

SEWAILO MALICHI

Aa sewailo malichi yewelu sika
yo chikti yo sea
huya aniwapo
yeulu sika
sewailo malichi yewelu sika
yo chikti yo sea
huya aniwapo
yeulu sikaaa

Aa sewailo malichi yewelu sika
yo chikti yo sea
huya aniwapo
yeulu sika
sewailo malichi yewelu sika
yo chikti yo sea
huya aniwapo
yeulu sikaaa

Ayamansu sewailo
yo fayaliasu
weyekai
yeulu sika
Sewailo malichi yewelu sika
yo chikti yo sea
huya aniwapo
yeulu sikaaa

FLOWER-COVERED FAWN

Aa flower-covered fawn went out,
enchanted, from each enchanted flower
wilderness world,
he went out.
Flower-covered fawn went out,
enchanted, from each enchanted flower
wilderness world,
he went out.

Aa flower-covered fawn went out,
enchanted, from each enchanted flower
wilderness world,
he went out.
Flower-covered fawn went out,
enchanted, from each enchanted flower
wilderness world,
he went out.

Over there, in the flower-covered
enchanted opening,
as he is walking,
he went out.
Flower-covered fawn went out,
enchanted, from each enchanted flower
wilderness world,
he went out.

This is always the first song of the pahko. In it we talk about saila maaso, little brother deer, as a young deer, a fawn. During the night of the pahko, he will grow up. In this song we talk about him coming out to walk around and to play in an enchanted opening in the flower world. When I sing, my mind is always in the flower world. That is where I think the songs take place. There must be an opening in the wilderness over there in the flower world. The fawn comes out into that to dance and to play.

I learned this song from Miki Maaso. He always begins the first part of his songs with an "aa" to carry him into the song. So when I sing his songs I do that too. Chikti means each. I am not sure just what it means in this song, but when I sing it I think about Don Jesús. He talked about chikti huya, meaning each and every tree and bush in the wilderness world. The fawn must go out from each and every part of the wilderness world.

During this song the deer dancer will be getting ready to come out from where he is dressing, but he is not in the pahko ramá yet. We sing this song after the violin and the harp begin with a song about the canaries which they call the kanariom. So we call our song the kanariom too.

ELAPO YEU WENE

Elapo yeu wene
vae tatakali awakame
Elapo yeu wene
vae tatakali awakameee

Elapo yeu wene
vae tatakali awakame
Elapo yeu wene
vae tatakali awakameee

Elapo yeu wene
vae tatakali awakame
Elapo yeu wene
vae tatakali awakameee

Ayaman ne seyewailo yevuku
yolemte sea tevatchiapo
sewa lilihti awakai
Elapo yeu wene
vae tatakali awakameee

LET THE ONE GO OUT

Let the one go out,
with the three-pointed antlers.
Let the one go out,
with the three-pointed antlers.

Let the one go out,
with the three-pointed antlers.
Let the one go out,
with the three-pointed antlers.

Let the one go out,
with the three-pointed antlers.
Let the one go out,
with the three-pointed antlers.

Over there, I, in Yevuku Yoleme's
flower-covered, flower patio,
I have sparsely flowered antlers.
Let the one go out,
with the three-pointed antlers.

This is trying to say that the little deer's antlers are barely growing. He just has three little points on his antlers. Maybe as he is walking out he snags a few flower blossoms on his antlers, maybe he has rubbed his antlers against some branches and some flowers stuck. When he comes out, he just has a few flowers on his antlers. Lilihti, sparsely, is the opposite of yu'in, abundant. Maybe because there are so many flowers in the flower world the fawn can't help but get a few on his antlers.

Yevuku Yoleme is someone who lives entirely in the wilderness world, someone who doesn't live in the village at all. He has a special feeling for the animals and the other things out there. "You can still be a Yevuku Yoeme if you are willing to go out and live that way," my uncle told us. There is a Yevuku Yoeme in the old stories too. He is the one who is in charge of everything in the flower world. That is why the song says the patio in the flower world belongs to Yevuku Yoleme. We add the "I" to his name to show affection. It is song language, but sometimes we use it in our conversation too.

I learned this song from Don Jesús. It is always the second song we sing. We call it the kanariom saila. The deer dancer is still not out when we sing it. We are waiting for him. This tells those in the flower world to let him come out to dance.

WANA YEU WEYEMA

Wana yeu weyemai
 wana yota karipo
 yeu ne weyekai
 Wana yeu weyemai
 wana yota karipo
 yeu ne weyekaiiii

Wana yeu weyemai
 wana yota karipo
 yeu ne weyekai
 Wana yeu weyemai
 wana yota karipo
 yeu ne weyekaiiii

Ayaman ne seyewailo yevuku
 yolemta tevachiapo
 sewa lilihti awakai
 Wana yeu weyemai
 wana yota karipo
 yeu ne weyekaiiii

THERE HE COMES OUT

There he comes out,
 there from the enchanted house,
 I come out from there.

There he comes out,
 there from the enchanted house,
 I come out from there.

There he comes out,
 there from the enchanted house,
 I come out from there.

There he comes out,
 there from the enchanted house,
 I come out from there.

Over there, I, in Yevuku Yoleme's
 flower-covered, flower patio,
 I have sparsely flowered antlers.

There he comes out,
 there from the enchanted house,
 I come out from there.

