and crops. La Vigna recognizes this as part 4, phrases d and e;⁴⁶ Humphreys calls it the tail.⁴⁷ This passage involves extensive use of the *t'aa* ("pause") in several alternating shifts from duple pulses to triple pulsations at double speed, then back to triple pulses at the original speed, but regrouped in threes. The short, texted passage leads to a climactic vocable melody, which is followed by an extended vocable passage (incorporating both pitched and chant tones), consisting of two almost identical phrases of fourteen beats each (six beats melody followed by eight beats chant).

An extra low chanted vocable on the last *Hey* in the second phrase precedes the two beats of rest before the *Haapenbay*, which Garcia regards as the unique ingredient of the Turtle Dance. Similarly to the dual meanings of *Puchenu*, *Haapenbay* refers both to the entire middle section and to its opening passage, La Vigna's standard phrase unit,⁴⁸ Humphreys' opening formula.⁴⁹ The *Haapenbay* verse is described as part 2, phrases f and/or g by La Vigna,⁵⁰ and by Humphreys as verse group:⁵¹ two similar texted phrases of twenty beats each form an extensive *t'aa*, in passages of fast triple pulsations which shift to slow duple pulses. The second linking vocable formula returns to

the *Chake*; this and the following *Chachanu* are structurally identical to their first incarnation in the opening *Puchenu* section. Thus, the *Haapenbay* verse shares two identical subsections with the *Puchenu*, and in structural shorthand, the plan of the two sections would be as follows: *a* (*Puchenu* chant) - *b* - *c* - *d*, *e* (*Haapenbay* chant) - *f* - *c* - *d*. In the short *Haa Tsung* version, the entire *Puchenu* section returns and ends with a rattle roll reminiscent of that of the opening identifying tag.

MELODY

When I sang the Oekuu Shadeh to Peter Garcia, I found he was little concerned with specific key as Western musicians know it. The dance melody spans an octave and a half, and I had to transpose the chant a minor third higher than his original recorded version in order to sing all the tones. He not only tolerated this significant pitch discrepancy, but sang the tune back to me in my (different) key during the lessons without comment. Our work focused on the intervallic relationships between tones, and stressed an accurate melodic contour of slides and ornaments, as well as falling tones on specific chanted syllables (see Staff Notation Transcription, pp. 200-211). The melodic range encompasses the interval of a 12th, from middle C to F below the octave. A descending pentatonic scale of C- B flat- G- F- E flat predominates, usually falling a fifth below to A flat, occasionally dropping lower to F. A variety of applications of slides, grace notes, and a common vocal ornament akin to an inverted mordent, are indicated on the staff notation transcription. In the *Haapenbay*, A flat supplants the B flat as a high, primary melodic pitch. Vowels are almost interchangeable syllabically, but retain definite pitch contour in an even lower tessitura than those of the *Puchenu* first verse. In the transcription, these are notated with a diamond (◆).

Standard staff notation of the 1992 Turtle Dance is limited by Western music classifications, restricted to a limited set of pitches and note values. It cannot capture all the nuances of Tewa music, but it serves as a guide (it was my working manuscript as I was learning the work) and represents my processing of musical information. In fact, Garcia confided to me that he learned breath support and diatonic scales (major and minor) from Louis Ballard, the music teacher at his Bureau of Indian Affairs school in the 1940s, as a chorus soloist. This may

account for the fact that sung pitches in his compositions are mappable as diatonic notes; rhythms are also compatible with Western notation. Garcia values the accessibility of conventional staff notation because it can ideally be useful to most trained musicians. Even so, I acknowledge its inevitable limitations, and have built extra detail into the transcription (see key).

The opening chant in m. 3-4. uses vocables in a very low register following a distinct pitch contour. The chant tones suggest a general pitch area rather than defining the unambiguous pitch centers of sung pitches; they fall into the category of heavily intoned speech, rather than singing, which is produced by a constant stream of breath. The *Chapu* in m. 5-24 introduces a two-note motivic germ of E flat to C, used with the description of the dawn, which gradually expands to include the G and F above and the B flat below when the text describes the dawn boys' singing. Then the line descends to a low F of the first linking vocable formula, which is nearly identical to the vocable patterns at the end of La Vigna's phrase b sections of the 1971, 1974, and 1976 Turtle Dance songs.⁵² The entire passage is repeated, using the same melody with a different text referring to the calls of the dawn girls. The *Chake* in m. 25-44, which Garcia refers to as the chorus, describes the ritual directions and *Oekhuwa* spirits which create rain through lightning and thunder, and the ensuing growth of corn and wheat. It begins on the original opening motif E flat - C, then employs a dramatic octave leap to a high C, where the strong descending pentatonic melody, C - B flat - G - F - E flat begins. This dynamic, clear melodic statement emphasizes the Tewa word for the cardinal direction, north, then follows a descending sequence of three more phrases (G - F - E flat - C, followed by F - E flat - C - A flat, finally settling to a low C to A flat), which describe the male *Oekhuwa*, the creation of lightning followed by rain, then the corn. The musical phrase order complements that of the text phrases. The entire *Chake* section is repeated, mentioning the West, the female *Oekhuwa*, thunder followed by mist, and the growth of the wheat. The second linking vocable formula which ends the *Chake* sections echoes phrase c's final vocable pattern of the 1976 version cited by La Vigna,⁵³ but is more extended, with more pitch variation. The *Chachanu* in m. 45-60, which is about happiness and thankfulness for the blessings of the rain, involves the *t'aa* ("pause") for the first time in the piece. The short texted passage uses two lines which switch between 2/4 and 12/16, outlining G - F - E flat, using an extra low C in the first line, and a

