

skulls with artificially flattened occiputs from graves five or six feet beneath the walls and floors of the houses. Although for several years seeking an explanation of this occurrence, I have not yet been able thoroughly to satisfy myself regarding it. There are many mysteries to be solved; many difficult questions to be answered. Nevertheless, much has already been learned about the civilization of these people. The facts are evident, that they were comparatively civilized; they were agriculturists; they raised corn, gourds of different kinds, and it is probable, also, potatoes and other vegetables and fruits; they practiced irrigation, both intelligently and extensively; they had architectural knowledge and skill; they made the best kind of pottery; they were people of large stature; were exceedingly numerous, and constituted a large nation in possession of Utah's valleys and mountains, and almost all the Southwestern portion of this Continent.

(To be continued.)

SOME ASPECTS OF INDIAN MUSIC AND OF ITS STUDY.

ALICE C. FLETCHER.

(Conclusion.)

INDIAN music, and I may add, all folk-music, can be studied in two ways: as music, that is, as an expression of human feeling in melodic form; or the physical peculiarities of its tones can be registered and analyzed. These two methods of study should not be confused or confounded, as they lie along different lines. The purely physical aspects of Indian Music lie outside the scope of this paper.

In my field work, while transcribing Indian songs, I made many experiments in notation, for I was at first a slave to my previous training, and the inaccuracies of pitch which I heard seemed to me a matter of importance so I invented signs, which I used when I wished to indicate a variation of a comma here, or a comma there, according as the singer flatted or sharpened a tone, with the result, that I had as many differing records of a song as the number of persons who sang it to me. This set me to thinking and to listening with more freedom. I sang often with the people, and sought to let myself be led by them. On my various returns from the field, I recorded the variations of untrained singers of my own race, and, to my surprise, I found them equally numerous. I came to the conclusion that were I to transcribe all the minute deviations from pitch of the average singer, I should present a caricature rather than a true picture of what was a familiar tune. This conviction sent me back to my note-books on Indian songs, and I sought to find what was common in my many-varied records, and thus I discerned what the Indians were aiming to sing. Having cleared the songs of these

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