This is the song when the deer dancer comes into the ramá from where he gets ready. First he goes to the patio cross, then he starts walking in toward the ramá like a deer. But this song is saying that he comes from the yo kari, enchanted house. When I learned this song from Don Jesús, I asked him about this enchanted house. He said, "The enchanted house, well, yes, somewhere in the mountains there are enchanted homes. From the enchanted home, he will come out." Another time Don Jesús told us that the deer songs and the ability to sing and to dance can come from these yo hoaram, enchanted homes.

Many deer singers begin the tonua, concluding stanza, with ayamansu, a word that means the same thing as ayaman, over there. Don Jesús usually began his tonua with ayaman ne. Ne means "I." I think Don Jesús liked to use it in his songs because he always said that it was the deer who was speaking in them. "U maso hunen hia/the deer is saying that," he said after teaching us this song. But there can be other voices in there too. In this song we are describing the deer, and then he talks back to us.

SEATA VALUMAI

Tane seata valumai
sea mochala awaka
weyekai
Kiane seata valumai
sea mochala awaka
weyekaiiii

Tane seata valumai
sea mochala awaka
weyekai
Kiane seata valumai
sea mochala awaka
weyekaiiii

Ayaman ne seyewailo
huyatanaishukuni
machiau kuaktekai
Sea mochala awaka
weyekai
Tane seata valumai
sea mochala awaka
weyekaiiii

WASH THE FLOWER

But I am washed by the flower,
with a cluster of flowers in my antlers,
I walk.
I am just washed by the flower,
with a cluster of flowers in my antlers,
I walk.

But I am washed by the flower,
with a cluster of flowers in my antlers,
I walk.
I am just washed by the flower,
with a cluster of flowers in my antlers,
I walk.

Over there, I, in the center
of the flower-covered wilderness
I turned toward the dawn.
With a cluster of flowers in my antlers,
I walk.
But I am washed by the flower,
with a cluster of flowers in my antlers,
I walk.

After the deer has danced we take a little break. Then the pahkome, the sponsors of the pahko, say that they are ready for the procession. The moro ya'ut, our manager, comes to us deer singers and asks our permission to take the deer dancer along with the pahkolam and the tampaleo to the church. He makes a formal speech, and then he takes them over there, and they lead the procession with the holy figures back to the ramá. When the deer gets back to the patio cross we start to sing this song for him. It is a procession song, a flower song.

In the song the deer is telling us that he is being washed by the flowers. Don Jesús said, "he is washing his face, brushed by the flowers, he is washing his face with them." Maybe as he walks in through the wilderness some flowers are hitting his face. During the procession the church ladies will throw confetti or flowers whenever the deer stops. I think that the song refers to this too.

The deer's place is the flower world, in the east, beneath the dawn. So when he stops, he looks back that way, the way he comes from. Yaquis think of the west as the place of death. Maybe as he is walking in toward death, he is looking back to the east, trying to decide if he wants to go on. You have to think about that in the song.

I learned this song from Don Jesús. He called it a kaminaroa bwika (a road song or procession song). He said, "there are many kaminaroa bwikam, but they all must be flower songs."

SEWAU HOTEKATE

WE SIT DOWN TO THE FLOWER

Vasate sewau hotebate
sewa valikai
sewau hotebateee

Already we sit down to the flower.
To receive the flower,
we sit down to the flower.

Vasate sewau hotebate
sewa valikai
sewau hotebateee

Already we sit down to the flower.
To receive the flower,
we sit down to the flower.

Vasate sewau hotebate
sewa valikai
sewau hotebateee

Already we sit down to the flower.
To receive the flower,
we sit down to the flower.

Ayaman ne seyewailo
yevuku yolemta sea tevatchiapo
Sewa valikai
sewau hotebateee

Over there, I, in Yevuku Yoleme's
flower-covered, flower patio,
To receive the flower,
we sit down to the flower.

This song tells that we are ready to sit down to the flower to receive the flower. This means we are going to sit down to our holy obligation, to our holy instruments, our rasps and our water drum. It tells the people that we are starting. We do this to begin to complete their sacred request. This is the first one we sing after the procession song.

Everything is flowers in the deer songs. The sewa, flower, is our deer singing instruments: the rasps, the gourds, the water drum. The sewa also is grace, the blessing or the benefit we singers will receive by bringing the songs from the flower world. The sewa is also the song itself. The deer dancer is sometimes called sewata ye'eme, he who dances the flowers.

I learned this song from Don Jesús.

MAISO YOLEME

Ala inikun maiso yoleme
hunu kun maiso yoleme
ini kun tua maiso yolemeeee

Ala inikun maiso yoleme
hunu kun maiso yoleme
ini kun tua maiso yolemeeee

Ala inikun maiso yoleme
hunu kun maiso yoleme
ini kun tua maiso yolemeeee

Ayaman ne seyewailo
fayaliata naisukuni
weyekai
im ne yo siali vata paku
weyekai
Hunu kun maiso yoleme
hunu kun tua maiso yolemeeee

DEER PERSON

So now this is the deer person,
so he is the deer person,
so he is the real deer person.

So now this is the deer person,
so he is the deer person,
so he is the real deer person.

So now this is the deer person,
so he is the deer person,
so he is the real deer person.

Over there, I, in the center
of the flower-covered opening,
as I was walking,
here in the open green water,
as I was walking,
So he is the deer person,
so he is the real deer person.

Maiso is a word for a mature deer, but early in the evening this deer is still a malichi, a fawn. Maybe here he is in between, like a teenager, between being a child and an adult.

