The Archive of Southwestern Music is housed in the Fine Arts Library of the University of New Mexico at Albuquerque, New Mexico. The Archive was founded in March, 1964, with the aid of a small grant from the Greater UNM Fund of the University of New Mexico. This grant was used primarily to acquire blank tapes in order to duplicate several private collections which form the nucleus of the Archive.

The objectives of the Archive of Southwestern Music are to acquire all existing recordings of the indigenous music of the various cultures located in the American Southwest; and, to be actively engaged in making new field recordings throughout the area. These items are mainly Indian, Spanish, Mexican and Anglo in origin. No previous attempts have been made to consolidate this material in one location, and it is assumed that by so doing a service can be performed for interested students and scholars.

COLLECTIONS

Due to the heavy demands placed upon the staff of the Fine Arts Library by its patrons, very little time has been allotted for the development of the Archive of Southwestern Music. The collections, therefore, are still quite small, and number some 273 reels of full track, ten inch master tapes. The position of archivist should eventually be created to oversee the maintenance and development of the Archive.

To this date, no classification system has been employed. Materials are organized by collector and numbered in sequence under each collector's name. It is hoped that in the future the Archive can be fully indexed, and this information be made available to interested scholars. A description of the contents of the Archive follows.

The largest single segment of the Archive of Southwestern Music consists of the John Donald Robb collection. Robb is Dean Emeritus of the College of Fine Arts of the University of New Mexico, and has
been actively collecting musical materials in the area for the past twenty-five years. The scope and size of Dean Robb's collection is unrivaled in the Southwest, and now contains some 2,200 songs. The majority of these are Spanish and Mexican in nature, but a sizeable group of Indian and Anglo songs are included. The materials were collected throughout New Mexico, with an emphasis placed upon the northern half of the state. Both instrumental and vocal selections are represented, and several complete Spanish musical dramas are found, notably the Matachines and Los Pastores. Samples of many different types of songs are found in the Robb collection, including a large number of Penitente Alabados. Transcriptions for most of these songs exist.

The most comprehensive collection of Indian music from New Mexico and Arizona to be found in the Archive was deposited by the late Odd Halseth. Halseth was with the Museum of New Mexico during the 1920's, and from 1929-1960 was the City Archaeologist of Phoenix, Arizona. During his lifetime he was closely associated with Indians from many different tribes, and was often requested to make recordings of their chants. Some 262 songs comprise the Halseth collection, with his recordings of Navaho, Cochiti and Jemez songs making up the bulk of the collection; but songs from a number of other sources are also included.

In the early 1940's Manuel Archuletta, a native of San Juan Pueblo, began recording the music of his village as well as that of Laguna Pueblo. Twenty-four of these songs were issued on the Tom Tom Record label; however, some 150 others not recorded commercially constitute the main part of the collection. All of Archuletta's recordings are now a part of the Archive of Southwestern Music. The contents of this collection are quite uneven. Although a number of ceremonial songs are found, the majority of the songs are round dance songs composed and recorded by Archuletta. Certain of the ceremonial songs from San Juan Pueblo are especially valuable, since they are the only known recordings of some of the outstanding singers of the past.

An addition currently being made to the Archive promises to become one of its most important possessions. These recordings were made by Ruben Cobos, of the Department of Modern Languages of the University of New Mexico. He began recording Spanish and Mexican materials throughout New Mexico in the 1930's and is still continuing his efforts along this line. Cobos has had great success in being able to identify with many of the groups which have previously been reluctant to allow non-members to attend their rites. His collection includes all types of Spanish and Mexican music found in New Mexico, and is particularly rich in the materials of the Penitente Brotherhood. In addition to local materials, a number
of examples of music from throughout Latin America are also found.

In the summers of 1963 and 1964, Charlotte Johnson Frisbee, then a student of David McAllester at Wesleyan University, did field work with Navaho Indians in the Chinle and Lukachukai areas of Arizona. Copies of her tapes are in the Archive of Southwestern Music. A number of reels containing interviews are included, as well as many songs and prayers. Frisbee’s sense of documentation is evidenced by the fact that several ceremonies were recorded in their entirety. These include the Red Ant Way, Blessing Way, the Kinaalda’ myth, and recordings pertaining to the House blessing Ceremony. Also included are tapes which contain biographical material about Frank Mitchell, one of the leading Navaho medicine men, and his wife, Rose.

Another collection which is of special value, due to the degree of completeness with which the ceremonies were recorded, is that deposited by Antonio Garcia, of San Juan Pueblo. Garcia, one of the more respected San Juan Pueblo leaders (lieutenant governor in 1964 and 1966), has been most interested in studying and preserving the various ceremonies of his people. He has often provided excellent comments to accompany his recordings. The bulk of these tapes were sung by the leading singers of San Juan Pueblo. Such items as the Harvest Dance, the Basket Dance, and the Deer Dance are included. Garcia has also been of great assistance to the Archive in establishing the identity of songs.

