











# SONG TRANSCRIPTIONS

Originally published by UCLA Ethnomusicology  
Publications as a monograph entitled *Ghost  
Dance Songs and Religion of a Wind River  
Shoshone Woman*, c. 1986 U.C. Regents.  
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## Transcription Key

-  No more than one quarter-tone higher than notated.
-  No more than one quarter-tone lower than notated.
-  Portamento
-  Note released with portamento downward to an indefinite pitch
-  Note released with portamento upward to an indefinite pitch
-  Pulsations on a tone without actually breaking the tone
-  Slight accent
-  Variance of dynamic level
-  Marks the end of a musical section
-  Marks a subdivision within the musical section
- a, b* Sections of song
- a<sup>1</sup>, b<sup>1</sup>* Standardized variant forms of a musical section

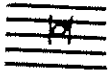
’ Brief rest for breath without direct rhythmic significance

$\frac{3's}{8}$

$\text{♩} = 1$  beat, underlying rhythmic organization of threes (( multiples thereof) but not invariable, and with no implied ba line/accnt pattern.

$\frac{2's}{4}$

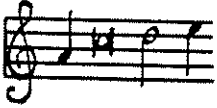
$\text{♩} = 1$  beat, underlying rhythmic organization of twos (( multiples thereof) but not invariable, and with no implied ba line/accnt pattern



Tonic note



$B^b$  throughout the song with no implication of scale or key



Rhythmic representation of the relative total durations of a pitches used in a song

# SONG 1

transposed up  
one half step

Singers: Emily Hill  
Dorothy Tappay

*J.* = ca. 72

*a* 1) *a*

Da- mēn doi-ya vaig-e va- gī- na ha- ve- no- rē, Da- mēn doi- ya vaig- e

*b*<sup>1</sup> 2) 3)

va- gī- na ha- ve- no- rē. Va- gī- na va- gī- na va- gī- na ha- ve- no- rē,

*b*<sup>2</sup> 1,2,3. 4. (>)

va- gī- na va- gī- na va- gī- na ha- ve- no- rē. no- rē.

Variations

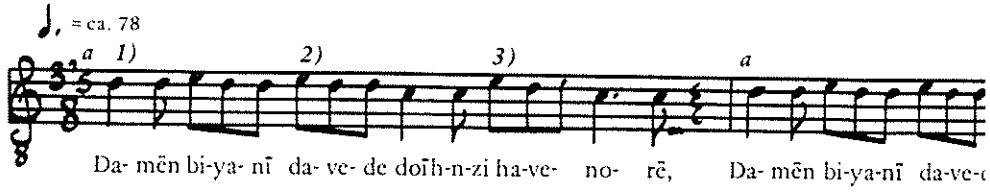
Pitches

1) 2a) 2b) 3)

# SONG 2

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 78$



*a* 1) 2) 3) *a*

Da-mên bi-ya-nī da-ve-de doih-n-zi ha-ve- no- rē, Da-mên bi-ya-nī da-ve-c



3) *b* 4)

doih-n-zi ha-ve-no- rē. Bui-wai da-mē van-dó ge-ma- no- rē ge-ma- no-



*b* 5) 1, 2. 3. (2)

rē, Bu- i-wai da-mē van-dó ge-ma- no- rē ge-ma- no- rē. no- rē.

## Variations

## Pitches



1) 2) 3) 4) 5)

The pitch lowers by one half step during the course of the song.

# SONG 3

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 66$

Mu-gu-a va-gī- na- ve mu-gu- a va- gī- na- ve, Mu-gu- a va-gī- na- ve

mu-gu-a va-gī- na- ve. Mu-gu- a yī- zī-kan-zi mu-gu-a yī- zī-kan-zi, Mu-gu-a

yī- zī-kan-zi mu- gu- a yī- zī-kan-zi. yī- zī- kan-zi.