The deer dancer is in between in other ways too. He is between this world and the flower world. He is both a yoeme, a person, and a yoawa, an animal. So that is how he can be the deer person. When he is called tua maiso yoleme, the real deer person, I think about the way Don Jesús named our ancestors. He called them tua vat hiakim: the first real Yaqwis. I learned this song from Don Jesús.

AWA HISA MOELAM

In awa hisa molewaim
nane kovate
In awa hisa molewaim
nane kova kovateee

In awa hisa molewaim
nane kovate
In awa hisa molewaim
nane kova kovateee

In awa hisa molewaim
nane kovate
In awa hisa molewaim
nane kova kovateee

Ayaman ne seyewailo yevuku yoemta
sea tevatchiapo
sea mochala awa
wainase vuite
In awa hisa molewaim
nane kova kovateee

OLD ANTLER CROWN

My old antler crown,
I move my head around.
My old antler crown,
I move my head, head around.

My old antler crown,
I move my head around.
My old antler crown,
I move my head, head around.

My old antler crown,
I move my head around.
My old antler crown,
I move my head, head around.

Over there, I, in Yevuku Yoleme's
flower-covered, flower patio,
with a cluster of flowers on your antler,
you come running from that side.
My old antler crown,
I move my head around.

Hisa is the word we use for a headdress. We call the ceremonial headdress of the Coyote Society dancers a hisa. The quail have their little hisa, their topknot, the feathers on the top of their heads. The Plains Indians' long headdress of feathers we call a hisa too. And the comet, we call the comet choki hisa, star headdress. When it is a verb, hisa may describe the growth of the deer's antlers. "Maso awam hisane/the deer's antlers will unfold," we say in one song. Usually when we talk about the deer dancer's headdress we call it masokova, deer head. This song just talks about the top, the antlers as the hisa.

It is the deer speaking. I don't know why he says his antler crown is old. The antlers of a deer change every year, but the deer dancer's antlers stay the same year after year. So the headdress that the deer dancer uses is old, but Don Lupe Molina told me that everything in deer songs is not in reality, not in this moment. Maybe there is a reason the antler crown is old in the flower world.

I learned this song from Don Jesús.

SEWA HUYA

Sewa huya
yeu ne wevalika
sewa huya
Sewa yo huya aniwapo
yeu ne sika
sewa huyaaa

Sewa huya
yeu ne wevalika
sewa huya
Sewa yo huya aniwapo
yeu ne sika
sewa huyaaa

Sewa huya
yeu ne wevalika
sewa huya
Sewa yo huya aniwapo
yeu ne sika
sewa huyaaa

Ayaman ne seyewailo
kaila vetukuni
enchi vivichaka
Sewa yo huya aniwapo
yeu ne sika
sewa huyaaa

FLOWER WILDERNESS

Flower wilderness,
as I want to go out,
flower wilderness.
In the enchanted flower wilderness world,
I went out,
flower wilderness.

Flower wilderness,
as I want to go out,
flower wilderness.
In the enchanted flower wilderness world,
I went out,
flower wilderness.

Flower wilderness,
as I want to go out,
flower wilderness.
In the enchanted flower wilderness world,
I went out,
flower wilderness.

Over there, I,
under the flower-covered brightness,
I see you.
In the enchanted flower wilderness world,
I went out,
flower wilderness.

The deer is talking to the wilderness world in this song. The kaila is the brightness of the light before dawn. At Yoem Pueblo and around the Marana area, we use that word for Tucson. Kala solai, you can see the brightness, is what we call it. I learned this song from Don Jesús.

Tape 2

SEMALULUKUT

Aa semalulukut taka huni
toloko huapo sika
huapo sewa luute
Semalulukut taka huni
toloko huapo sika
huapo sewa luutee

Aa semalulukut taka huni
toloko huapo sika
huapo sewa luute
Semalulukut taka huni
toloko huapo sika
huapo sewa luutee

Aa semalulukut taka huni
toloko huapo sika
huapo sewa luute
Semalulukut taka huni
toloko huapo sika
huapo sewa luutee

Ayaman ne seyewailo
saniloata naisukun
weyekai
sanilo huapo sika
huapo sewa luute
Semalulukut taka huni
toloko huapo sika
huapo sewa luutee

HUMMINGBIRD

Aa the hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.
The hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.

Aa the hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.
The hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.

Aa the hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.
The hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.

Over there, I, in the middle
of the flower-covered grove,
as I am going,
in the wilderness grove I went
in the wilderness he is using up the flower.
The hummingbird, also,
in the light blue wilderness went,
in the wilderness he is using up the flower.

When the flowers are open, the hummingbird goes from flower to flower. He sucks out the nectar; that uses up the flower. Luute means to use up. We say apo vam luuta, he is using up the water. This is different from two other words in Yaqui: chupa and ansuwa. We say apo a tekilwa chupa, he is completing his work, and pahko ansuwa, the pahko is ending.

Luute is more like "running out of" or "using up." We say apo tomita luuta, he is using up the money, or tomi luute, he is running out of money.

The song tells what the deer sees. He is looking at what the hummingbird is doing in the wilderness world. The flowers are open, and the hummingbird is flying through the light blue sky, going from flower to flower.

I learned this song from Tani Masobwikame in Potam.

Tape 3

EMPO KA YO KAUSI WOLEKAME YOU WHO DO NOT HAVE ENCHANTED LEGS

Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwa
Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwaaa

You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?
You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?

Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwa
Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwaaa

You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?
You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?

Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwa
Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwaaa

You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?
You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?

Ayamansu seyewailo
 huyata naisukuni
Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwa
Empo ka yo kausi wolekame
 hitasa haliwa
 hitasa haliwaaa

Over there, in the middle
 of the flower-covered wilderness,
You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?
You who do not have enchanted legs,
 what are you looking for,
 what are you looking for?

When someone has ability from the enchanted homes and the enchanted world, he can dance well. I am not sure what this song means, but I think of the deer walking around in this song—maybe he has lost his enchantment, maybe he is a little clumsy, maybe he is looking for his enchantment, his ability to dance again. I learned this song from Tani Masobwikame.

ape

SEWAILO WESIME

Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yaine
Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yainee

Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yaine
Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yainee

Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yaine
Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yainee

Ayamansu seyewailo
huyata naisukuni
Sewailo wesime
sewailo vosime
seyewailo yo satemali
aman te yaine
Sewailo wesime,
sewailo vosime,
seyewailo yo satemali
aman te yainee

FLOWER-COVERED, GOING

Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.
Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.

Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.
Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.

Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.
Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.

Over there in the middle
of the flower-covered grove,
Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.
Flower-covered, going,
flower-covered, crawling,
flower-covered, enchanted, mountain lizard,
there we will arrive.

The deer and the lizard are going along together in this song, and the deer is saying that they will arrive in the flower world. He is trying to encourage the lizard.

The mountain lizard is a big lizard, not like the little ones you see around the village here in Marana. But it is not an iguana. That one we call kuta wikui. This is a different one, a mountain lizard. In the song it says he is vosime. That is not exactly like crawling in English. In Yaqui we say that babies or even drunks wakate, crawl. They can't walk, so they crawl. But vosime means that you are lying, moving, or crawling because you want to be, because you have the ability. I learned this song from Don Lupe.

SEWA HUYA ANIWA

Empo sewa yo huya aniwa
empo yo huya aniwa
vaewa sola voyoka
Empo yo huya aniwa
vaewa sola voyoka
huya aniwaaa

Empo sewa yo huya aniwa
empo yo huya aniwa
vaewa sola voyoka
Empo yo huya aniwa
vaewa sola voyoka
huya aniwaaa

Empo sewa yo huya aniwa
empo yo huya aniwa
vaewa sola voyoka
Empo yo huya aniwa
vaewa sola voyoka
huya aniwaaa

Ayamansu seyewailo
huyata naisukunisu
yo huya aniwapo
usyoli machi hekamake
usyolisi vaewa sola voyoka
huya aniwaaa
Empo yo huya aniwa
vaewa sola voyoka
huya aniwaaa

FLOWER WILDERNESS WORLD

You are an enchanted flower wilderness world,
you are an enchanted wilderness world,
you lie with see-through freshness.
You are an enchanted wilderness world,
you lie with see-through freshness,
wilderness world.

You are an enchanted flower wilderness world,
you are an enchanted wilderness world,
you lie with see-through freshness.
You are an enchanted wilderness world,
you lie with see-through freshness,
wilderness world.

You are an enchanted flower wilderness world,
you are an enchanted wilderness world,
you lie with see-through freshness.
You are an enchanted wilderness world,
you lie with see-through freshness,
wilderness world.

Over there, in the center
of the flower-covered wilderness,
in the enchanted wilderness world,
beautiful with the dawn wind,
beautifully you lie with see-through freshness,
wilderness world.
You are an enchanted wilderness world,
you lie with see-through freshness,
wilderness world.

I learned this song from Don Lupe Molina who lives at Vicam. The song reminds me of the flower world in the early morning hour when the sun is coming out. It is talking about the dew. The dew is on the blades of grass and the many leaves on the different plants in the wilderness world. Animals of the wilderness are just becoming active at this hour. In this song the deer sees the peaceful and quiet morning. He sees the freshness, the dew on the ground, when he looks toward the east where the sun is rising over the mountains.

SEWA YOTUME

Sewa yotume sewa yotume
 sewa yo machi hekamake sika
 Machi hekamake hekawapo chasime
 yo yo machi hekamake sikaaa

Sewa yotume sewa yotume
 sewa yo machi hekamake sika
 Machi hekamake hekawapo chasime
 yo yo machi hekamake sikaaa

Sewa yotume sewa yotume
 sewa yo machi hekamake sika
 Machi hekamake hekawapo chasime
 yo yo machi hekamake sikaaa

Ayamansu seyewailo
 vetana yo aniwata vevpa
 mekka hikata chasime
 ta'ata aman weche vetana
 usyoli kala lipapati ansime
 Empo yo machi hekamake sikaaa

GROWING FLOWER

Growing flower, growing flower,
 flower, with the enchanted dawn wind, went.
 With the dawn wind's air, you are flying,
 with the enchanted, enchanted dawn wind you went.

Growing flower, growing flower,
 flower, with the enchanted dawn wind, went.
 With the dawn wind's air, you are flying,
 with the enchanted, enchanted dawn wind you went.

Growing flower, growing flower,
 flower, with the enchanted dawn wind, went.
 With the dawn wind's air, you are flying,
 with the enchanted, enchanted dawn wind you went.

Over there, along side the flower-covered,
 on top of the enchanted world,
 far, on the top, you are flying,
 on the side, where the sun falls,
 beautifully, endlessly, sparkling, you go.
 With the enchanted dawn wind, you went.

