GUIDE TO THE NEZ PERCE MUSIC ARCHIVE
AN ANNOTATED LISTING OF SONGS AND MUSICAL SELECTIONS SPANNING THE PERIOD 1897-1974
by Loran Olsen
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The music of the Nez Perce Indians of Idaho, Oregon and Washington is a unique reflection of the Nez Perces' attitudes toward their Creator, toward the world around them, and toward their fellow human beings. It indicates in a subtle way the external influences impinging upon Nez Perce culture over the stressful years of acculturation and shows how artistic elements survive by changing their function in a changing environment.

We can experience some of this music from the past through recordings of songs which were made as early as the turn of the century and which are now available through the Nez Perce Music Archive.

The archive contains all available recordings of Nez Perce Indian singers from 1897 through 1974. It includes the early wax cylinder recordings of Levi Jonas, Harry Hayes, and Chief Joseph (1897) and of Chief Joseph and Stephen Reuben (1900), made by Alice Fletcher in Washington, D.C.; of Jonah Hayes (1907), made by ethnographer H. J. Spinden; of Ralph Armstrong, James Moses, and Ugly Grizzly (1909), made by Edward S. Curtis; and of Sam Morris and associates (1910-1912). It also includes disc recordings of the Pendleton Drummers, made by Willard Rhodes (1947); of the Moffett family, made by Gospel Recording, Inc., Los Angeles (1947); and of Caleb Carter and Albert Moore, made by La Monte West (1956). Finally, the archive includes tape recordings by Marcus Ware (1960), Sven Liljeblad (1962), Anthony Thomas (1962), William Elmendorf (1962), and, in more recent years, by Loran Olsen and others (1970-74).

The oldest portions of the archive—120 songs, plus speeches and legends on five reels—were distributed in 1974. They are housed at the University of Idaho Library, Moscow, Idaho; Washington State University, Department of Music, Kemble Stout Listening Library, Pullman, Washington; the Idaho State Historical Society, Boise, Idaho; the Nez Perce Tribal Office, Lapwai, Idaho; and among descendants of the Joseph Band living in Nespelem, Washington.

The remainder of the collection, more than 550 songs, has now been edited and, together with the earlier materials, has been transferred to the 18 cassette tapes described in this publication. Singers represented include Agnes Moses, Johnson Hoyt, Sam Slickpoo, Watkins Ezekiel, Josiah Red Wolf, Sol Webb, Johnny Woods, Elizabeth Wilson, Sam Watters, Adeline Adams, Josephine Wilson, Clarence Burke, Ed Nanpooya, Alex Pinkham, Larry Parker, Johnny Broncheau, Oscar Broncheau, Sam Jackson, Cy Red Elk, Dennis Williams, James Morris, Bill Axtell, Jim Reynolds, Lucille Raboin, and many others. Most are now deceased, but their music may live on, if others can learn and sing it. This representative collection can be a treasure of information for scholars, students, and descendants of the singers, if they know of its existence and accessibility.

Music at its most basic is a particularly distinctive art form for imaging cultural truths. Using the breath in song and the body in dance, it represents personal expression from the very being of man and woman, carrying their identity and tying them in a special manner to forebears, contemporaries, and future generations. It marks birth, puberty, marriage, and death in a reiteration of the human experience. It celebrates the seasons and the bounty of creation, as well as the mystery of life in nature.

As we listen to examples from the archive, we can experience the sorrow in Albert Moore's rendition of Sa'psis Ilp Ilp's guardian spirit song, last heard on the Big Hole Battlefield at his heroic death, or the resignation in Ed Nanpooya's version of Joseph's prayer at the Bearpaw surrender. What
does a plaintive adaptation of Protestant hymnody tell us about those Nez Perces who have shaped its message to their needs? And what can we sense from Sol Webb’s singing in Crow and Nez Perce of the warrior who stole two scraggly mules from the Sioux at Arrow Creek?

The availability of successive vocalizations of a song throws new light on its function in Nez Perce society, past and present. The persistence of certain selections throughout the period represented by these recordings, such as the serenade, “Ini’rn Hama,” evinces minor individual adaptation, as well as accuracy in preserving the shape and form of the piece. Revisiting one singer after the span of 25 years (Sol Webb’s song in honor of Willard Rhodes), we find amazing consistency in the memory and delivery of a trained tradition-bearer. Of note also is the special honor Willard Rhodes holds as the only white man named in song in the archive.

Although contextual information given about a selection may change with each singer, truly significant differences occur as well. For example, “Triumph Song of Speaking Eagle,” first recorded in 1897, was again recorded on several subsequent occasions. Only in the version by Adeline Adams—Jackson Sundown’s daughter who lived in Montana, but who carried through time and distance this song from her Joseph Band people—is the message changed to any extent. The translation, “You made me cry by killing my friends; now I make you cry by killing your friends;” is altered to read, “You made me cry by killing my friends, and the white people made me cry.” This altered text version reflects the reality of communal pain and suffering etched in the music of the nontreaty Nez Perces who lost their homeland forever.

In the nonspecific and cryptic texts of this folk music we find a poetic consistency which stamps it as the unique literary art of a people. The musical materials as well—pitches, scalar organizations, motives and their development, melodic-rhythmic combinations, performance practices, grammatical adjustments, vocables—all stand up under musical scrutiny as a unified Nez Perce Indian body of song.

This of course does not include imported materials. The reiteration of music in another language not understood by the singer (Sol Webb’s Sioux songs about victory over the soldiers) or which does not function locally (Caleb Carter’s Peyote music) supports the practice of passing along the song “as it was received” in the oral manner, with credit as to source. Cultural memory still places the dates at which certain “owl dances” and “circle dances” came to Lapwai from the Crow or Sioux Indians. Whether fact or not, Sol Webb remembers a Sioux informant’s tale that the “owl dance” was named from the widening of one man’s eyes upon viewing his wife dancing in the arms of another man. English words, as well as other tribal languages and vocables, are audible at most modern Indian social dance celebrations in the “owl,” “rabbit,” “circle,” or “49” drumming selections. “Hey, wait for me; when the dance is over, I’ll take you home,” or “Oh yes, I love you, honey, dear; I don’t care if you’re married, I still love you,” are types which surfaced as early as 1947.

There is a protocol for drummers and a style specific to each tribe (Sol Webb’s and Larry Parker’s discussions). There is a propriety of use and a proscription against misuse (Ed Nanpooya’s funeral music). There are times and songs for fun (stick games) and for worship (Ed Nanpooya’s thanksgiving song). And the language of legends, spoken in that long-past era when animals were truly people, would never be heard later in “Letitelwit,” the time when humans would inhabit the earth. Thus, many of
the words in legend songs are not translatable today. The same is true for personal guardian spirit songs which reflect an archaic and secret language, rife with subtle meanings for those who knew.

Let us listen and discover what we can, with thanks to those who had the foresight to begin such a collection as is represented here. Let us also be aware that every native people has a song tradition, lively and resilient as long as the cultural bonds between past and future generations remain intact, but dead or dying to the extent that a modern technological society (as exemplified even in this preservation) invades or replaces the long-standing legacy of unwritten knowledge. What can these songs teach us—these songs from people of oral custom and society—that might increase our sensitivity about what it is to be human?

A NOTE TO THE READER

The full collection described herein is available for listening at the following locations:

University of Idaho Library, Moscow, Idaho
Nez Perce Tribal Library, Lapwai, Idaho
Idaho State Historical Society, Boise, Idaho
Joe Red Thunder, Nespelem, Washington
Nez Perce National Historical Park, Spalding, Idaho
Lewis-Clark State College, Lewiston, Idaho
Kemble A. Stout Music Listening Library, Washington State University, Pullman, Washington.

Tape descriptions herein provide topic, location, person responsible for recording, agency represented, subsequent repositories, immediate donor source ("via") for the archive, section timing, date of recording, singers' identities, song type, function, supporting information, and selection timing.

Some songs from other tribes are included if sung by Nez Perce singers as part of their repertoire.

Bibliographical references appear in the text with the author's name in parentheses. "APW" refers to the Axtell, Parsons, Watters Nez Perce hymnbook, Nee Mi Putumt Ki Wanipt, in use among members of the Six United Presbyterian Churches.

In this transcription:
' indicates glottalization, ' indicates stress or length.
e is pronounced as in "bet," ii is pronounced as in "seen."
OO is pronounced as in "soon."
x is pronounced as the "ch" in the German Bach.