Variations

Pitches

1) 2a) 2b) 3)

# SONG 4

Transposed up one whole step

Singer: Dorothy Tappay

*J.* = ca. 88

*a* *1(x>)* *a*

Da-mên da-ve- dên gó- ve dó- sa- ve yu- we- no- rē, Da-mên da-ve-

*1(x>)* *b^1*

dên gó-ve dó-sa-ve yu- we- no- rē. Da-mên da-ve- dên gu- he- nó da- ve yu- we

*b^2* 1, 2. 3.

no- rē, Da-mên da-ve- den gu- he- nó da- ve yu- we- no- rē. no- rē.

Variation Pitches

1)

# SONG 5

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 92$

Wón-gó ai-yě-pū-rūn-ge wón-gó ai- yě-pū-rūn-ge, Wón-gó ai-yě- pū- rūn-ge

wón-gó ai-yě- pū-rūn-ge. Du wón-gó da-rě-wěn-da du-kai- ye du-i

ya-ró- kand, Du wón-gó da-rě-wěn-da du-kai- ye du-i ya-ró- kand.

Variations

Pitches

1a) 1b) 2)



# SONG 6A (1977)

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 72$



*a* Gwi-nan gas du-gum- bai- yu, Gwi-nan gas du-gum- bai- yu. *1)*



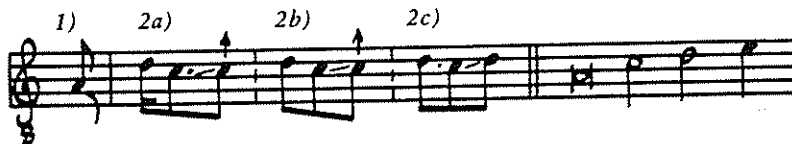
*b* Bu-hi ba róan-zi ma-ru-kan-du ha-ve- no- rē, Bu-hi ba róan-zi *2)*



*2)* ma-ru-kan-du ha-ve- no- rē. *1,2,3,4.* *5. (>)* no- rē.

Variations

Pitches



*1)* *2a)* *2b)* *2c)*

# SONG 6B (1979)

transposed down one  
minor third

Singer: Emily Hill

$\text{♩} = \text{ca. } 88$

Gwi-nan gas du-gum- bai- yu, Gwi-nan gas du-gum- bai-

yu. Bu-hi ba róan-zi ma-ru-kan-du ha-ve- no- rē, Bu-hi ba róan-z-

ma-ru-kan-du ha-ve- no- rē. no- rē.

Variations

Pitches

1) 2a) 2b) 2c) 2d) 3) 4)

# SONG 7

Singer: Emily Hill

$\text{♩} = \text{ca. } 76$



Se-na roi-ya-bi se-na roi-ya-ben-de, Se-na roi-ya-bi se-na roi-ya-ben



de. Va-rē-nē wū-mī-nē-ge va-rē-nē wū-mī-nē-ge he, Va-rē-nē



wū-mī-nē-ge va-rē-nē wū-mī-nē-ge he.

Variation Pitches



1)

# SONG 8

transposed up  
one whole step

Singers: Emily Hill  
Dorothy Tappay

♩ = ca. 108

*a 1)* *b* (*>*)

Da-mě A-pan- de doi-ya ru- ku-vich, Doi-ya dī- va- na du- kaig mi-ya-

*a* *b* (*>*)

wain-dē yai- yó wain-dē. Da-mě A-pan-de doi-ya ru-ku- vich, Doi-ya dī-va-

*c 2)* (*>*) (*>*)

na du- kaig mi-ya-wain-dē yai- yó wain-dē. Da-mě A-pan-bi- tē wa-zum-bi-t

(*>*) (*>*) *c* (*>*) (*3*) (*>*) (*>*)

dua- n- zi ga-rīd-nó wain- da, Da-mě A- pan-bi- tē wa-zum-bi- tē dua- n- zi

(*>*) *1, 2, 3.* *4.*

ga-rid- nó wain- da. wain- da.