Mrs. Mary Perrine has deposited a small group of Navaho materials in the Archive, most of which were sung by a medicine man from Crown Point, New Mexico. Included are songs from long ceremonies, travel songs, and other similar items.

A portion of the many recordings made by David McAllester have been deposited with the Archive of Southwestern Music. Navaho, Apache, and Zuni songs are included. The Apache materials are especially noteworthy, since they were made during a girl’s puberty ceremony. The Navaho material consists of a portion of the Shooting Chant, whereas the Zuni tapes consist of a widely diversified group of songs.

John Duncan, a student of Central California Indian ethnology, has deposited a large number of tapes from that area with the Archive. His collection consists mainly of interviews with various Maidu informants, but also includes many songs. Duncan’s information pertaining to the role of the songs within their cultural context is extensive. In addition, Duncan has persuaded several other researchers of Central California Indian lore to deposit their field recordings with the Archive of Southwestern Music. All of these materials are extremely important, since they are an element of a last minute salvage
effort in an area where most of the original cultural elements have disappeared.

Recordings made by Donald P. Jewell, of Sacramento, California, also provide extensive material on the Maidu Indians. The interviews with the major informants, Frank Day and Bryan Beavers, are quite thorough and document many aspects of Maidu culture. The quality of the interviewing techniques used on these tapes is very high.

Robert H. Rathbun, of Bolinas, California, has made extensive recordings throughout the central and northern California regions. These materials, which were collected from many different tribes, include a wide sampling of songs as well as interviews on a variety of subjects. Rathbun is currently involved in full-time fieldwork, and it is expected that his present efforts will greatly enlarge the Archive's holdings of California Indian music.

Richard Stark, Curator of Folk Arts Collections for the Museum of New Mexico, has deposited a small collection of Spanish American music with the Archive. It consists primarily of velorios which are sung by Thomas Sena, Esequiel Padilla, and Tranquilino Lujan, all of Santa Fe, New Mexico.

Don L. Roberts, the Director of the Archive of Southwestern Music, has made various recordings for the Archive. The most notable is a set of tapes made at a service of the Native American Church during the summer of 1966. This ceremony, commonly known as a Peyote Ceremony, was held on the Navaho Reservation near Gallup, New Mexico. Other items recorded by Roberts include Penitente Alabados, mariachis of Juarez, Mexico, the Bernalillo County Singing Convention and various Indian items.

An interesting portion of the Archive contains tapes made during performances at the Gallup Inter-Tribal Indian Ceremonial. This world famous gathering brings together Indian singers and dancers from all over the American Southwest. Some of these tapes were made from live radio broadcasts of the ceremonial, and others were recorded for the Archive by Tony Isaacs. Although the songs of complete ceremonies are usually not sung at ceremonial of this type, the tapes do provide an excellent over-all view of the various songs and vocal styles found throughout the area. Commercial recordings of the music of the area are included in the Archive. These discs represent the issuings of national companies as well as small local concerns.

EQUIPMENT AND STORAGE

A Nagra III recorder is currently being used to make field recordings for the Archive of Southwestern Music. The Nagra was
purchased for the Archive with a grant from the Wenner-Gren Foundation for Anthropological Research. The duplicating equipment used in the Archive consists of the five Ampex PD-10 tape decks and one Ampex 354 console. These machines may be used for individual playback or for mass duplication of tapes. Master copies for the Archive are recorded on the Ampex 354. For the playback of phonodiscs, seven Gates turntables (CB 77) are provided. It is possible to make multiple tape copies from phonodiscs.

Master recordings for the Archive are made on ten inch reels of 1.5 mil Ampex mylar tape and are recorded full track. Seven inch reels of 1 mil mylar tape are used for work copies. Both the master and work copies are stored in a room with temperature and humidity controls.

**STAFF AND BUDGET**

The Archive of Southwestern Music has no established budget, but is able to acquire tapes through the Fine Arts Library tape budget. Field trips are undertaken at the collector's own expense, and no informants' fees are provided. It is hoped that in the future the Archive will be able to financially support collectors working in the field.

The Archive is administered by Don L. Roberts, the Fine Arts Librarian. Besides being a trained librarian, Roberts has also
taken graduate work in ethnomusicology, and is currently involved in research on Pueblo Indian music and dance.

EXCHANGE AND REFERENCE

The materials deposited with the Archive of Southwestern Music are available for use by interested scholars during the hours that the Fine Arts Library is open, and according to the restrictions placed upon them in the contracts signed by the depositors. Certain materials are available for exchange, and the Archive is especially interested in building its collection by this method.

Students using the listening facilities at the Archive of Southwestern Music.