The author wishes to thank the Idaho State Historical Society; Thurlow Lieurance; Manuscripts, Archives, and Special Collections at Washington State University; the Nez Perce National Historical Park; the Smithsonian Institution; Sol Webb; and the Whitman College Library for permission to use the photographs reproduced in this volume.
PART I

Tapes from Wax Cylinder Originals

Tape 1
Side A

Alice C. Fletcher, collector, Washington, D.C.
Smithsonian Institution, Bureau of American Ethnology Collection;
via Library of Congress, Archive of Folk Song (American Folklife Center).
Section time: 10'

April 20, 1897
1. War, Paxam. Old Nez Perce war dance. Harry Hayes & Chief Joseph. 1'
2. War, Paxam. Old Nez Perce war dance. Harry Hayes & Chief Joseph. 1'
3. Victory, Wélwetset. Triumph song of Speaking Eagle, Tipylene' Tsixni'n: Q’etemawa esepawit’ samka, Watux watu asepavinax (“You made me cry by killing my friends; now I make you cry by killing your friends”). Harry Hayes. 30''
4. Serenade, K’ldowawa. Song of a wife whose husband has gone to battle: “Int’m hama, wiyatwikt’saka hama” (“My husband has gone along”). 45''

April 28, 1897
5. War, Paxam. Levi Jonas & Chief Joseph. 45''
6. War, Paxam. Levi Jonas & Chief Joseph. 30''
7. Serenade, K’ilówawa. Song of the chief’s daughter. Levi Jonas. 1’15''

April 6, 1900
8. Honor, Telikliin. Song telling the people the Nez Perces are coming as visitors. Stephen Reuben & Chief Joseph. 1’15''
9. War and Death. Sung while going into battle. (Will kill the enemy or be killed; also sung while returning from victorious battle.) Stephen Reuben & Chief Joseph. 2'

H. J. Spinden, collector, probably Lapwai, Idaho.
Section time: 19’30''
Tape 1
Side B
Spinden, continued from Side A.
Section time: 26'30"
8. War, Paxam. Bear song, ancient war dance, 2nd. Jonah Hayes. 3'
9. War, Paxam. Bear song, ancient war dance, 3rd. Jonah Hayes. 3'15"
10. Scalp, Wëlwëset. Victory song. 3'
11. Scalp, Wëlwëset. Victory song. 3'
14. Spirit, Wëyekwenipt. Sun faith song in shaman guardian spirit dance. 2'30"
15. Legend, Titwatityaya wenipt. Beaver song in story, “Taats haweyaye.” 2'15"
16. Serenade, K'ilôwawya. Five singers with female. 3'

Tape 2
Side A
Spinden, continued from Tape 1.
Section time: 31'30"
1. Stick game, Lóxwawnt. Gambling song. 3'
3. Spirit, Wëyekwenipt. Rabbit song in guardian spirit dance. 3'
4. Serenade, K'ilôwawya. Warriors’ serenade before going to war. Five voices. 2'30"
5. Serenade, K'ilôwawya. 2'45"
6. Sitting. Sitting song before war dance. 3'
8. Spirit, Wëyekwenipt. Mad coyote song in guardian spirit dance. Jonah Hayes. 3'
10. Spirit, Wëyekwenipt. Cloud (aláxhos) Doctor (tiwet) song. 3'30"
Tape 2
Side B
Spinden, continued from side A.
Section time: 24'30"

11. Legend, Titwatityaya. Creation story with Fox as Doctor. 2'30"
12. Winter, Tukeiwe. "Aweyuniya ha hitiwa." Jonah Hayes. 2'30"
13. War, Paxam. "Kind sung about 50 years ago" (1857). Jonah Hayes. 3'30"
14. Legend, Titwatityaya. Geese song from the myth, "Itewitami." Jonah Hayes. 30"
15. Speech, Tew'yele. Chief's speech riding around camp before war dance (Spinden, "Nez Perce Tales," p. 201). 3'
16. Speech, Tew'yele. Chief's speech riding around camp in buffalo country. Jonah Hayes. 3'
17. Speech, Tew'yele. Speech in morning in villages. Jonah Hayes. 3'
18. Speech. Joseph's speech at end of 1877 war. 2'45"
19. Stick game, Loxwanpt. Gambling, taunting guessing side. 3'

Tape 3
Side A
Edward S. Curtis, collector, Fort Lapwai, Idaho. Indiana University, Archive of Traditional Music.
Section time: 20'

July 26, 1909
1. Prophecy, Tukiewe. Song of prophecy of coming white prophet (Curtis, p. 75). James Moses. 2'30"

July 30, 1909
2. Spirit, Weyekwenipt. War song of Grizzly Bear Ferocious (Hdhat's Ila'itaxat; also translated as "Ugly Grizzly" or "Young Weak Grizzly"). Grizzly Bear Ferocious. 1'30"
3. Triumph, Weyekwenipt. Welwetset. Victory song of Grizzly Bear Ferocious: "Sioux and Crows will be astounded" (Curtis, p. 15). Grizzly Bear Ferocious. 1'30"

July 31, 1909
4. Spirit, Weyekwenipt. Sun medicine song. Ralph Armstrong. 2'15"
6. Spirit, Weyekwenipt. Grizzly Bear medicine song: "Wak'o wetsu hiwi'he" ("The end of the journey comes"). Ralph Armstrong. 2'
7. Medicine, Isxiiipt. Skeleton Medicine Man song (Curtis, p. 183). Ralph Armstrong. 45'
11. Flute, Sapdoonme's. Love song (Curtis, p. 50). Ralph Armstrong. 2'15"
Thurlow Lieurance, collector.
Library of Congress, Archive of Folk Song (American Folklife Center).
Section time: 3'


M. R. Harrington, collector, New York.
Library of Congress, Archive of Folk Song (American Folklife Center).
Section time: 3'45''

1929
1. Legend, Titwatit. "Itseyaya ka piswa" ("Coyote and the Rock"). Archie Phinney. 3'45''

Sam Morris, collector, Lapwai, Idaho.
Two selections from a collection of 69 wax cylinder recordings, discovered by Duane Alderman, Pendleton, Oregon; preserved by James Morris.
Section time: 5'

1910-1912
1. Circle. Sam Morris speaking. 2'30''
2. Victory, Wélwetset. Sam Morris speaking, 2'30''

PART II
TAPES FROM DISC ORIGINALS

Tape 4
Side A
Gospel Recording, Inc., Los Angeles; via Moffett family.
Section time: 10'

1947, Nez Perce translated hymns
1. "Come Ye That Love the Lord," APW #87. Kamiah group. 2'30''
3. "Jesus Loves Me," APW #34. Children. 1'15''
4. "When the Roll Is Called Up Yonder," APW #65. Kamiah group. 2'
5. "God Loved the World of Sinners Lost," APW #31. Harry Moffett. 1'45''

Willard Rhodes, collector, Pendleton, Oregon.
Bureau of Indian Affairs, via Library of Congress, Archive of Folk Song (American Folklife Center).
Section time: 20'30''

September 9, 1947, Pendleton Drummers
2. Prophecy, war dance, Paxam. Adapted to war dance from religious song,
"Titégis na wax pesí̱xal'í̱hinikina" ("They take the elders and push them around"). John Moses, Sol Webb. (Olsen, Nez Perce Songs...) 1'45"

3. Marriage, Tukétie. "Minneweyawit'se ayat piiniit. Kona ya tsu yat'sese latítelwit" ("Where the woman is coming out, the people are made to dance"). John Moses, Sol Webb. 1'30"


10. Honor. Song of "Dirty Water Band." John Moses, Sol Webb. 2'30"

Tape 4
Side B

Rhodes, Pendleton Drummers, continued from side A.

Section time: 31'

11. Ceremonial. Song of "Dirty Water Band." 3'


15. Old Song. Sung when coming in from war party. 3'45"

16. Serenade, K'ílówawya. 1'30"

17. Owl. 2'

18. Owl. "Wait for me. When the dance is over, I'll take you home." 2'30"

19. Owl. "Oyes, I love you, honey, dear. I don't care if you're married; I still love you." 1'

20. War, Paxam. From Sitting Bull's people. John Moses and Sol Webb. 1'45'

21. War, Paxam. From Sioux. John Moses and Sol Webb. 2'

22. Root feast, Ké'yúxít. John Moses and Sol Webb. 2'15"

23. War, Paxam. John Moses and Sol Webb. 1'15"

24. Honor. Chief's song, "Willard Rhodes hiúwas ekúin miowat" ("Willard Rhodes is a true chief"); composed for Rhodes. John Moses and Sol Webb. 2'30"

25. Horseback, Telikliin. John Moses and Sol Webb. 2'

Tape 5
Side A

La Monte West, collector, probably Lapwai, Idaho.
Via Indiana University, Archive of Traditional Music.