neighboring high A flat in the second. The climactic vocable melody (2/4 to 9/8 to 2/4 to 3/4), maintains the focus on G - F - E flat, finally dropping to A flat on the last two syllables. This is followed by an extended vocable passage, comprised of two identical phrases, each using 12 duples in a contour of a descending E flat - C - A flat - F - low E flat melody ending with chanted vocables of 16 duples.

Succeeding the opening *Haapenbay* chant, the *Haapenbay* proper is an extensive *T'aa* created by two similar texted passages (of four phrases each), which start with a midrange A flat - G - F - E flat in the first phrase, descend to F - E flat - C in the second phrase, then fall to E flat - C - A flat in the third phrase, and come to rest on C - A flat on the final fourth phrase. The recurrent second linking vocable formula is used to return to the *Chake*, which uses a different text about the birth and growth of humans, but is melodically identical to its counterpart in section A, including another reprise of the second linking vocable formula. Unchanged in either text or melody from its previous incarnation, the *Chachanu* ends the *Haapenbay* verse, which cycles back to the opening *Puchenu* in the *H'aa Tsung* version. Yeh has commented on the effect that ritual symmetry has on the paired melodic structure of Tewa music:⁵⁴ All phrases exist in pairs except for the climactic *T'aa* section of the *Chachanu*, where a short text giving thanks is followed by a unique vocable melody. There the texted phrase is divisible into two similar units, but the vocable phrase defies the Tewa convention of dualities expressed by pairs.

RHYTHM

Although Tewa Pueblo music has been commonly described as predominantly duple in meter, with occasional forays into triple meter, this is a misapplication of musical terminology. "Duple rhythms"⁵⁵ or "duple pulsations"⁵⁶ are not automatically translatable as duple meter. The characteristic duple pulses are better described as duple subdivisions of a single beat. The strong emphasis on the initial pulse with the rattle, the dancers' kinetic accent on the stamping of the right foot followed by rocking forward on the left foot in preparation for the next strong pulse, and the distribution of words and syllables all point to rhythmic organization in dual pulsations as binary eighth-note subdivisions of a quarter-note beat. In fact, learning to play the drum Tewa style contradicts any concept of the two pulses as equal beats; on the

drum, the first is not only much more strongly accented, but also longer, followed by the second shorter, softer pulse (see Staff Notation Transcription, Appendix B).

Understanding the groupings of two as subdivisions in simple meter permits the performer to think of the groups of triple pulsations as compound metrical patterns; the song moves from simple meter patterns of 2/4, 3/4, 4/4, and 5/4 to compound meters of 12/16 or 18/16. Note the distinct dichotomy between the steady binary pulsations based on the eighth and the running compound meters based on groups of three sixteenths: The organizing beat moves from the quarter note to the dotted eighth note. The *t'aa*, "pause," uses a rhythmic shift to create an opportunity for the dancers to break their previous step patterns, either by hesitating on one foot or by marking time by alternating feet on each pulse. Garcia reports that the dancers recognize these moments through the words or turn of melody.