When I look at the sky in the morning before dawn after a pahko, I think of this song. The growing flower is the light of the sun pushing back the darkness of the night until it disappears to the west. Don Lupe taught me this song.

SEWAILO SEVOLI

Sewailo sevoli sevoli
awane hisane
Sewailo sevoli sevoli
awane hisaneeee

Sewailo sevoli sevoli
awane hisane
Sewailo sevoli sevoli
awane hisaneeee

Sewailo sevoli sevoli
awane hisane
Sewailo sevoli sevoli
awane hisaneeee

Ayamansu seyewailo
huyata naisukuni
tevulia yukuta wecheko
sewaheka mak ne
awane hisane
Sewailo sevoli sevoli
awane hisaneeee

FLOWER-COVERED FLY

Flower-covered fly, fly,
my antlers, I will unfold.
Flower-covered fly, fly,
my antlers, I will unfold.

Flower-covered fly, fly,
my antlers, I will unfold.
Flower-covered fly, fly,
my antlers, I will unfold.

Flower-covered fly, fly,
my antlers, I will unfold.
Flower-covered fly, fly,
my antlers, I will unfold.

Over there, in the center
of the flower-covered wilderness,
when the summer rains fall,
with the flower wind, I,
my antlers, I will unfold.
Flower-covered fly, fly,
my antlers, I will unfold.

When the summer rains come in late June or July everything begins to grow and there are more flies around then. In this song the deer is talking to the flower-covered fly and telling him that his antlers are growing, or unfolding. In Yaqui yotune means to grow. Hisane means to unfold.

Yaquis talk about many different flies, special flies, in the songs and in our culture. There is a yoko sevo'i, spotted fly, who has a part in the killing the deer ceremony. And the teka sevo'i, heaven fly, is believed to bring bad news or to foretell disaster. Teka sevo'i is a large fly that is called the horsefly.

I learned this song from Don Lupe.

Tape 5

TOLO PAKUNI

Aa yeweli hiweka
tolo pakuni
tolo pakun hikawi
Yeweli hiweka
tolo pakuni
tolo pakun hikawiii

Aa yeweli hiweka
tolo pakuni
tolo pakun hikawi
Yeweli hiweka
tolo pakuni
tolo pakun hikawiii

Aa yeweli hiweka
tolo pakuni
tolo pakun hikawi
Yeweli hiweka
tolo pakuni
tolo pakun hikawiii

Aa wainavo su
itou weyekai
Wainavo su
itou vuitema
Yeweli hiweka
tolo pakuni
tolo pakun hikawiii

TO THE LIGHT BLUE OUTSIDE

Aa look out,
to the light blue outside,
up to the light blue outside.
Look out,
to the light blue outside,
up to the light blue outside.

Aa look out,
to the light blue outside,
up to the light blue outside.
Look out,
to the light blue outside,
up to the light blue outside.

Aa look out,
to the light blue outside,
up to the light blue outside.
Look out,
to the light blue outside,
up to the light blue outside.

Aa from that side,
to us, as he is walking,
From that side,
to us, as he is running,
Look out,
to the light blue outside,
up to the light blue outside.

Some deer songs I like just for the way they sound. I heard this one from Miki Maaso and learned it from him. When tolo pakuni is repeated, it is very beautiful to hear. When we sing this song, the deer dancer goes out to look at the sky. He goes out of the ramá and looks up.

TUKA

Tukawa
hainl
hi
Tuka tu

Tukaw:
hair
h
Tuka t

Tukaw
hai
f
Tuka

Ayan
na

Hain
ha

Tuka

Do
or c
in t
mo
an

Sh
ch
wl
to
m

TUKA YOLEMEM

Tukawa yolemem
hainhuni ka howaka
hiokot sem hiusaka
Tuka tukawa yolememmm

Tukawa yolemem
hainhuni ka howaka
hiokot sem hiusaka
Tuka tukawa yolememmm

Tukawa yolemem
hainhuni ka howaka
hiokot sem hiusaka
Tuka tukawa yolememmm

Ayaman ne seyewailo
naiyoli yo tuka aniwapo
chewa yolemem
Hainhuni ka howaka
hakun kukusiata
hiokot sem hiyawa
Tuka tukawa yolememmm

NIGHT PEOPLE

Night people,
though nothing is done to them,
they go sounding pitifully.
Night, night people.

Night people,
though nothing is done to them,
they go sounding pitifully.
Night, night people.

Night people,
though nothing is done to them,
they go sounding pitifully.
Night, night people.

Over there, I, in the flower-covered,
cherished, enchanted night world,
I am more human.
Though nothing is done to them,
somewhere, loudly,
they go sounding pitifully.
Night, night people.

Don Jesús said that the night people in this song were bats. They make a sound like a cry or a whine as they fly around at night. Don Jesús said that it is Yevuku Yoleme speaking in this song. He says that the bats are yolemem, people, but that he is chewa yolemem, more people or more human. Yevuku Yolemem had the ability to communicate with birds and animals.

An evaluator came to talk with us about our Yaqui bilingual program at Richey School. She was a Pueblo Indian woman from Denver. I think about her when I look at the concluding stanza of this deer song because she said, "Indians don't have adjectives. Only white people use a lot of adjectives. Indians get right to the point." The beauty of the tonua, final stanza, is how all the adjectives pile up. Usually the tonua begins with aya-man or ayamansu, words that mean "over there." Then in most of Don Jesús' songs comes

ne, I, usually referring to the deer or to Yevuku Yoleme. Then there is always a phrase which describes a place over there in the flower world. In that phrase the adjectives pile up like clouds against a mountain. In this song there are three: seyewailo, flower-covered; yo, enchanted; and naiyoli, cherished. When there is a long tonua and a singer has a strong voice to sing it all in one breath, the song sounds very beautiful.