Section time: 29'

September 17, 1956, sung by Caleb Carter

1. Serenade, K'ílówawya. Song to encourage men to go on a horse-stealing expedition. 2'30"

2. Serenade, K'ílówawya, 2'45"
3. War, *Paxam*. Old type Nez Perce, danced in one location. 2'45"
4. Circle, *K'upip K'upip*. "Broke, broke", love dance or knee-lifting circle dance. Arrived among Nez Perce 1903 from Shoshone via Crow; originally Omaha. 3'
5. Circle, *K'upip K'upip*. Round or circle dance from Crow. 2'45"
7. War, *Paxam*. Composed by Caleb Carter in 1936. 2'30"
8. War, *Paxam*. Old war dance; heard in 1899; maybe from Crow. 3'
9. Courting, *Sapdonme's*. Flute; sung or played from hills outside of camp; from Caleb Carter's sister-in-law. 2'15"
10. Religious. Peyote cult; learned 1911 in Kansas from Oto; words probably Kiowa; should be accompanied by gourd rattle shaken by singer, and drum played by another man.1'30"
11. Religious. Peyote cult; learned 1911 in Kansas from Oto. 2'15"
12. Religious. Peyote cult; learned 1911 in Kansas from Oto. 1'

**Tape 5**

**Side B**

*West, continued from side A.*

*Section time: 36'15"*

*October 18, 1956, sung by Albert Moore*

13. Victory, *Welwetset*. Song of Albert Moore's maternal grandfather: "A man was coming to meet me, then he disappeared; how lucky I was." 2'15"
14. Stick game, *Loxwanpt*. Gambling song used by Nez Perce, Spokane, Flathead, Lemhi: "I hope I may be rewarded." 1'
15. Sacred. Creation song: "The light was on the world and giving strength." 1'15"
16. Funeral, *Tin'kipem' weynt*. Heard by Albert Moore in 1874: "Spirit, walking out from the body; body is lying helpless, no breath. But look to the heavens, where we all want to go." 2'45"
17. Owl. Social, from Oklahoma via Crow. 1'30"
18. Legend, *Titwutityaya wenipt*. Coyote song: "I'm going to the place where the bird of the mountain flies—Bear Valley." 1'30"
19. Medicine, *Weyekwenipt*. Grizzly Bear medicine song: "The mountain people are forced to dance, when the goose flies." 1'45"
20. Victory, *Welwetset*. "You made me cry, with my friends killed; now I make you cry, killing your friends." 1'45"
21. War, *Paxam*. Old Nez Perce; danced in one location, up and down motion. 45"
22. War, *Paxam*. Old Crow Indian war dance. 1'15"
23. War. Old Flathead war dance. 1'15"
24. War. Crow Indian war dance. 1'15"
25. War. Kalispel war dance. 1'15"
26. War. Kutenai war dance. 1'15"
27. Circle. Religious circle dance from Lemhi. 1'15"
28. Game. Nez Perce children's game song; running, laughing. 1'
29. Lullaby. Not certain whether song is Nez Perce. 1'
30. Love charm. Men's song: "Where you are, you might hear this song; look around in the direction of him who loves you." 1'30"
31. Medicine. Healing song; Crow medicine man with Nez Perce helpers cured a man at Crow Agency; witnessed by Albert Moore. 2'15"
32. Medicine. Healing song; Crow. 1’15"
33. Stick game. Gambling song from Kutenai. 1’
34. Stick game, Lòxwampt. Gambling song; Nez Perce. 1’15"
35. Stick game, Lòxwampt. Gambling song; Nez Perce. 1’15"
36. Give-away. Crow. 2’
37. Women. Women’s dance from an eastern tribe. 1’45"

**PART III**

**TAPES FROM REEL-TO-REEL ORIGINALS**

**Tape 6**

**Side A**

Marcus Ware, collector, Lapwai, Idaho.
Idaho State Historical Society.
Section time: 7’30”

*February 1, 1960*

1. Spirit, Weyekwenipt. Sarpsis Ilpilp’s medicine song; sung at Big Hole battlefield by Walíitits (See Thomas). Albert Moore. 2’15”

*June 17, 1960*

2. Victory, Wélwetset. Scalp dance. Albert Moore. 4’15”

*October 29, 1960*


Anthony Thomas, collector, probably Lapwai, Idaho.
Washington State University Departments of Sociology and Anthropology, via William Elmendorf.
Section time: 22’15”

*July 25, 1962, sung by Albert Moore*

1. Spirit, Weyekwenipt. Sarpsis Ilpilp’s medicine song; sung at Big Hole battlefield by Waláitits (See Thomas). 2’45”
2. Spirit, Wéyekin. Albert Moore’s medicine song. 3’30”
4. Religious, Ipnutsililpt. Seven-Drum funeral song. 2’
5. Spirit, Weyekwenipt. Christina Woods’ personal song. 1’30”
7. Spirit, Weyekwenipt. Spring song; Mrs. Two Moons’ personal song, heard by Albert Moore in 1877 and again in 1892. 2’45”
8. Spirit, Wéyekin. Old Man Andrews’ medicine song. 3’30”
10. Spirit, Weyekwenipt. Three Feathers’ medicine song. 1’30”
11. Spirit, Tiwatnim weyekwenipt. Three Feathers’ doctor’s song #2. 2’30”
Tape 6
Side B

Thomas, Albert Moore, continued from Side A.
Section time: 29'45"

12. Spirit, Weyekwetset. Lou Harrison’s medicine song (Thomas). 3'30"
13. Sun Dance. Crow sun dance song, heard in 1886. 1'30"
14. Stick game, Lóxwanpt. Nez Perce gambling song. 2'
15. Victory, Wétwetset. Scalp dance song. 1'30"
16. Marriage, Tiweliikatsat. Marriage dance. 1'30"
17. Thank you. "Két siyeyeyeu." Shouts of thanks. 1'45"
18. War, Paxam. 1'
19. Friendship, Lautiwam. 1'  
20. War, Paxam. Slow war dance. 1'15"
21. War, Paxam. Fast war dance from Sioux. 1'30"
22. Old song, 1'
23. War, Paxam. War dance with stops. 1'
24. Running. Children’s game. 1'
25. War, Paxam. War dance with stops. 1'
27. Stick game. Gambling song from Lemhi. 1'45"
28. Stick game, Lóxwanpt. Gambling; Goose song; maybe Wéyekin. 1'45"
29. Stick game, Lóxwanpt. Gambling. 2'15"
30. Victory, Wétwetset. Scalp dance song. 2'15"

Thomas, Albert Moore, continued.
Section time: 2'30"

July 1962, sung by Albert Moore

31. Legend, Titwatiyaya wenipt. Porcupine song in legend. 1'
32. Legend, Titwatiyaya wenipt. Skunk stick game song in legend. 30"
33. Legend, Titwatiyaya wenipt. Hummingbird song in legend. 30"
34. Legend, Titwatiyaya wenipt. Raven warning song in legend. 30"

Tape 7
Side A

William Elmendorf, collector, Lapwai, Idaho, direct.
Washington State University.
Section time: 41'45"

July 26, 1962, sung by Sam Slickpoo

1. War, Paxam. From Crow. 3'15"
2. War, Paxam. Nez Perce. 3'30"
3. Round, K’upip k’upip. "Broke, broke", circle dance. 1'45"
4. Owl. 2'30"
5. Rabbit, He’yuxtswetset. 2'45"
7. Serenade, K’ilówawýa. War party song prior to leaving camp. 4'30"
8. Serenade, K’ilówawýa. Farewell song. 2'30"
9. War, Paxam. From Sioux (1862). 1'45"
10. War Leaders. Leader’s song or Brave Man’s dance. 2'45"
11. War leaders. Song of war leaders. 2'45"
12. War, Paxam. War dance with stop. 2'
13. War, Paxam. War dance with stop. 1'30"
14. Shake, Ipuuklimkt. Probably Prairie Chicken song. 2'45"
15. Rabbit, He'yuxtswetset. “Hey, wait for me; when the dance is over, I’ll take you home.” 1'30"
16. War, Paxam. For warriors recounting war deeds. “Picking up the eagle feather” ceremony song. 4'15"

Tape 7
Side B
Elmendorf, Sam Slickpoo, continued from Side A.
Section time: 7'30"

17. War, Paxam. Second song from same war dance; gifts given. 2'30"
18. Religious. From Flathead. 1'
19. War leaders, Paxam. War dance song for war leaders. 1'45"
20. War, Paxam. War dance song with break, during which dancers crouch down. “Duck and Dive” or “Sneak Up.” 2'15"

Elmendorf, Sam Slickpoo, continued.
Section time: 23'30"

August 11, 1962
1. War, Paxam. Brave man’s song for opening war dance. 3'15"
2. War, Paxam. 2'
3. War, Paxam. Song for pastime. 2'
4. Round, K’upipin. “You may hate me, but you will remember me.” 3'45"
5. Round, K’upipin. “You may hate me, but you will remember me.” 2'
6. Owl. Social dance, arm in arm. 2'15"
7. Owl. Social dance, arm in arm. 2'30"
8. Owl. Social dance, arm in arm. 2'
9. Closing, K’upip k’upip. “Wa’ko wetsu” (“Now it is finished”). 3'45"