The opening chant uses 8 duple pulses in m. 3-4. The *Chapu* is also in duples, consisting of 54 total sub-beats in 16 + 14 + 12 + 12 duple pulsations, followed by the first linking vocable formula (16 sub-beats in 8 + 8 duples); the entire passage is repeated. The *Chake*, in four phrases of 16 + 26 + 16 + 16 duple sub-beats, is followed by a second linking vocable formula in 8 duples. The *Chachanu*, in m. 45-60, involves extensive use of the *T'aa* in several alternating shifts from simple to compound meters (from 2/4 to 12/16 to 2/4 to 9/8). The pulsations shift from duple eighth notes to triple sixteenth notes to triple eighths, changing the sense of the main beat from quarter note to dotted eighth to dotted quarter note. In one unique instance (m. 50), the short eight-note pulsations are reorganized as triple instead of duple sub-beats, thus creating a longer dotted quarter organizing beat. The texted passage is very short (two lines of 6 quarter-note, then dotted eighth beats, each in 2/4 and 12/16), and leads to a climactic vocable melody (10 beats). This is followed by an extended vocable passage, comprised of two identical phrases of 14 beats each (56 total sub-beats, 28 + 28 duple pulses). These lead to the opening *Haapenbay* chant in 8 duples, followed by a pair of similar texted phrases of 20 beats each (m. 64-77), which form an extensive *t'aa*, in consecutive compound and simple meters (18/16 to 12/16 to 2/4 to 3/4 to 2/4 to 3/4 and then 4/4, repeated). This immediately returns to the consistently duple *Chake* (m. 78-97) and *Chachanu* (m. 98-113), which complete the *Haapenbay* section.

Time signatures are not a Pueblo musical concept; they are a serious *etic* attempt to describe the complex relationship between

the shifting pulses of the rattle and the rhythmic patterns of the melody. This facilitates, from a classical Western music perspective, a perception of a truly large-scale rhythmic organization.

Jill Sweet has noted:

Self-accompanied dances such as the San Juan turtle dance most dramatically express the relationship between music and movement. Here the dancers are simultaneously the musicians as they *antegeh* in place, each with a tortoise shell rattle tied behind the right knee. The rattle sounds with each step, and the dancers sing as they move.⁵⁷

It is essential to be aware of rhythmic dimensions created by the dancers, who make the music while they dance. The anticipatory slides to many of the syllables, especially on chant tones, constitute a vocal foreshadowing of the beat. The rattles' indistinct pre- and post-beat noise create "slipped beats," a term that refers to a slight but significant ambiguity as to when exactly a beat occurs. Leg and arm rattles, which require time to sound after the triggering body motion, present yet more lagged accents in time. All this contributes to the mystifying yet compelling effect of the Turtle Dances, characterized not by rhythmic monotony but in fact by rhythmic sophistication, best described as a rhythmic heterophony, in which a collective rhythmic sense is expressed without a clear, unambiguous explosive beat. The absence of drums enhances this rhythmic effect. This musical coordination without diktat well complements the social ideals of the community that it celebrates.⁵⁸ Garcia confirms that while individuals should conform to the ideal group style and standard, respectful individual variations of skill and spirit are permitted in performance.

PERFORMANCE TECHNIQUES

The gourd rattle (*poewiyeh*) is rather unwieldy because of its bulk. The performer holds the disc-like object with the edge towards the ground, elbow close to the body, gripping the stick handle about two inches from the gourd itself. Finding the balance of the rattle is important, as the performers shake it for hours while they dance the Turtle Dance ceremonies. Rattle technique can be divided into two parts: an accented pulse, achieved by a forceful, deep downward slash of the forearm culminating in a strong downward flick of the wrist; and a weaker, neutral pulse, achieved by a controlled forearm bounce up to an intermediate wrist-dipping motion, ter-

minating in a clear upward flick of the wrist.

Vocal technique also involves stamina. Observers have commented on the deep-chested tone of the Tewa singers, which is unstintingly produced for hours during the long day of ceremonial dances. This is produced by using the belly, with the diaphragm giving support to the breath. Garcia emphasizes that he can sing for many hours without getting hoarse because he uses the right vocal technique without straining. "You've got to sing with your whole body, not too loud, but with a full voice," he says. Also, the resonance is enhanced by pronouncing vowels towards the back of the throat. The chest is the resonating chamber, not the head; even the high notes have to come from deep in the body, with steady breath support. A deep, rich tone is ideal, but Garcia feels that vocalists without a deep register can be effective if they enunciate the words clearly with an accurate sense of pitch and rhythm.

Diction is fundamentally important to the composer of the 1992 *Oekuu Shadeh*. Garcia says about this subject:

When I first became a composer, when I was listening, when I was young, when I came back from the service, I listened to the elders, and some of the words they mumbled. I am sort of like a nosy man, and I would ask "What was that that you said?" I would catch where they would mumble—they would say "Where?" and I would say "Right in this area" and I would start singing it—and then they would finally come out, this is what it means. "Well let's sing it out, so it will come out distinctly." I think that's why we're practicing these things. And since then, I keep them going until the end of the song we're practicing; then I will say, "I didn't understand what that meant." So they will repeat that and that's the way I learned. That thing became one of my main objectives. If I'm going to be composing my song and I didn't get the exact word that was mumbled, I need to be sure how or what this pronunciation is, so I won't be stuck like the elders that taught me, that way I will feel more comfortable too.⁵⁹