SIKILI SUVA'I

Siali vakata weyekapo ne su
siali vaka heka vetukun
ni kateka
Sikili suvawi sikili suvawiii

Siali vakata weyekapo ne su
siali vaka heka vetukun
ni kateka
Sikili suvawi sikili suvawiii

Siali vakata weyekapo ne su
siali vaka heka vetukun
ni kateka
Sikili suvawi sikili suvawiii

Ayaman ne seyewailo
naiyoli yo huya aniwapo
chewa yolememe
Siali vaka heka vetukun
ni kateka
Sikili suvawi sikili suvawiii

RED QUAIL

Where the green bamboo stands,
under the green bamboo breeze,
I sit.
Red quail, red quail.

Where the green bamboo stands,
under the green bamboo breeze,
I sit.
Red quail, red quail.

Where the green bamboo stands,
under the green bamboo breeze,
I sit.
Red quail, red quail.

Over there, I, in the flower-covered,
cherished, enchanted wilderness world,
I am more human.
Under the green bamboo breeze,
I sit.
Red quail, red quail.

"Who is more human?" I asked Don Jesús after he taught me this song. "Well, he is the same Yevuku Yoeme, Yevuku Yoeme," he told me. If he would not have told me that, I would have thought that the song was talking about the deer, but I guess it is the Yevuku Yoeme sitting out there talking to the red quail.

Red quail are called bobwhite quail in English. Don Jesús said that the red quail live up in the mountains, in the Vakateve Mountains east of the Yaqui villages. Vakateve means tall bamboo in Yaqui. There is tall bamboo that grows by the springs up in the Vakateve Mountains.

Type 1

KAU SATEMA

Kau satema
kowema
kowema
koyowe
Kau satema
kowema
kowema
koyoweee

Kau satema
kowema
kowema
koyowe
Kau satema
kowema
kowema
koyoweee

Kau satema
kowema
kowema
koyowe
Kau satema
kowema
kowema
koyoweee

Ayaman ne seyewailo
teweli kauta heheka vetukun
koyowe
Kau satema
kowema
kowema
koyoweee

MOUNTAIN BUZZARD

Mountain buzzard,
hover,
hover,
hovering,
Mountain buzzard,
hover,
hover,
hovering.

Mountain buzzard,
hover,
hover,
hovering,
Mountain buzzard,
hover,
hover,
hovering.

Mountain buzzard,
hover,
hover,
hovering,
Mountain buzzard,
hover,
hover,
hovering.

Over there, I, under the shadow
of the flower-covered, deep blue mountain,
I am hovering.
Mountain buzzard,
hover,
hover,
hovering.

Yaquis call all vultures wirum. Kau satema is one kind that we call mountain buzzard. They say that mountain buzzards were very big, but that they haven't seen them for a long time. Perhaps they were condors.

I learned this song from Don Jesús. It is a tohakteme, a bouncing one. I can sing a tohakteme to give a deer dancer a chance to show off his ability to dance, or we can use it to show a dancer he should not be too proud. The tohakteme has a special rhythm that is hard to dance to.

These bird songs usually come late during the night. When we sing them, the pahkolam and the deer dancer will play with them and act out the words. The dancer will put his arms out and whirl like a vulture in this one.

Togelo

CHUKULI POUTELA

Aa tolo bwiapo yeyewe
chukuli yo poutela
Saniloapo yeyewe
chukuli yo poutelaaa

Aa tolo bwiapo yeyewe
chukuli yo poutela
Saniloapo yeyewe
chukuli yo poutelaaa

Aa tolo bwiapo yeyewe
chukuli yo poutela
Saniloapo yeyewe
chukuli yo poutelaaa

Ayamansu seyewailo
yoyo kauta vepa
yeyewe
Tolo bwiapo yeyewe
chukuli yo poutela
Saniloapo yeyewe
chukuli yo poutelaaa

BLACK COWBIRD

Aa upon the light blue earth, you play,
black, enchanted cowbird.
Within the grove, you play,
black, enchanted cowbird.

Aa upon the light blue earth, you play,
black, enchanted cowbird.
Within the grove, you play,
black, enchanted cowbird.

Aa upon the light blue earth, you play,
black, enchanted cowbird.
Within the grove, you play,
black, enchanted cowbird.

Over there, upon the top
of the flower-covered, enchanted mountain,
you play.
Upon the light blue earth, you play,
black, enchanted cowbird.
Within the grove, you play,
black, enchanted cowbird.

The poutela is a small black bird that sounds in the early morning hours before dawn. The deer must be talking to the poutela. The poutela is called the brown-headed cowbird by English speakers. I learned this song from Miki Maaso.

MALISU KA SEATENE

Inika tae valita yeu yumako
u malisu ka seatene
Inika tae valita yeu yumako
u malisu ka seateneeee

Inika tae valita yeu yumako
u malisu ka seatene
Inika tae valita yeu yumako
u malisu ka seateneeee

Inika tae valita yeu yumako
u malisu ka seatene
Inika tae valita yeu yumako
u malisu ka seateneeee

lyikaine seyewailo machilo aniwata
kalasoita hikausu chatuko
im yo bwiapo naikim am mamachiasu
u malisu ka seatene
Inika tae valita yeu yumako
u malisu ka seateneeee

THE FAWN WILL NOT MAKE FLOWERS

This daytime coolness reaches out,
the fawn will not make flowers.
This daytime coolness reaches out,
the fawn will not make flowers.