Sven Liljeblad, collector, Kamiah, Idaho, direct.
Idaho State University.
Section time: 13'45"

June 3, 1961
1. Legend, Titwatit. Song from legend, “Coyote Loses His Eyes” (Aoki). Rachel Arthur. 1'45"
2. Legend, Titwatit. Song from legend, “Coyote and Fox” (“I will punish the bad old man, but the kind old man I will pass over”). Elizabeth Wilson. 1'30"
4. Story. Brief personal history narrative. Lydia Corbett. 2'
5. Death, Tin’kipeme’ weinipt. Death song, “He names himself in light, in that bright land; for me joyfully it rings, in the bright land” (Aoki, p. 127). Agnes Moses. 1'15"
6. Hymn. Funeral song, APW #28 (Aoki, p. 128). Agnes Moses. 2'30"
land; the people there are having a good time but are invisible” (Aoki, p. 130). Agnes Moses. 1’45”

**Tape 8**

**Side A, Section 1**

William Elmendorf, collector, Lapwai, Idaho, direct.
Washington State University.
Section time: 26’

*July 27, 1962, Nez Perce translated hymns sung by Watkins Ezekiel*

1. “Blessed Assurance,” APW #87. 2’30”
2. “Looking Home,” APW #35. 2’15”
3. “Down at the Cross,” APW #92. 1’45”
4. “Heavenbound Bound,” 1’45”
5. “O How I Love Jesus,” APW #56. 1’30”
6. “A Land Over There Is Bright,” APW #74. 1’45”
7. “In the Christian Home in Glory,” APW #59. 2’30”
8. “Life Lost in Darkness,” Lawyer #49. 2’45”
10. “I Hear the Welcome Voice,” Lawyer #27. 2’
11. “O Think of the Home Over There,” APW #32. 2’15”
12. “Come, Weary.” 1’30”

**Tape 8**

**Side A, Section 2**

William Elmendorf, collector, Lapwai, Idaho, direct.
Washington State University.
Section time: 16’45”

*August 3, 1962, Nez Perce translated hymns sung by Sam Slickpoo*

1. “With Your Soul Stand Against the Storm,” APW #103. 3’
2. “When I See Him on the Cross,” APW #91. 1’45”
3. Hymn for funerals. 1’30”
4. “Come and Love the Lord,” APW #87. 2’
5. “The Soul Is Finished,” APW #73. 2’
6. “There Is No Sorrow There,” APW #72. 2’45”
7. “In the Christian Home in Glory,” APW #59. 1’45”
8. “Down at the Cross,” APW #92. 1’45”

**Tape 8**

**Side B**

Elmendorf, Sam Slickpoo, continued from Side A.
Section time: 8’15”

9. “Jesus Will Come,” APW #95. 1’30”
10. “I Am in a Lonely Land,” APW #81. 2’15”
11. “Savior Do Not Pass Me By,” APW #79. 1’30"
12. “The Infant Christ We Praise.” Catholic hymn. 1’30"
13. “Jesus' Mother at the Foot of the Cross.” Catholic hymn. 1’30"

Side B, Section 3

William Elmendorf, collector, Lapwai, Idaho, direct.
Washington State University.
Section time: 32'

August 11, 1962, Nez Perce translated hymns sung by Spalding Presbyterian Church Choir

1. “We Have Disobeyed Jehovah,” translated, APW #40. 3’30"
2. “Down at the Cross,” also in English, APW #92. 3’30"
4. “How Sweet the Name of Jesus,” APW #56. 4’
5. “Near to the Heart of God,” APW #134. 3’30"
6. “My Mother's Prayer,” APW #66. 3'
7. “Blessed Assurance,” APW #96. Also sung in English. 3’45"
8. “Funeral Song,” APW #28. 2'
9. “Salvation, O the Joyful Sound,” APW #71. 3’15”
10. “When the Roll Is Called Up Yonder,” APW #65. 3’30"

PART IV
TAPES FROM BOTH REEL-TO-REEL AND CASSETTE ORIGINALS

Tape 9
Side A
Pi Nee Waus Days.
Loran Olsen, collector, Lapwai, Idaho.
Washington State University.
Section time: 41'

August 15-17, 1970

1. War, Paxam. Nez Perce Drummers. Dennis Williams, Cy Red Elk, Sam Jackson, Jim Morris. 5’30"
2. War, Paxam. Nez Perce Drummers. 5’45"
3. War. Blackfoot, Canadian. 3’45"
4. War. Blackfoot, Canadian. 2’45"
5. War. Blackfoot, Canadian. 2’15"
6. Circle. Blackfoot, Canadian; circle dance with repetitions. 9'
7. Circle, K'upipin. Nez Perce Drummers. 3’30"
8. War, Paxam. Nez Perce Drummers. 3’15"
9. War, Paxam. Nez Perce Drummers. 2’15"
10. Circle, K'upipin. Nez Perce Drummers. 3'
Tape 9
Side B

Pi Nee Waus Days, continued from side A.

Section time: 30'

11. Circle, K’upipin. Nez Perce; old song; came to Lapwai 1902. 4'
12. War leaders, Paxam; Telikliin. Nez Perce; slow war dance; “Chief Joseph’s War Echo” or “Nez Perce Flag Song” with repetition. 6’30”
13. War, Paxam. Nez Perce Drummers. 2’
14. Owl. Social dance, arm in arm, Nez Perce Drummers. 3’
15. War, Paxam. Nez Perce Drummers. 3’15”
16. War, Paxam. Nez Perce Drummers. 2’30”
17. Circle, K’upipin. Nez Perce Drummers. 3’15”
18. Rabbit, He’yuxtswetset. “O yes, I love you, honey, dear; I don’t care if you’re married, I still love you.” Nez Perce Drummers. 4’
19. Owl. Social dance, arm in arm. Nez Perce Drummers. 3’30”

Side B, Section 2

Pi Nee Waus Days.
Loran Olsen, collector, Lapwai, Idaho.

Section time: 12’15”

Gambling songs.
1. Stick game, Lóxwanpt. 2’
2. Stick game, Lóxwanpt. 2’15”
3. Stick game, Lóxwanpt. 2’
4. Stick game, Lóxwanpt. 2’
5. Stick game, Lóxwanpt. 2’
6. Stick game, Lóxwanpt. 30”
7. Stick game, Lóxwanpt. 2’15”

Tape 9.1
Side A, Section 1

Nez Perce Drummers, rehearsal at Broncheau’s.
Loran Olsen, collector, Spalding, Idaho.

Section time: 14’45”

November 21, 1970

1. Rabbit, He’yuxtswetset. “O yes, I love you, honey, dear; I don’t care if you’re married, I still love you.” Dennis Williams, Cy Red Elk, John Broncheau, Oscar Broncheau, Alex Pinkham, Jim Morris, Sam Jackson. 4’
2. Rabbit, He’yuxtswetset. Nez Perce Drummers. 3’45”
3. Rabbit, He’yuxtswetset. Nez Perce Drummers. 3’
4. War, Paxam. Nez Perce Drummers. 4’
Side A, Section 2
Nez Perce Drummers, Spalding Park.
Loran Olsen, collector, Spalding, Idaho.
Section time: 4'15"

July 25, 1971
1. Owl. Nez Perce Drummers. 3'15"
2. Hoop. Exhibition dance; song led by Oscar Broncheau, Nez Perce Drummers. 1'

Side A, Section 3
Stick Games.
Loran Olsen, collector, Pendleton, Oregon.
Section time: 11'45"

September 18, 1971, Pendleton Roundup
1. Stick game, Lóxwampt. 2'30"
2. Stick game, Lóxwampt. 1'
3. Stick game, Lóxwampt. 1'45"
4. Stick game, Lóxwampt. 3'

August 6, 1972, Mud Springs, Idaho
5. Stick game, Lóxwampt. 3'30"

Side A, Section 4
Nez Perce Drummers.
Loran Olsen, collector, Pullman, Washington.
Section time: 14'45"

March 24, 1972, sung by Dennis Williams, Cy Red Elk, Sam Jackson, and Jim Morris
1. War, Paxam. Introduction by Dennis Williams. 8'
2. War, Paxam. 3'15"
3. War, Paxam. 3'30"

Tape 9.1
Side B
Nez Perce Drummers, Section 4, continued.
Section time: 39'15"