Garcia's concern with clarity of pronunciation to facilitate the communication of text meaning resonates with Tedlocks' description of Zuni criticism of a dance ceremony performance at Shongopavi on Second Mesa:

I was stunned when, after what I felt had been a beautiful first set, the Zunis remarked that ... they were disappointed

because they could not hear the song lyrics clearly. An elderly Zuni said: "They sing like wind blowing in a cave, they make that mumbling sound [*umumuk'ana*]. You can always pick out a Zuni by the way he sings—he'll have to make it clear—those guys mumble." She described the performance to me as *attanni*, "muffled, old, fearful," and contrasted it with *katchina* costumes and vocal style at Zuni, which she considered *tso'ya*, "clear, new, beautiful."⁶⁰

Garcia has changed the San Juan Pueblo singing style from an indistinct mumble akin to the Hopi to something clearer resembling the Zuni because of his stated individual desire to be explicit about the meanings of Tewa words in the song texts. Garcia feels that stressing the enunciation of the words not only enhances understanding by members of the San Juan community, but also gives more spiritual power to the words in the sacred song texts. Interestingly, transliteration of the text was problematic in the old J. P. Harrington Tewa orthography; both Garcia and Esther Martinez, a Native Tewa linguist who is the author of *The San Juan Pueblo Tewa Dictionary*, expressed dissatisfaction with this system, saying that it was geared towards common and slang usage and did not have equivalents for arcane ritual, sacred words. The transliteration presented here is consistent with a new Tewa orthography which Martinez is working on in conjunction with the San Juan Pueblo schools, under the auspices of federal HEW and New Mexico state education grants.

AESTHETICS

Garcia emphasized the integrated group aesthetic of Tewa dance ceremonies: The principle of the group moving as one is far more meaningful and beautiful than individual display. Individual deviance can destroy the aesthetic of controlled choreography close to the body, with steps of little elevation in strictly circumscribed directions. Beauty resides in the heart, and derives from dancing and singing with concentration and commitment. Sincerity and respect when participating in sacred ritual is essential to expressing the Tewa priority of the needs of the whole community over those of specific individuals. Garcia adds,

Beauty is not just sounding pretty—it's the meaning of the words too. It's one big circle.... It's a complete thing. Usually I close my eyes when I say, how is this going to fit

in to become a melody for everybody.... You have to sing it straight from the heart, be a good person. You give it all you've got.⁶¹

As is the case with almost all Tewa rituals, the 1992 Turtle Dance expresses a theme of regeneration and rejuvenation of life. The dance ceremonies exemplify new life because they are communal experiences which revitalize the Tewa community by bringing it together. A traditional event renews feelings of Tewa identity by recouping concepts central to the Tewa worldview. As such, the community regularly revives its cultural life when its members participate in the sacred traditions of their ancestors. For Peter Garcia, performing ritual is a way of regaining a meaningful perspective on life. He sings not only for himself, but also to maintain the traditional ways of his people. Yet Garcia is not immune to the individual impulses of a creative artist:

I've been wanting to compose something that I sing solo. We're always in a bunch, you know, in a bunch. My brother would compose one song, then I would compose one song.... You have to use a lot of your own judgment to see how they fit. If you understand now, you can say, well, they are still following that formula, but they're using some of their own imaginations and pictures.... But you change the rhythm to make the dancers comfortable, to give them something to do.... To me, that [1992 Oekuu Shadeh] was one of my best ones.⁶²

Garcia went on to say, "This one has a lot of different things, different rhythms."⁶³ He is particularly proud that several people from the community approached him to remark on the meaningfulness of the text. The dancers also complimented him on the complex yet graceful stops and starts that make up the remarkable *t'aa* sections of this particular Turtle Dance, which give exceptional rhythmic interest and variety to the work. Others noticed the memorable strong melody of the *Chake*.

CONCLUSION

I would like to express my gratitude once more to Peter Garcia, who has told me, "If you share this, somebody will learn a little bit out of you, and as it goes on down the line, some of these things are going to be related."⁶⁴ Simply put, Garcia has shaped

my appreciation of the 1992 Turtle Dance by teaching me how to sing it. For the rest, it is enough that Peter Garcia has said:

If you start a song, you run out of words, you run out of what happened after that, you leave people standing with their mouths open. What happened next? If we don't explain these things, people are lost, and they get turned off. If you know a portion of it, you just stay with it until the end. That's what some of the people do, the local people. There's a lot who come just for that day; usually everybody's on Christmas vacation. So they come on the 26th to hear this. When people are standing around the audience, and we're dancing, I look around and you could see people with their eyes closed, and they're into the tone of that music because it's so—I think it does something to them, to their bodies and everything else. When that is true, you feel "I've completed something, I gave a message coming from Mother Earth and the whole community of San Juan." And your Pueblo is known for the Turtle Dance.⁶⁵

1992 OEKUU SHADEH⁶⁶

HA- A- A- A- EY- EY- EY

HA- A- A- A- EY- EY- EY

Daybreak is coming from the horizon,
The dawn-boys are singing together in unison.
The songs they sing sound beautiful.