This daytime coolness reaches out,
the fawn will not make flowers.
This daytime coolness reaches out,
the fawn will not make flowers.

This daytime coolness reaches out,
the fawn will not make flowers.
This daytime coolness reaches out,
the fawn will not make flowers.

This flower-covered dawn world rises up brightly,
here when they divide
the enchanted earth with light,
the fawn will not make flowers.
When this daytime coolness comes out,
the fawn will not make flowers.

This is an alva bwikam, a morning service song, which I learned from Don Lupe. It is saying that the pahko will soon be over and then the deer, the fawn, will be gone back to the flower world. The song talks about the way the rays of the dawn sun fan out to divide up the earth with lines of light.

During this song the deer dancer blesses the ground. When he is dancing in front of us in the ramá he will dance first to the east, then to the north, then to the south, and finally to the west. He does this to bless the four directions and all the earth. At the same time the maecho will be saying his morning service prayers. Sometimes he will say a prayer called the alavalo. When he does, the moro takes candles from the altar and puts one in front of each of us in the kolensia. He puts one in front of each musician and dancer. After the deer dancer and the pahkolam finish dancing, they take their candles out to the patio cross and leave them there.

Seatene, make flower, is like other Yaqui verbs such as katene, make a house.

TOSALI WIIKIT

Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikema
 Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikemaaa

Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikema
 Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikemaaa

Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikema
 Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikemaaa

Ayamansu seyewailo
 huyata naisukuni
 senu yo huya aniwapo vai vakuliapo
 kala witwitti wikema
 Tosali wiikit, tosali wiikit,
 haisempo auka witosalita
 kala witwitti wikemaaa

WHITE BIRD

White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?
 White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?

White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?
 White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?

White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?
 White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?

Over there, in the center
 of the flower-covered wilderness,
 upon one cool enchanted wilderness world
 you are endlessly pulling the web straight.
 White bird, white bird,
 what happened to you that
 you are endlessly pulling the web straight?

This song is about a spider. People ask us to sing it. That is why I put it here in the amateur hour. During this time after the morning service anyone can come and ask us to use our instruments to sing with or they can ask us to sing something for them so that they can try to dance deer or pahkola dances. We call these songs limohnaim (donated ones). Maybe they ask for this one a lot now because there is a record out with a deer song by this title on it. During the amateur hour is a time when I might hear a new deer song that I hadn't heard before. I enjoy the chance to take a break and listen to those who have learned songs from somebody somewhere else.

I learned this song from a singer they call Hopom who is from Loma Vahkom.

111 MASO

Ili maso
huyapo bwiapo
komsu sika

Ili maso
huyapo bwiapo
komsu sika

Ili maso
huyapo bwiapo
komsu sika

Ili maso
huyapo bwiapo
komsu sika

Ili maso
huyapo bwiapo
komsu sika

Ili maso
huyapo bwiapo
komsu sika

Matchuka teweli bam
yoko bampo se heka
notteka toloko bwiapo komsu sika
sewa hekapo komsu hiyawa

Ili maso
huyapo bwiapo
komsu sika

LITTLE DEER

Little deer,
within the wilderness, upon the earth,
down, he went.

Little deer,
within the wilderness, upon the earth,
down, he went.

Little deer,
within the wilderness, upon the earth,
down, he went.

Little deer,
within the wilderness, upon the earth,
down, he went.

Little deer,
within the wilderness, upon the earth,
down, he went.

Little deer,
within the wilderness, upon the earth,
down, he went.

Morning came, dark blue water,
in the spotted water, you drank,
returning on the light blue earth, down, you went,
on the flower dawn wind, down, you are sounding.

Little deer,
within the wilderness, upon the earth,
down, he went.

In this song I see a little fawn walking down the slope of a mountain. The song says that the fawn is sounding, making a sound. Maybe it has lost its mother and is crying for her.

The tonua, concluding stanza, of this song does not begin with ayaman ne or aya-mansu like most of the others I sing. When I have one that is like this, I tell the deer dancer to listen. I tell him the first word of the tonua, and I tell him to listen for that.

Yoko means spotted in English, but it is talking about the way the water looks to the little deer. The water is clear but it has patches of green suspended in it, so the deer says that it is spotted.

I heard Marcos Savivae from Potam sing this song.

SEWA HULI

Sewa huli
 haikunsa usyolisi sewa temula
 ne se muteka teki
 Haikunsa usyolisi sewa temula
 ne se muteka teki
 sewa huliii

Sewa huli
 haikunsa usyolisi sewa temula
 ne se muteka teki
 Haikunsa usyolisi sewa temula
 ne se muteka teki
 sewa huliii

Sewa huli
 haikunsa usyolisi sewa temula
 ne se muteka teki
 Haikunsa usyolisi sewa temula
 ne se muteka teki
 sewa huliii

Ayamansu seyewailo
 saniloata naisukunisu
 masa'asai sewata
 sewa nat se weche vetuku
 uyolisi sewa temula
 ne se muteka teki
 Haikunsa usyolisi sewa temula
 ne se muteka teki
 sewa huliii

FLOWER BADGER

Flower badger,
 where have you placed me,
 a beautiful, rolled, flower pillow?
 Where have you placed me,
 a beautiful, rolled, flower pillow,
 flower badger?