## Variations

## Pitches

*1)* *2a)* *2b)* *3)*

ga-rid- nó wain- da. wain- da.

# SONG 9

transposed up  
one half-step

Singer: Emily Hill

$\text{♩} = \text{ca. } 90$

*I a*     *1) 2)*     *b*

Da-mē A-pa na-nam-bu-ru, Da-mēn bi-ya nam-bu- ru

*x*     *II c*     *x*

na-re- yī- zī- no- rē Ni-am bi-ya na-re- yī- zī- no- rē,

*c*     *x*     *1,2,3,4. ♩*

Ni-am bi-ya na-re yī- zī- no- rē.

Variations

Pitches

*1)*     *2)*

# SONG 10

transposed up  
one half-step

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 102$

De-ya hū-kūm-bēn-zi de-ya yo-ri- en- dē, De-ya hū-kūm-bēn- zi

de-ya yo-ri- en- dē. Boi doi-ya-ra bu-hi ha-ve- no- rē, Boi doi-ya-ra bu-hi

ha-ve- no- rē. no- rē.

Variations

Pitches

1) 2) ↓ 3)

# SONG 11A (1978)

transposed up  
one half-step

Singers: Emily Hill  
Dorothy Tappay

$\text{♩} = \text{ca. } 98$   
*a* 1) 2) 3) *a* 1) 2)

Sai- wai doi-ya- vi sai- wai doi-ya- vi, Sai- wai doi-ya- vi

3) *b*

sai- wai doi-ya- vi. Doi-ya dīmp-ūn dīmp-van- zin-gó o- ra dīmp-van- zin-gó

*b* 4)

o- ra e- nē, Doi-ya dīmp-ūn dīmp-van- zin-gó o- ra dīmp-van- zin-gó o- ra

1, 2, 3 4 ↑

e- nē. e- nē.

Variations

Pitches

1) 2) 3) 4)

The pitch lowers one half-step during the course of the song.

SONG 11B (1979)

transposed down  
one whole step

Singer: Emily Hill

$\text{♩} = \text{ca. } 88$



Sai- wai doi-ya- vi sai- wai doi-yav Sai- wai doi-ya- vi

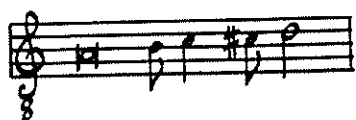


sai- wai doi-yav. Doi-ya ċmp-ün ċmp-ün mu-za- re bang-we-nó-ga- re



e- nē. Doi-ya ċmp-ün ċmp-ün mu-zar bang-we- nó-ga- re e- nē.

Pitches





SONG 12

Singer: Emily Hill

$\text{♩} = \text{ca. } 120$   
*a 1)* *a 1)*

Bu-yū- na du- ru- a bu-yū- na du- ru- a gin, Bu-yū- na du- ru- a

$\text{♩} = \text{ca. } 76$   
*b<sup>1</sup>* *2)* *3)* *b<sup>2</sup>*

bu-yū- na du- ru- a gin. Tsa pa- ran bangwa- vi no- ra, Tsa

*4)* *5)* *1, 2, 3,* *4.*

pa- ran bangwa- vi- nor. nor.

Variations

Pitches

*1)* *2)* *3)* *4)* *5)*

# SONG 13

Singer: Dorothy Tappay

$\text{♩} = \text{ca. } 112$

*a* *1)* *a* *2)* *b<sup>1</sup>*

Dó-sa doi-ya-vi ha-ve-yī-nó, Dó-sa doi-yav ha-ve-yī-nó. Só-gó-

*b<sup>2</sup>* *3)* *1, 2, 3, 4, 5.*

vi wī-ne-yē-no-ra, Só-gó-vi wī-ne-yē-nó.