4. Circle, iyelkilikt. 4'
5. Circle, iyelkilikt. 3'45"
6. Circle, iyelkilikt. 3'45"
7. War. 2'15"
8. Hoop. Ring or hoop exhibition; dancer, Bob Perot. 7'15"
9. War, Paxam. 6'45"
10. Owl. Social dance, arm in arm. 4'15"
11. Owl. Social dance, arm in arm. 3'45"
12. Owl. Social dance, arm in arm. 3'30"
Tape 10
Side A, Section 1
Josiah Red Wolf, probably Lapwai, Idaho; undated.
Via Idaho Historical Society.
Section time: 8'

Stories and songs
1. Prophecy, *Titwatit*. 1'30"
2. Prophecy, *Titwatit; Tukēwe*. 45"
3. Legend, *Titwatit*. Song in legend. 45"
4. Prophecy. "Those nations which abuse weaker nations will be cast into
the fire." 3'30"
5. Legend, *Titwatityaya wenipt*. Song in legend. 30" 

Side A, Section 2
Caleb Carter.
Loran Olsen, collector, Lapwai, Idaho.
Section time: 22'

February 26, 1971
1. Serenade, *K'ilówawya*. 2'
2. Serenade, *K'ilówawya*. Heard by Caleb Carter at Wallowa. 2'
4. Serenade. From Kiowa in Oklahoma. 2'
5. Serenade, *K'ilówawya*. "The women will be lonesome for me." 2'30" 
7. Memorial. War mothers' song. "Get out there, all you war mothers." 2'45" 
8. Serenade. Singer is lonesome for his sister-in-law; from Omaha Indians.
1'30" 
9. Serenade. Farewell song of Gros Ventres; circle. 2'30" 
10. War, *Paxam*. War dance song; Caleb Carter's original composition. 2'

Side A, Section 3
Delia Davis.
Loran Olsen, collector, Spalding, Idaho.
Section time: 30'

September 16, 1971, Sung by Delia Davis
1. Lullaby. "Hatswal, hatswal." Song for baby boy. 30"

Side A, Section 4
Nate Ellenwood.
Loran Olsen, collector, Kooskia, Idaho.
Section time: 9'

September 23, 1971, learned from Johnny Woods
1. Stick game, *Lóxmít*. Gambling song. 2'15"
2. Circle. "Broke, broke." 2'
3. War, Paxam. 1'15"
4. Circle. 2'30"
5. War, Paxam. Contest song. 1'

Side A, Section 5
Johnny Woods at Moffett Johnson's.
Loran Olsen, collector, Spalding, Idaho.
Section time: 21'30"

February 27, 1972
1. Old song. Song sung at war dance. 2'
2. War, Paxam. 45"
3. Prophecy. "Chief is coming." 30"
4. Marriage. Tiweliñatsat. "We pesútiya." 45"
5. Prophecy. "Akamkinikai hiwihinatatatum hiwya halxpowin times hitsem"
   ("From heaven above a holy book comes"). 1'30"
6. War, Paxam. 2'15"
7. War, Paxam. 1'45"
8. War, Paxam. Fast step at end. 1'30"
9. War, Paxam. Slow war dance. 2'15"
10. Circle. 2'
11. Serenade, K'ilówawya. 2'45"
12. War, Paxam. Fast; perhaps adapted from a serenade song. 2'15"
13. Circle. David Isaac's favorite song. 1'15"

Tape 10
Side B, Section 6
Clarence Burke.
Loran Olsen, collector, Cayuse, Oregon.
Section time: 21'

April 27, 1972
1. Spanish dance. "Tlalialay." Clarence Burke. 2'45"
2. Spanish dance. "Tsolly home." Adaptation of "Have a jolly home, jolly Christmas, jolly Christmas, jolly home," first introduced among Christian Nez Perces by Mary Crawford; later used as an interlude in Seven-Drum. Clarence Burke, Annette Burke, Maisie Red Wolf. 2'30"
3. War. Adapted from prophesy song, "Times hipuista" ("Book is coming"). Clarence Burke. 2'30"
4. Marriage, Tiweliñatsat. "We pesútiya," also called "Drop the handkerchief dance." Clarence Burke. 2'45"
5. Marriage, Tiweliñatsat. Clarence Burke. 1'30'
6. Victory, Welwetset. Clarence Burke, Annette Burke, Maisie Red Wolf. 2'30"
7. Victory, Welwetset. Clarence Burke, Annette Burke, Maisie Red Wolf. 1'30"
8. Serenade, K'ilówawya. " Ini'm hama, wiyatwikin hama" ("My husband went along"). Clarence Burke. 5'
Side B, Section 7
Alice Jackson.
Loran Olsen, collector, Lapwai, Idaho.
Section time: 1'30"

June 26, 1972
1. Hymn. "When the roll is called up yonder," NW #65. 1'30"

Side B, Section 8
Jeanette Wilson.
Loran Olsen, collector, Spalding, Idaho.
Section time: 1'15"

October 2, 1972
1. Religious, Tukéwe. Jeanette Wilson, Larry Parker. 1'15"

Side B, Section 9
Adeline Adams (Jackson Sundown’s daughter).
Loran Olsen, collector, Pat Adams’ home, Ronan, Montana.
Section time: 8'45"

August 31, 1973
1. Marriage, Tiwelikátsat. 3'
2. Serenade, K’ilówawa. "Ini’m hama, wiyatwikt’saka hama" ("My husband went along"). 45"
3. Legend, Titwañitya weñipt. Skunk song in Coyote legend. 45"
4. Legend, Titwañit. Song from legend. 30"
5. Spirit, Weyekwetset. Guardian Spirit song. 1'30"
6. Legend, Titwañit. Meadowlark song in legend. 30"
7. Victory, Wélwetset. "Q’etemawa esepawit’ samka Ka haix haixnim titoqan sepa wit’ samka" ("You made me cry by killing my friends; and the white people made me cry"). 1'
8. Serenade, K’ilówawa. 45"

Side B, Section 10
Hattie Enos, at Trudy Bates’.
Loran Olsen, collector, Tacoma, Washington.
Section time: 1'

October 20, 1973
1. Marriage, Tiwelikátsat. We pesútìya. 1'

Side B, Section 11
Lucille Raboin, at Talmaks.
Loran Olsen, collector, Winchester, Idaho.
Section time: 2'15"
July 11, 1973
1. Hymn. "My Mother’s Prayer," APW #66. 2'15"

Side B, Section 12
Alex Pinkham, at Pullman, Washington.
Video recording session at Washington State University.
Section time: 10'45"

August 1, 1972
1. Glad Song. Song of welcome. 2'
2. Serenade, K’ülówawya. "Why do you stay over there? Come here next to me, and you will be mine forever." 3'
3. Vision, Wéyekin. Song received during illness, while unconscious in hospital: Chief Joseph vision. 4'15"
4. Round. Original circle dance composed by Pinkham. 1'30"

Side B, Section 13
Jerome Vanderburg.
Loran Olsen, collector, Arlee, Montana.
Section time: 9'

April 13, 1972
1. Flute, Sápóonme’s. Jerome Vanderburg playing Peo Peo Tholekt’s Nez Perce flute. 4'
2. Flute. Second selection on the same instrument. 1'45"
3. Flute. Repeated on Flathead metal flute. (Merriam) 3'15"

Side B, Section 14
Pete Woodcock.
Loran Olsen, collector, St. Ignatius Mission, Montana.
Section time: 2'30"

April 16, 1972, played by Pete Woodcock on Peo Peo Tholekt’s flute
1. Flute. Flathead melody, love song. 1'30"
2. Flute. Flathead melody, love song. 1'

Side B, Section 15
Louie Nine-Pipe (Flathead and Nez Perce).
Loran Olsen, collector, Arlee, Montana.
Section time: 2'30"

April 14, 1972
1. Circle. Nez Perce circle dance ("If you want to meet me..."). Louie Nine-Pipe is Flathead and Nez Perce. 2'30"
Tape 11
Side A, Section 1

Larry Parker (Flathead and Nez Perce).
Loran Olsen, collector, Ronan, Montana.
Section time: 25'

April 15-16, 1973
1. Serenade, K'ilówawya. Canvas dance. 2'15"
2. War, Paxam. Parker's original composition. 2'15"
3. War, Paxam. Commentary on "Hollywood" style of drumming. 45"
4. War. Sample of Blackfoot style of singing. 45"
5. War. Sample of Flathead style of singing. 45"
6. War. Samples of song endings. 45"
7. War. Commentary on Blackfoot and Shoshone styles. 45"
8. Circle. Old Nez Perce circle dance. 1'45"
9. Circle. Previous selection with drum beat added. 1'30"
10. War, Paxam. Nez Perce war dance song. 2'15"
11. Blacktail. Blacktail or jump dance. 2'
12. Blacktail. Previous selection with drum beat added. 1'
13. War, Paxam. Parker's original composition. 2'30"
14. War, Paxam. Parker's original, composed in 1971. Larry Parker and Mary Sue Parker. 2'45"
15. War, Paxam. Parker's original composition. Larry Parker and Mary Sue Parker. 3'