Flower badger,
 where have you placed me,
 a beautiful, rolled, flower pillow?
 Where have you placed me,
 a beautiful, rolled, flower pillow,
 flower badger?

Flower badger,
 where have you placed me,
 a beautiful, rolled, flower pillow?
 Where have you placed me,
 a beautiful, rolled, flower pillow,
 flower badger?

Over there, in the center
 of the flower-covered grove,
 under the masa'asai flower,
 where the flower falls,
 a beautiful, rolled, flower pillow,
 you placed me.
 Where have you placed me,
 a beautiful, rolled, flower pillow,
 flower badger?

Deer songs are sometimes difficult to understand unless they are explained by the singer. When I asked Don Lupe about this one after he taught it to me, he told me it was about a badger and a sidewinder snake. The badger grabbed the sidewinder and killed it. Then the badger tossed the snake among the falling blossoms under the masa'asai. The masa'asai is called Queen's Wreath by some people here in Arizona. I guess that the sidewinder was coiled up, that's why the song says it was temula, rolled up in a ball. When I first heard the song I thought temula was a form of tetemula, to kick. But when I talked with my aunt in Potam, she told me temula means balled up or rolled up in a ball. Teki means "laid," but in this translation that doesn't come out right, so we decided to translate it "placed."

HILUKIAM TOVOKTIANE

Imete itom sea hilukiam
tovoktiane saila
Imete itom sea hilukiam
tovoktiane sailaaa

Imete itom sea hilukiam
tovoktiane saila
Imete itom sea hilukiam
tovoktiane sailaaa

Imete itom sea hilukiam
tovoktiane saila
Imete itom sea hilukiam
tovoktiane sailaaa

Ayaman ne seyewailo
yevuku yolemte sea tevatchiapo
yeuwatuko lutine
chaiwatuko lutine
Imete itom sea hilukiam
tovoktiane sailaaa

PICK UP RASPERS

These our flower raspers,
let us pick up, little brother.
These our flower raspers,
let us pick up, little brother.

These our flower raspers,
let us pick up, little brother.
These our flower raspers,
let us pick up, little brother.

These our flower raspers,
let us pick up, little brother.
These our flower raspers,
let us pick up, little brother.

Over there, I, in Yevuku Yoleme's
flower-covered, flower patio
what was played will end,
what was shouted will end.
These our flower raspers,
let us pick up, little brother.

This song tells the deer that we are ready to stop singing. It tells him that the songs and the games are over for this pahko. Don Jesús taught me this song.

SEA YOLEME HUYA SIKA

Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sika
Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sikaaa

Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sika
Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sikaaa

Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sika
Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sikaaa

Ayaman ne seyewailo
 huyata naisukuni
 seata yosi wechepo
 seata yosi hekapo
Sea yoleme
 sea yo huyawi sika
 sea yo huyawe sikaaa

FLOWER PERSON IS GOING TO THE
WILDERNESS

Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.
Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.

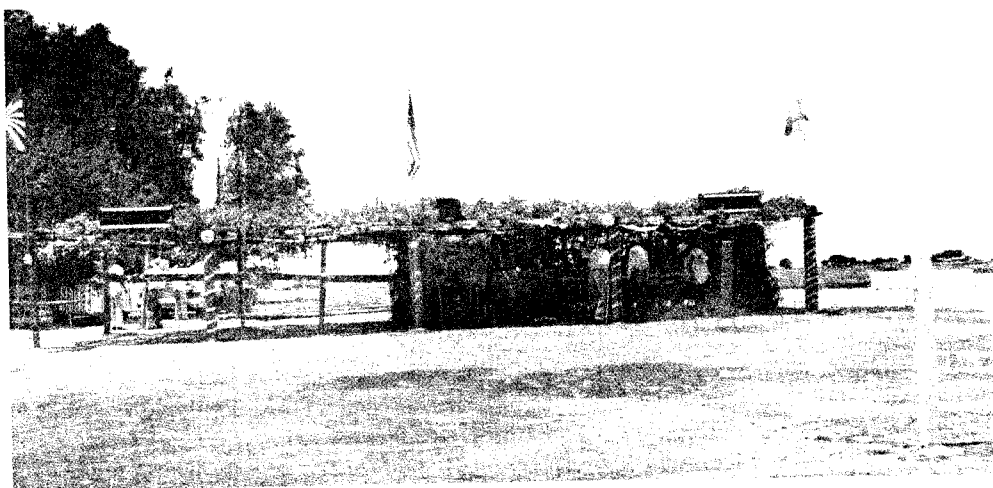
Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.
Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.

Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.
Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.

Over there, I, in the center
 of the flower-covered wilderness,
 where the flower falls with enchantment,
 where the flower blows with enchantment,
Flower person,
 to the enchanted flower wilderness is going,
 to the enchanted flower wilderness is going.

I learned this procession song from Don Jesús. While it is being sung the deer dancer and the pahkolam will go with the maehto and the church people in a procession to take the holy figures back to the church. When the deer dancer gets to the patio cross, we stop the song. This is the last deer song of the pahko.

The song talks about the deer, the flower person. He is going back to the flower world, to the place of enchantment, back to his enchanted home.



22. To celebrate the blessing of the village grounds ...



24. After months of practice ...



23. Yoem Pueblo residents and visitors crowd ...



25. The altar is ready ...