Daylight is coming over the horizon,
The dawn-girls are calling like trumpets.
It rings out and sounds beautiful.

Way out in the North, the male Oekhuwa create lightning.
The lightning flashes, followed by rain,
so that the corn can grow.

Way out in the West, the female Oekhuwa make thunder.
The thunder roars, followed by mist,
so that the wheat can grow.

Through these creations, we have become happy.
We are thanking them.

EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-EY-EY-HEY
EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-EY-EY-HEY

[Begin *Haapenbay* section]

Haapenbay, Haapenbay, Haapenbay, Haapen(bay).

Two sacred spirits are coming from the East.
The *tsaviyo* come jumping into the kiva.
The *tsaviyo* come out to the center of the main plaza to see us.
They come to bring us blessings.

Way out in the South, the male *Oekhuwa* create lightning.
The lightning flashes, followed by rain.
So that children can be born.

Way out in the East, the female *Oekhuwa* make thunder.
The thunder roars, followed by mist,
so the human beings can mature.

Through these creations, we have become happy.
We are thanking them.
EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-HEY-EY-HEY
EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-EY-EY-HEY. HEY.

[Return to *Puchenu* section]

HA- A- A- A- EY- EY- EY
HA- A- A- A- EY- EY- EY

Daybreak is coming from the horizon,
The dawn-boys are singing together in unison.
The songs they sing sound beautiful.

Daylight is coming over the horizon,
The dawn-girls are calling like trumpets.
It rings out and sounds beautiful.

Way out in the North, the male *Oekhuwa* create lightning.
The lightning flashes, followed by rain,
so that the corn can grow.

Way out in the West, the female *Oekhuwa* make thunder.
The thunder roars, followed by mist,
so that the wheat can grow.

Through these creations, we have become happy.
We are thanking them.
EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-EY-EY-HEY
EY-EY-EY-HEY-EY-HEY-EY-HEY-EY-EY-EY-HEY

1992 Oekuu Shadéh Graphic Chart

| MAJOR SECTION | SUBSECTIONS | PASSAGES |
|--|--|------------------------------------|
| PUCHENU (Garcia) SECTION A (La Vigna) VERSE SECTION (Humphreys) | Opening identifying tag | |
| | Introductory phrase (La Vigna) Instrumental marker (Humphreys) | |
| | Puchenu chant (Garcia) Part 1, standard phrase unit (La Vigna) Opening formula (Humphreys) | |
| | Chapu (Garcia) Part 2, phrases a and b (La Vigna) Verse group (Humphreys) | (repeated) |
| | Chake (Garcia) Part 3, phrase c (La Vigna) Chorus group (Humphreys) | (repeated) |
| | Chachanu (Garcia) Part 4, phrases d and e (La Vigna) Tail (Humphreys) | Identical vocable phrase units |

- Legend:**
- 1) denotes gourd rattle roll
 - 2) vertical slash denotes eighth note pulsations (long | - strong, short | - weak)
 - 3) diagonal slash denotes sixteenth note pulsations (long / - strong, short / - weak)
 - 4) bold horizontal lines indicate melodic portion
 - 5) dotted horizontal lines indicate linking vocable formula
 - 6) dashed horizontal lines indicate melodic vocable phrase - - - - -
 - 7) denotes rest

* LVF - linking vocable formula

1992 Oekuu Shadeh Graphic Chart

| MAJOR SECTION | SUBSECTIONS | PASSAGES |
|--|--|--------------------------------------|
| HAPEMBE (Garcia) SECTION B (La Vigna) | Opening identifying tag | |
| | Introductory phrase (La Vigna) | |
| CHORUS SECTION (Humphreys) | Instrumental marker (Humphreys) | |
| | Hapembe chant (Garcia) Part 1, standard phrase unit (La Vigna) Opening formula (Humphreys) | |
| | Hapembe verse (Garcia) Part 2, phrases f and/or g (La Vigna) Verse Group (Humphreys) | (repeated) |
| | Chake (Garcia) Part 3, phrase c (La Vigna) Chorus group (Humphreys) | (repeated) * LVF 2 |
| | Chachanu (Garcia) Part 4, phrases d and e (La Vigna) Tail (Humphreys) | } Identical vocable phrase units |