Side A, Section 2

Larry Parker, continued.
Section time: 15'30"

October 1-2, 1972
1. War. Flathead. 1'45"
2. War. Crow. 45"
3. War. Sioux. 1'
4. War. Gros Ventres. 1'
5. War. Blackfoot. 1'
6. War. Cree (Rocky Boy). 1'
7. War. Discussion of formal structure of war dance. 1'30"
8. War. Contest song. 1'45"
9. War. Blackfoot, song broken into sections. 1'15"
10. Stick game. Gambling song. 45"
11. War, Paxam. Parker's original composition. 1'15"
12. Stick game. Gambling song. 1'
13. Owl. Blackfoot owl or circle dance song. 1'30"

Adeline Adams and Larry Parker, August 1973, Ronan, Montana. Photo by Loran Olsen.
Side A, Section 3
Larry Parker at Washington State University.
Loran Olsen, collector, Pullman, Washington.
Section time: 9'45"

October 2, 1972
1. War, Paxam. Nez Perce war dance. 1'30"
2. Stick game. Flathead gambling song. 30"
3. Stick game. Gambling song. 2'30"
4. Owl. Blackfoot. 1'15"
5. War. Sioux, from Rosebud Reservation, South Dakota; used in the movie, “A Man Called Horse.” 3'
6. War. Plains style war dance. 1'

Side A, Section 4
Larry Parker, Mike Penney, Wilfred Halfmoon.
Loran Olsen, collector, Pullman, Washington.
Section time: 11'15"

October 1, 1972
1. War, Paxam. 1'45"
2. War, Paxam. 1'45"
3. War, Paxam. 1'45"
4. War, Paxam. 45"
5. War, Paxam. 2'45"
6. War, Paxam. 2'30"

Tape 11
Side B
Larry Parker, Mike Penney, Wilfred Halfmoon, Section 4, continued.
Section time: 22'30"

7. Circle. 1'45"
8. War, Paxam. 2'45"
9. War, Paxam. 2'45"
10. War, Paxam. 3'
11. War, Paxam. 2'
12. War, Paxam. 1'45"
13. War, Paxam. 2'45"
14. War, Paxam. Slow war dance. 2'
15. Circle. 2'15"
16. Closing. Flathead. 1'30"

Side B, Section 5
Loran Olsen, collector, Ronan, Montana.
Section time: 34'45"

May 13, 1973, Sung by Larry Parker, Mary Sue Parker, and Pat Adams
1. War. Crow. 3'30"
2. War. From Victor Running Crane, Browning, Montana. 2'30"
3. War. Flathead style, composed by Larry Parker 1/10/73. 2'30"
4. War. Sioux, used in the movie, "A Man Called Horse." 3'15"
5. War. Southern. 2'
6. War. Contest song, Blackfoot. 2'15"
7. Owl. Circle dance, Blackfoot. 2'45"
8. Owl. Circle dance, from Blood Indians, Cardston, Canada. 3'15"
9. War. Blackfoot. 2'30"
10. War. Yakima. 1'45"
11. Blacktail, Tukéwe. Jump dance. 1'15"
12. Victory, Wétowsét. Scalp dance. 1'15"
13. Serenade, K'ílóowówyóyá. 1'15"
14. Stick game, Lóxmit. 1'15"
15. Sweathouse. Song for purification. 1'15"
16. War, Paxam. Composed by Larry Parker 2/3/73. 2'15"

Tape 12
Side A, Section 1
Elizabeth Wilson.
Bernard Krause, collector, Kamiah, Idaho, direct.
Section time: 51'45"

October 18, 1971
1. Spirit, Wéyekín. Story and song of Walla Walla Po. 13'30"
2. Medicine. Curing story and two songs of medicine man. 6'30"
3. Spirit, Wéyekín. Story and song of Mountain Goat. 1'
4. Religious, Ipnlítisilít. 5'15"
5. Serenade, K'ílóowówyóyá. Farewell song, "Ini'm hama, wiyatwikt'saka hama" ("My husband is going"). 3'15"
6. Mourning. "Ini'm miyats" ("My child"). 1'
7. Serenade, K'ílóowówyóyá. Farewell chant for departing warriors. 1'30"
8. Spirit, Wéyekín. Story and song to escape danger. 2'45"
10. Story, Titwatit. Allalimya story. 2'
11. Legend, Titwatit. Legend of Coyote's daughter and two songs. 13'

Tape 12
Side A, Section 2
Elizabeth Wilson.
Loran Olsen, Collector, Kamiah, Idaho.
Section time: 4'45"

September 23, 1971
12. Lullaby. Sung twice. 1'45"
14. Flute, Sapóoniwe's. Love song. 30"
15. Hymn. "Rock of Ages," APW #55. 1'
Side A, Section 3
Adeline Andrews.
Alan Slickpoo, collector, probably Lapwai, Idaho.
Section time: 3'

1. Religious, Tin'kipeme wenipt. Funeral song, Seven-Drum religion. 3'

Tape 12
Side B, Section 1

Ed Nanpooya.
Loran Olsen, collector, Clarkston, Washington.
Section time: 28'45"

January 23, 1972
1. Religious, Tin'kipeme wenipt. Funeral song, Seven-Drum religion. 3'30"
2. Religious. Thanks after meal, Seven-Drum religion. 3'30"
3. Religious. Seven-Drum religion. 3'30"
4. Religious. Worship song, from Sioux. 4'30"
5. Religious. Worship song, used among Plateau people. 2'30"
6. Spirit. Joseph's song sung at Bear Paw Mountains surrender. 3'45"
7. Serenade, K'ilówawya. "Ini'm hama, wiyatwik' saka hama" ("My husband went along"). 2'
8. Love, Sapóonme's. Love song usually played on flute. 1'45"
9. Interlude. "Hipa tsolly home." Adaptation of "Have a Jolly Home," first introduced among Christian Nez Perces by Mary Crawford, and later used as interlude in Seven-Drum worship. 3'45"

Side B, Section 2

Ed Nanpooya.
Loran Olsen, collector, Clarkston, Washington.
Section time: 17'

September 27, 1972
1. Religious. Seven-Drum religion. 2'45"
2. Serenade, K'ilówawya. "Ini'm hama." 2'
3. Serenade, K'ilówawya. 3'
4. Religious. Seven-Drum religion. 1'15"
5. Religious. Seven-Drum religion. 3'30"

Side B, Section 3

Ed Nanpooya.
Loran Olsen, collector, Clarkston, Washington.
Section time: 16'30"

August 11, 1972, stick game songs
1. Gambling song from Vancouver Island. 3'30"
2. Gambling song from coast. 2'45"
3. Gambling song from coast. 2'
4. Gambling song from Coeur d'Alene Indians. 1'
5. Gambling song from Flatheads. 2'45"
6. Léxmit. Nez Perce gambling song of Joe Green. 2'30"
7. Gambling song from Rocky Boy ("Two-Teeth Boys"). 2'

**Tape 13**

**Side A, Section 1**

Nez Perce Drummers, Spalding Park.
Bernard Krause, collector, Spalding, Idaho, direct.
Section time: 38'30"

*October 20, 1971, sung by Cy Red Elk, Oscar Broncheau, and Jim Morris*

1. Smoke, Tuqit. Pipe smoking song. 2'15"
2. War, Paxam. Slow war dance. 3'30"
3. Circle. 2'30"
4. Circle. "Soldier Boy," led by Oscar Broncheau. 3'
5. Circle. Love lament of woman who lost her husband to another. 3'45"
6. Contest. "Duck & Dive," led by Oscar Broncheau. 2'45"
7. Contest. Prairie Chicken dance. 2'15"
8. Contest, Paxam. War dance with stop. 2'30"
9. War. "Salute to the Stalwart." 3'
10. Owl. Social dance, arm-in-arm. 2'45"
11. War, Paxam. 3'
12. War, Paxam. 2'30"
13. War, Paxam. 2'15"

**Side A, Section 2**

Nez Perce Drummers, Pullman, Washington.
Video recording session at Washington State University.
Section time: 23'

*August 2, 1972, sung by Cy Red Elk, Oscar Broncheau, Sam Jackson, and Jim Morris*

1. War, Paxam. Slow war dance. 3'30"
2. War, Paxam. 4'
3. War, Paxam. Fast. 2'15"
4. Circle. 2'45"
5. Circle. 2'30"
6. Circle. 2'45"
7. War, Paxam. Led by Sam Jackson. 3'
8. War, Paxam. Led by Cy Red Elk. 2'15"

**Tape 13**

**Side B**

Nez Perce Drummers, Section 2, continued from Side A.
Section time: 41'15"