Variations

Pitches

*1)* *2)* *3)*

SONG 14A (1978)

transposed down  
one half-step

Singer: Emily Hill

$\text{♩} = \text{ca. } 92$   $a^1$   $(\text{♩})$   $a^2$   $(\text{♩})$   $b^1$   $(\text{♩})$

Da- ka roi- ya se- ya- na, Da- ka roi- ya se- ya- Nó wa-

2) 3) 4)  $b^2$

ró wi- an ni- nó pa- ró wi- an ni- nó e- Nó wa- ró wi- an ni- n

1, 2, 3. 4.  $(\text{♩})$

pa- ró wi- an ni- nó e- na. e- na.

Variations

Pitches

1) 2) 3) 4)

The pitch lowers one half-step during the course of the song.

SONG 14B (1979)

transposed up  
a minor third

Singer: Emily Hill

$\text{♩} = \text{ca. } 96$   $a^1$   $b^1$

Da- ka roi-ya se- ya- na, Da- ka roi- ya se- ya- Nó wa-

ró wi- an ni- nó pa- ró wi- an ni- nó e- Nó wa- ró wi- an ni

nó pa- ró wi- an ni- nó e- na.

Variation Pitches

1)

# SONG 15

transposed up  
one half-step

Singer: Dorothy Tappay

*J.* = ca. 76  
a 1)

Da-mē na-voi da-zi-mi doih- ĩn, Da-mē na-voi da-zi-mi doih- ĩn.

*J.* = ca. 144  
b 2) *b* 3) *J.* = ca. 76  
4)

Va-gó da- ve wó- gĩn, Va- gó da- ve wó- gĩn. Da-zi-

c 5) *1, 2, 3* 6) 4

be ga-re- gĩn, Da-zi-ũm- be ga-re- gĩn. ga-re- gĩn.

## Variations

1) 3) 4a)

4b) 5a) 5b) 5c)

6) Pitches

The pitch lowers one whole-step during the course of the song.

# SONG 16

Singer: Emily Hill

$\downarrow = \text{ca. } 72$   
*a*<sup>1</sup> 1) *a*<sup>2</sup> 2)

Da- mēn doi-ya-vi duan-zi wa-ne- ya, Da- mēn doi-ya-vi duan-zi wa-ne- ya.

*a*<sup>1</sup> *a*<sup>2</sup> 3)

Da-mēn doi-ya-vi duan-zi wa-ne- ya, Da- mēn doi-ya-vi duan-zi wa-ne-ya.

*b*<sup>1</sup> 3) *b*<sup>2</sup> 1. 2. (p)

Wa- ni- ya wa- ni- ya wa- ne- ya, Wa- ni- ya wa- ni- ya wa- ne- ya. ya.

## Variations Pitches

1) 2) 3)

The pitch lowers one half-step during the course of the song.

# SONG 17

Singer: Emily Hill

$\text{♩} = \text{ca. } 100$

*a*  $> 1$ )  $>$   $b^1$   $2)$

Hu- chi nū-wi- ran de-an na- re tó- da de-wan e- Na wī- ra- pe-ya nan-gan

Detailed description: A musical staff in treble clef with a 4/4 time signature. The tempo is marked as approximately 100 quarter notes per minute. The melody is written in G major (one sharp). The first part of the line is marked with an accent *a* and a bracket indicating a first ending (1). The second part is marked with  $b^1$  and a bracket indicating a second ending (2).

*b*<sup>2</sup>  $3)$   $1, 2, 3, 4$   $(2)$

e- Na na-re tó-da de-wan e- na.

Detailed description: A musical staff in treble clef, continuing the melody from the previous line. It includes several triplets and a sequence of notes marked with  $1, 2, 3, 4$  and a circled  $(2)$ , suggesting a specific rhythmic pattern.

Variations

Pitches

1) 2) 3a) 3b)

Detailed description: A single musical staff in treble clef showing four distinct melodic variations labeled 1), 2), 3a), and 3b). Variation 1) consists of a descending eighth-note sequence. Variation 2) is a more rhythmic eighth-note pattern. Variations 3a) and 3b) show different pitch contours for a similar rhythmic structure.