Legend:

- 1) denotes gourd rattle roll
- 2) vertical slash denotes eighth note pulsations (long | - strong, short | - weak)
- 3) diagonal slash denotes sixteenth note pulsations (long / - strong, short / - weak)
- 4) bold horizontal lines indicate melodic portion
- 5) dotted horizontal lines indicate linking vocable formula
- 6) dashed horizontal lines indicate melodic vocable phrase
- 7) denotes rest

* LVF - linking vocable formula

Staff Notation Transcription

OEKUU SHADEH

by Peter Garcia

1

H'

3

A - A - A - A AY - AY - AY H' A - A - A - A AY - AY - AY


5

Näi na - ts' - a - - n The - mu ä - ä - di - bo - o - o - o - o

7


The mu y ó - wa é - he - nûn ho nan

9




Yaa gi - I wó-ó' dín kha-a' tũ dan Sa' gi - I WÓ' NAN DÍN

12



T' Ó YAN CHAA DÌ LAY HAY KWA L AY HAY

14



AY HAY LA - YA - YA - YA Nãã na - te' - a - an m' u - wã'

16



ää - dī - bo - o - o - o - o The mu y' óe - wa a - a'

18



y un ho-o nan Yaa gi - I wó-ó' dín te - n - t u' dan

21

Sa' gi - | - | WÓ' NAN DÍN TÓ YAN CHAA - A (D)

23

LAY HAY KWA LAY HAY AY HAY LA YA YA YA

25

To - o' way - - - P'i - In pi - l' ye wáy - áy - áy - áy - áy

27

Oe - khuwa é' nún Tai - go - wá - nú ho dáy mu-wá

29

an - d | - | - | - | kwan p'o e ho dáy ye-mu

31

kán - dí - í - í - í - í I - ná k'wá - ye kúú ná' in ho dín pa - ye kán(dí)

34

Ha way ya ga way To - wáy - - -

36

Tá - án pi' - ye w áy - áy - áy - áy Oe - khu wa a' yún

38

kwa - a - ta - a ho dáy ta - an - d i - i - i - i p'

40

óe een - do ho dáy ye - mu kán - d í - í - í - í - í

42



I - ná k'wa - ye tá' ta na' - in - ho dín pe - ye kan(dí)

44



He way - ay ya ge - a He - dí na' in gi - hí - chan

46



Póe - o da - an kun guu na' in gi - kú - dae

48



Póe - o dan kun guu He - ya way ay a

50



O way hay - ay lo ya - a - way H a - a - a

52

Way a a ha a way ay o a hay lo ha a way

54

A ha way a ha a AY - AY - AY - HAY - AY - HAY - AY -

56

HAY - AY - AY - AY - HAY ay O a hay lo ha - a way

58

A ha way-ay a ha a AY - AY - AY - HAY - AY - HAY - AY

To Coda ☼

60

HAY - AY - AY - AY - HAY HAY

82

HAA - PEN - - BAY - AY HAA - PEN - - BAY

83

HAA - PEN - - BAY - AY HAA - PEN (BAY)

84

Kaa - sée ná-we-e-ba-a ná-we - ba-a Pó' - sá - sá te' i geh

86

wáy - an kun Pó' - sá tsá - vi - yó se - dó ho dên chá - nu

89

ká - an - di - l - l - l Ha way a ya ga - a - a - a - way

71

Kaa-see ná-wa-e-ba ná-we - ba Tee - the' aa te' i búu -

73

pin - ge wáy P'o' áá tsá - vi - yó aa - dó ho gin pu wá

76

pó wa - a dí - í - í Ha way ay ya ga - a - a - a

78

To - o - wáy - - - Aa - kon pi - f - ya wáy - áy - áy - áy - áy

80

Oa - khu - wa e' nún tai - gó wá nú ho dáy mu - wá

82

an - di - | - | - | - | - | Kwan p'oe - ho day ye-mu

84

kan - di - | - | - | - | - | I - na k'wa - ye ay - fo-wa so - we

86

ho din-tu-ye kan(di) Ha - way ya ga way To - way -

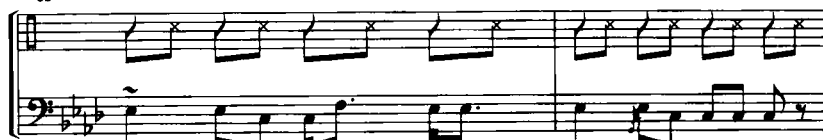
89

Tha-an pi-l' ye way-ay-ay-ay Oe - khu-wa a' yun o

91

Kwa - a taa - a ho day taa' an - di - | - | - | - | - |

93



P'oe - een - de ho dáy ye - mu kan - dí - í - í - í - í

95



I - ná k'wa - ye ay tò - wa khi - ye ho dín pá - gi kan(di)