9. War, Paxam. Led by Oscar Broncheau. 2'15"
10. Owl. Nez Perce text; led by Sam Jackson. 3'30"
11. Owl. "Never mind your husband; let's go home." Led by Oscar Broncheau. 1'45"
12. Owl. Social dance, arm-in-arm. 2'45"
14. Circle. 2'
15. Circle. "Wak'o watsu" ("Now it is finished"). 2'45"
16. Serenade, K'îłôwâwya. Led by Sam Jackson. 2'30"
17. Serenade, K'îłôwâwya. Led by Sam Jackson. 1'45"
18. Serenade. Adapted from "Ini'm hama." Led by Sam Jackson. 1'15"
19. Serenade. Led by Cy Red Elk. 2'15"
20. Stick game, Lôxwanpt. Gambling song. Sam Jackson, Cy Red Elk. 1'15"
22. Stick game. Gambling song. Sam Jackson, Cy Red Elk. 2'30"
24. Stick game. Gambling song. Sam Jackson, Cy Red Elk. 2'30"
25. Stick game. Gambling song. Jim Morris, Dorothy Jackson. 1'45"
26. Stick game. Gambling song. Sam and Dorothy Jackson. 45"
27. Owl. "Hey, wait for me," led by Oscar Broncheau. 2'
28. War, Paxam. 2'30"

Side B, Section 3

Nez Perce Drummers.
Loran Olsen, collector, University of Idaho, Moscow, Idaho.
Section time: 20'15"

July 14, 1972, sung by Cy Red Elk, Jim Morris, Oscar Broncheau, and Dennis Williams

1. War, Paxam. 5'
2. War, Paxam. Slow; fast at end. 5'45"
3. War, Paxam. 2'30"
4. War, Paxam. 2'30"
5. War, Paxam. 4'30"

Tape 14

Side A, Section 1

Sol Webb.
Loran Olsen, collector, Thorn Hollow, Oregon.
Section time: 20'45"

September 21, 1970 through August 12, 1972

1. Prophecy, Tukéřive; Tuli'm. "Me too, says the earth; you force me by your laws." (Olsen, Nez Perce Songs...) 3'15"
2. Prophecy. "How will I escape this punishment? It even descends to the earth." (Olsen) 2'30"
3. War leaders, Telikliiin. Sung returning from buffalo country. 2'30"
4. War, Paxam. Old Nez Perce war dance. 2'15"
5. War leaders, Telikliiin; Paxam. Used by Looking Glass entering 1855 treaty grounds at Walla Walla. 3'
6. Prophecy. Song for Yutsinmaligkin about Sunday book. (Olsen) 2'45"
7. Prophecy. "You have no idea your name is written in the book." 1'30"
8. Prophecy. "From far away a great chief is coming, and he's watching us." 1'45"
9. Prophecy. "They take the elders and push them around." 1'15"

Side A, Section 2
Sol Webb, continued.
Loran Olsen, collector, Thorn Hollow, Oregon.
Section time: 35'45"

April 7, 1972
1. Spirit, Weyekwenipt. Weasel song of Háhats Ila'átaxat. 2'15"
2. Spirit, Weyekwenipt. 1'30"
3. Serenade. From Spokanes. 1'15"
4. Circle. Over 60 years old in 1972. 1'
5. Circle. 1'30"
6. Circle. From Bannocks; over 60 years old. 2'
7. Owl. Social dance, arm-in-arm. 1'45"
8. Spanish dance. Used as interlude. 45"
9. Spanish dance. Used as interlude. 2'30"
10. Rabbit. "If you don't take me home, I'll never let you go." From Sioux. 2'30"
11. Rabbit. From Sioux. 1'30"
12. War. Brought from Sioux by Jackson Sundown and Red Thunder. 1'45"
13. War. From Sioux. 45"
14. War. From Sioux; Sioux words. 2'
15. Victory. From Sioux; Sioux words, no drum. 2'15"
16. Circle. 1'
17. Circle. From Crow. 2'30"
18. Circle. Brought from Crow in 1911. 1'45"
19. Circle. From Fort Hall Reservation. 2'
20. Circle. Composed by Pendleton Drummers in honor of Willard Rhodes. 3'15"

Tape 14
Side B
Sol Webb, Section 2, continued from Side A.
Section time: 7'45"

21. Victory, Wélwésetst. Sung in Nez Perce; composed by Crows in honor of Wéeni'n Tak'hani'n, who “stole two mules from the Sioux at Arrow Creek.” 2'15"
22. Victory. Same song repeated in Crow language. 3'
23. Marriage, Tukéwe. "Minneweayiit'se ayat piinitpe. Kona esu yet'sese letitelwit." (Sol Webb: “Giving a woman away in the way of Nature”; Allen Slickpoo: “Where the woman is coming out crying, the people are made to dance”). Winter social dance. 2'30"
Side B, Section 3
Sol Webb, continued.
Section time: 11'

September 21, 1970
1. Owl. From Blood Reservation. 2'15"
2. Owl. Luther Standing Bear's song, supposedly Nez Perce. 2'45"
3. War. From Sioux; discussion of drumming. 2'
4. Owl. Discussion of drumming. 1'
5. Circle. From Sioux; discussion. 1'
6. War. No drum; brought from Sioux by Jackson Sundown and Red Thunder. 1'15"
7. War. No drum. 45"

Side B, Section 4
Sol Webb, continued.
Section time: 17'30"

November 1, 1970
1. Circle. Uses voice shake. 1'30"
2. War. Contest song from Sioux. 1'45"
3. War. From Sioux; uses word, "Saheya." 1'45"
4. War. From Sioux; uses word, "Bakarika." Discussion. 2'
5. War. From Sioux. 1'15"
6. War. From Sioux; after war. 1'15"
7. War. From Sioux; after war. 1'15"
8. War. Adapted by Carter with "duck down" step. 1'30"
9. Closing. "If you don’t take me home, I’ll never let you go." From Sioux. 1'30"
10. War. From Sioux; song to approach war dance arena. 2'45"
11. Closing. Song to end dance. 1'

Side B, Section 5
Sol Webb, continued.
Section time: 4'15"

April 29, 1971
1. War. From Crow; uses voice shake. 1'30"
2. War. From Crow. 1'30"
3. War. Paxam. Old Nez Perce war dance. 1'15"

Side B, Section 6
Sol Webb, continued.
Section time: 5'

January 5, 1972
1. Circle. "I never thought I’d borrow my friend’s horse." Sung in Nez Perce. 2'30"
2. Owl. Sung in English: "I come here because I knew you were going to be here tonight." 1'
3. Owl. "What a night, what a girl; I never want to lose you." 1'
4. Owl. "Why don’t you smile at me?" 30"

**Tape 15**

**Side A, Section 1**

Sam Watters.
Loran Olsen, collector, Pullman, Washington.
Section time: 28'45"

*March 5, 1974*

1. Legend, *Titwatit*. Legend of Coyote’s medicine dance with three songs: Toad, Crawdad, and Tick. 5'30"
2. Legend, *Titwatit*. Legend of Coyote’s daughter with song. 6'30"
3. Legend, *Titwatit*. Legend of Coyote and Prairie Chickens, with Coyote’s traveling song. 3'45"
5. Courting, *Tiwelikatsat; Tukëiwe*. Marriage dance, "We’pesutiye." 3'
6. Hymn. "We Have Disobeyed Jehovah," NW #40, trans. Spalding. 4'15"

**Side A, Section 2**

Sam Watters.
Loran Olsen, collector, Spalding, Idaho.
Section time: 16'30"

*March 27, 1972, Nez Perce translated hymns*

1. "Christmas Song," APW #2. 3'
2. "On the Holy Morning We Are Well," APW #6. 2'45"
3. "The Evening Song," APW #12. 3'45"
4. "We Have Disobeyed Jehovah," APW #40. 3'30"
5. No. 2 from Spalding’s hymn book. 45"
6. "Father, Cleanse Me," APW #25. 2'45"

**Side A, Section 3**

Sam Watters, continued.
Section time: 16'15"

*April 28, 1972, legend songs*

1. Legend and Coyote’s traveling song. 3'30"
2. Legend and Daddy Long-Legs’ medicine song. 2'30"
3. Legend and Cottontail Rabbit song. 3'30"
4. Legend of Coyote’s medicine dances with three songs: Tick, Crawdad, and Frog. 4'15"
5. Legend and song of five Grizzly Bear Sisters. 2'30"
Tape 15
Side B, Section 4
Sam Watters.
Loran Olsen, collector, Talmaks, Winchester, Idaho.
Section time: 32'45"

July 7, 1973
1. Legend, Titwatit. Bird song from “Coyote Loses His Eyes.” 2'15"
2. Legend. Coyote's song (Slickpoo, Tit Wah Tit, p.9), 2'30"
3. Legend. Thornberries’ song. (Slickpoo, Tit Wah Tit, p.30). 1'
4. Legend. Skunk medicine song. 1'
5. Legend. Raven medicine song. 2'15"
6. Legend. Rattlesnake victory song. 30"
7. Children’s game. Children’s victory song; type of marriage dance. 4'15"
8. Marriage, Tukéive. “We’pesutie.” 45"
9. Legend. Duck Man song about Coyote. 2'30"
10. Legend. Little Dark Wife’s song. 1’45"
11. Legend. People’s song about Coyote’s return. 1’
12. Legend. Hunter’s song, making his son dance. 1’
13. Legend. Mountain Sheep’s song about Colville maidens. 2'45"
14. Legend. Grouse Woman’s song. 1’15"
15. Legend. Magpie Medicine Man’s song. 1’45"
16. Hymn. “Jesus, Lover of My Soul.” 2’30"
18. Hymn. “I Am Coming to the Cross.” 1’30"
19. Legend, Titwatit. Daddy Long-Legs’ medicine song. 3’30"

Side B, Section 5
Sam Watters.
Loran Olsen, collector, Spalding, Idaho.
Section time: 12’

February 12 and 19, 1974
1. Medicine, Wéyekin. Isxúpt medicine song. 30"
2. Sweat. Sung in sweathouse. 1’
3. Children’s game. Meadowlark song in children’s game. 1’30"
4. Hymn. “Jehovah itu imakin.” 1’45"
5. Legend, Titwatit. Ram’s song about Colville maidens (Aoki, #34). 1’
6. Spirit, Wéyekin. “A lady is coming to meet me.” 2’45"

November 16, 1971
7. Solo. Religious solo in English: “Songs in the Night.” 3’30"

Tape 16
Side A, Section 1
Hymns.
Loran Olsen, collector, Winchester, Idaho.
Section time: 7’
July 8, 1972, Nez Perce translated hymns
1. “God Loved the World of Sinners Lost,” APW #31. Worshipers led by William Axtell. 2'
2. “When I See Him on the Cross,” APW #91. 2’30"
3. “My Gracious Lord I Love Him,” APW #106. 2’30"

Side A, Section 2
Practice session in Mrs. Cloud’s home.
Loran Olsen, collector, Lapwai, Idaho.
Section time: 52'30"

December 1972, Nez Perce translated hymns sung by 14 singers
1. “Near to the Heart of God,” APW #134. Led by Sam Watters. 4'
2. “The Evening Song,” APW #12. 4'
3. “There Is a Fountain Filled with Blood,” APW #21. 4’30"
4. “Father in the Promised Land,” APW #23. 3’30"
5. “Daughters of Zion, Awake!” APW #38. 2'
6. “Ho! Reaper of Life’s Harvest,” APW #39. 2’30"
7. “There Will Be No Sorrow There,” APW #37. 2’30"
8. “Looking Home,” APW #35. 3'
9. “We Have Disobeyed Jehovah,” APW #40. 3'
10. “Fill Me Now,” APW #41. 2'
11. “Morning Breaks Upon the Tomb,” APW #45. 3’30"
12. “When the Roll Is Called Up Yonder,” APW #65. 2'
13. “Day Is Dying in the West,” APW #123. 2’30'
14. “I Will Sing the Wondrous Story,” APW #124. 2’30'
15. “We Shall Gather Over There,” APW #110, and two English verses of “We Shall Stand Before the King,” 4’30"
16. “Down at the Cross,” APW #92. 2'
17. “The Precious Name of Jesus,” APW #89. 1’30'
18. “Leaning on the Everlasting Arms,” APW #105. 1’30"
19. “Some Day the Silver Cord,” APW #118. 3'

Tape 16
Side B
Hymns, Section 2, continued from Side A.
Section time: 11'

20. “Great God to Thee,” APW #13, led by Mary Carter. 4'
21. “Come, Holy Spirit,” APW #22. 3'
22. “God Be with You Till We Meet Again,” APW #120. Prayer by Andrew Jackson; thanks to hostess by Hank Sugden. 4'

Side B, Section 3
Talmaks morning services.
Loran Olsen, collector, Winchester, Idaho.
Section time: 20’30"

July 2-5, 1973, Nez Perce translated hymns sung by worshipers
1. “Praise His Name,” APW #109, led by Bill Axtell. 2'
2. “Only Trust Him,” APW #115, led by Bill Axtell. 2’30"
3. “What a Friend We Have in Jesus,” reading of new translation by Sam Watters. 3’
4. “When I See Him on the Cross,” APW #91. Led by Jim Reynolds. 2’30"
5. “I Am a Stranger Here,” APW #81. Led by Jim Reynolds. 2’15"
6. “My Life Has Come to the Place of Rest,” APW #90. 2’15"
8. “Tis So Sweet to Trust in Jesus,” APW #104. Led by Bill Axtell. 1’30"
9. “There Is a Land of Light,” APW #74. 2’

**Side B, Section 4**

Talmaks morning services.
Loran Olsen, collector, Winchester, Idaho.
Section time: 31’30"

**July 9-10, 1974, Nez Perce translated hymns sung by worshipers**

1. “Arise, My Soul, Arise,” APW #61, Jim Reynolds, Carl Dickson, Dick Moffett, Enoch Jackson, Nancy Halfmoon, Richard Halfmoon. 2’
2. “There Were Ninety and Nine,” APW #88. 2’45"
3. “Come Ye that Love the Lord,” APW #87. 1’45"
4. “We’ll Work Till Jesus Comes,” APW #127. 1’45"
5. “Why Stand Ye Here Idle?” APW #73. 2’30"
6. “God Be with You Till We Meet Again,” APW #120. 2’45"
7. Prayer spoken in Nez Perce. Jim Reynolds. 2’
8. “Home Over There,” APW #32, Horace Axtell, Jim Reynolds, Carl Dickson. 3’
9. “God Loved the World of Sinners Lost,” APW #31. 1’45"
10. “My Mother’s Prayer,” APW #66. 2’45"
11. “Lay Your Sins on Jesus,” APW #98. 2’30"
12. “I Need Thee Every Hour,” APW #85. 2’30"
13. “Sweet Hour of Prayer.” 1’
15. “I Am a Stranger Here,” APW #81, led by Dave Miles. 2’

**Tape 17**

**Side A**

Colville Drummers, Colville Reservation Centennial.
Tom Beemer, collector, Nespelem, Washington, direct.
Section time: 60’15"

**July 3, 1972, sung by Joe Red Thunder, Elijah Williams, and others**

1. War, Paxam. 3’30"
2. War, Paxam. 4’
3. War, Paxam. 2’30"
4. Circle, iyelkilikt. 2’
5. Circle, iyelkilikt. 2’
6. Circle, iyelkilikt. 2’15"
7. War. 3’15"
8. War. 2’15"
9. War. 3’
10. War. 2’
11. War. 4’45"
12. War. 1'15"
13. War. 1'15"
14. War. 3'
15. War. 3'30"
16. War dance with stop. 1'15"
17. Circle, Iyelkilk. 2'15"
18. Circle, Iyelkilk. 2'30"
19. Circle, Iyelkilk. 1'30"
20. War. 3'15"
21. War. 2'15"
22. War. 2'15"
23. War. 2'
24. War. 1'45"
25. Circle. 1'15"

Tape 17
Side B, Section 1

Nez Perce Drummers at Pi Nee Waus Days.
Loran Olsen, collector, Lapwai, Idaho.
Section time: 47'30"

August 11, 1972, sung by Sam Jackson, Cy Red Elk, Mike Penney, Jim Morris, Oscar Broncheau, and Dennis Williams

1. War. 2'45"
2. War. 4'
3. War. 3'15"
4. War. 2'15"
5. Circle. 3'
6. Circle. 2'45"
7. Circle. 2'45"
8. War. 2'30"
9. War. 1'30"
10. War. 45"
11. War. 3'30"
12. War. 3'15"
13. Circle. 3'
14. Circle. "When you see the sunset, then you'll think of me." 3'45"
15. Circle. From Rocky Boy Reservation. 2'
16. War. From Rocky Boy Reservation. 3'
17. War. Led by Sam Jackson. 3'30"

Side B, Section 2

Stick game songs.
Loran Olsen, collector, Lapwai, Idaho.
Section time: 11'30"

August 11, 1972

1. Stick game song, Lóxwanpt. 2'
2. Stick game song, Lóxwanpt. 3'30"
3. Stick game song, Lóxwanpt. 2'30"
4. Stick game song, Lóxwanpt. 1'45"
5. Stick game song, Lóxwanpt. 1'45"
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Allen P. Slickpoo, Sr., October 1987, Lapwai, Idaho.  
Photo by Loran Olsen.

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Front cover: Albert Moore, ca. 1895. Courtesy of Idaho State Historical Society.  