97



Ha way - ay ya ga a He(di) na' in gi - hí - chan

99



pó - óe da - an kun guu na' in gi - kú - daa

101



pó - oe dan kun guu Ha ya way a way

103

O - way hay - ay - lo ya - a - way A a - a

105

Way-a a - ha - a - way ay O a - hay lo - ha - a - way

107

A - ha way - ay - a ha a AY - AY - AY - HAY - AY - HAY - AY

109

HAY - AY - AY - AY - HAY ay O a - hay lo - ha - a - way

111

A - ha way - ay - a ha a AY - AY - AY - HAY - AY - HAY - AY



113 D.S. al Coda

Coda HAY - AY - AY - AY - HAY HAY


115


Coda

HAY - AY - AY - AY - HAY HAY

KEY TO SYMBOLS IN STAFF NOTATION
TRANSCRIPTION


FOR RATTLE:

 indicates an accented pulse, achieved by a forceful, deep, downward slash of the forearm, culminating in a strong downward flick of the wrist.

 indicates a weaker, neutral pulse, achieved by a controlled forearm bounce up from a previous downward motion, terminating in a clear upward flick of the wrist.

FOR VOCAL PART:

Upper case syllables indicate chant tones.

 indicates chant tones centering around a particular pitch area, but are most useful to provide pitch contour context.



grace notes indicate prefatory vocal ornaments which begin on a single pitch.



dotted diagonal lines indicate slides that indicate prefatory vocal ornaments which travel through a group of pitches, most useful to provide pitch contour indication.



indicates a kind of inverted mordent, a vocal ornament starting from the main note then skipping up a major second to major third, then instantly returning to the main note. Commonly used on notes coinciding with the beginning of words.

CAVEAT:

This transcription was a working model, designed for easy access to information by a classically trained musician. It is as accurate to the original performance as possible, and has been checked through performance from the score by Peter Garcia, but reflects the transcriber's background and preferences, particularly with regard to time signatures which are not traditional Tewa musical concepts but can be valuable organizing schemes for a Western classical musician.

DISCOGRAPHY

Songs of My People, Music of the World CDT-133

Talking Spirits (selections), Music of the World CDT-126

Native American Traditions (selection), Smithsonian/Folkways CD SF40408

Songs of Earth, Water, Fire and Sky: Music of the American Indian, New World Records 80246-2

Oku Shareh: Turtle Dance Songs of San Juan Pueblo, New World Records 80301-2

Turtle Dance Songs of San Juan Pueblo, Indian House IH 1101

Sounds of Indian America: Plains and Southwest, Indian House IH 9501
Pueblo Indian Songs from San Juan, Canyon Records CR 6065

Pueblo Songs of the Southwest, Indian House IH 9502-C

Cloud Dance Songs of San Juan Pueblo, Indian House IH 1102-C
Music from San Juan Pueblo: featuring the Garcia Brothers, Tribal Music International

65th Inter-tribal Ceremonial, Tribal Music International

NOTES

1. Don L. Roberts, "A Calendar of Eastern Pueblo Indian Ritual Dramas," *Southwestern Indian Ritual Drama*, ed. Charlotte J. Frisbie (Albuquerque: University of New Mexico Press, 1980), 105.

2. Peter Garcia provided most of the explanations for the commentary included in this paper. His comments are preceded by "PG" and mine by "HH" in the quoted sections of the text.

3. Wendy Rose, "The Great Pretenders: Further Reflections on Whiteshamanism," *The State of Native America*, ed. M. Annette Jaimes (Boston: South End Press, 1992), 408.

4. *Ibid.*, 416.

5. Benjamin Brinner, *Knowing Music, Making Music* (Chicago: University of Chicago Press, 1995), 28.

6. Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973), 20.

7. Brinner, *Knowing Music, Making Music*, 8.

8. Bruno Nettl, "North American Indian Musical Styles," *Memoirs of the American Folklore Society*, Vol. 45 American Folklore Society (1954): 30.

9. Garcia, interviewed by the author, August 1, 1996. I had three series of lessons/interviews with Peter Garcia at his home in San Juan Pueblo, as well as several opportunities to observe performances and engage in short discussions with him about the music. All subsequent textual references to these interviews will be indicated by "Garcia, interview, [date]."

10. Garcia, interview, July 13, 1995.

11. Alfonso Ortiz, *The Tewa World* (Chicago: University of Chicago Press, 1969), 18-20.

12. Peter Garcia, "Bridging the Past and Present," *Musical Repercussions of 1492—Encounters in Text and Performance*, ed. Carol E. Robertson (Washington, DC: Smithsonian Institution Press, 1992), 93.

13. Garcia, interview, July 10, 1995.
14. Dennis and Barbara Tedlock, *Teachings of the American Earth* (New York: Liveright, 1975), xiv.
15. Paul Humphreys, "Form as Cosmology: An Interpretation of Structure in the Ceremonial Songs of the Pueblo Indians," *Pacific Review of Ethnomusicology*, Vol. 5 (1989): 66.
16. Ortiz, *The Tewa World*, 22-23.
17. Garcia, interview, July 10, 1995.
18. Garcia, interview, July 18, 1995.
19. Garcia, interview, July 11, 1995 (second lesson, after I sang the first part, the *puchenu*, *chapu*, *chake* and *chachanu*, up to the *haapenbay* of the Oekuu Shadeh, Turtle Dance).
20. Garcia, interview, July 11 to July 18, 1995.
21. Garcia, interview, July 13, 1995.
22. Maria LaVigna, "Okushare, Music for a Winter Ceremony: The Turtle Dance Songs of San Juan Pueblo," *Selected Reports in Ethnomusicology*, Vol. III No. 2: Music of the American Indians, ed. Charlotte Heth (1979): 83.
23. Garcia, interview, July 11, 1995
24. Garcia, interview, July 11, 1995.
25. Garcia, interview, July 18, 1995.
26. Ortiz, *The Tewa World*, 25.
27. Garcia, interview, July 18, 1995 (third lesson, after I sing through the *Haapenbay* from my transcription).
28. *Ibid.*, 75.
29. Gertrude Prokosch Kurath with Antonio Garcia, *Music and Dance of the Tewa Pueblos* (Santa Fe: Museum of New Mexico Press, 1979), 45.
30. Garcia, interview, July 20, 1995.
31. Garcia, interview, July 11, 1995.
32. LaVigna, "Okushare, Music for a Winter Ceremony," 85.
33. Roberts, "A Calendar of Eastern Pueblo Indian Ritual Dramas," 105.
34. LaVigna, "Okushare, Music for a Winter Ceremony," 92.
35. Humphreys, "Form as Cosmology," 72.
36. LaVigna, "Okushare, Music for a Winter Ceremony," 93.
37. Humphreys, "Form as Cosmology," 72.
38. LaVigna, "Okushare, Music for a Winter Ceremony," 86.
39. Humphreys, "Form as Cosmology," 71.
40. LaVigna, "Okushare, Music for a Winter Ceremony," 88.
41. Humphreys, "Form as Cosmology," 72.
42. LaVigna, "Okushare, Music for a Winter Ceremony," 86.
43. Humphreys, "Form as Cosmology," 72.
44. LaVigna, "Okushare, Music for a Winter Ceremony," 91.
45. Humphreys, "Form as Cosmology," 72.
46. LaVigna, "Okushare, Music for a Winter Ceremony," 92.
47. Humphreys, "Form as Cosmology," 72.
48. LaVigna, "Okushare, Music for a Winter Ceremony," 93.

49. Humphreys, "Form as Cosmology," 72.
50. LaVigna, "Okushare, Music for a Winter Ceremony," 93.
51. Humphreys, "Form as Cosmology," 72.
52. LaVigna, "Okushare, Music for a Winter Ceremony," 89.
53. Ibid., 90.
54. Nora Yeh, "The Pogonshare Ceremony of the Tewa San Juan, New Mexico," *Selected Reports in Ethnomusicology*, Vol. III No. 2: Music of the American Indians, ed. Charlotte Heth (1979): 118.
55. Kurath with Antonio Garcia, *Music and Dance of the Tewa Pueblos*, 88.
56. Roberts, "The Ethnomusicology of the Eastern Pueblos," 250.
57. Jill Sweet, *Dances of the Tewa Pueblo Indians: Expression of New Life* (Santa Fe: School of American Research Press, 1985), 20.
58. Frank Waters, *Masked Gods: Navajo and Pueblo Ceremonials* (New York: Ballantine Books, 1950), 368-369.
59. Garcia, interview, June 25, 1996.
60. Barbara Tedlock, "Crossing the Sensory Domains in Native American Aesthetics," *Explorations in Ethnomusicology: Essays in Honor of David P. McAllester*, ed. C. Frisbie (Detroit, Information Coordinators, 1986), 189.
61. Garcia, interview, August 1, 1996.
62. Garcia, interview, July 18, 1995.
63. Ibid.
64. Garcia, interview, July 13, 1995.
65. Garcia, interview, July 18, 1995.
66. Composed by Peter Garcia, Sr. of Ohkay Owingeh (Translation supervised by P. Garcia)