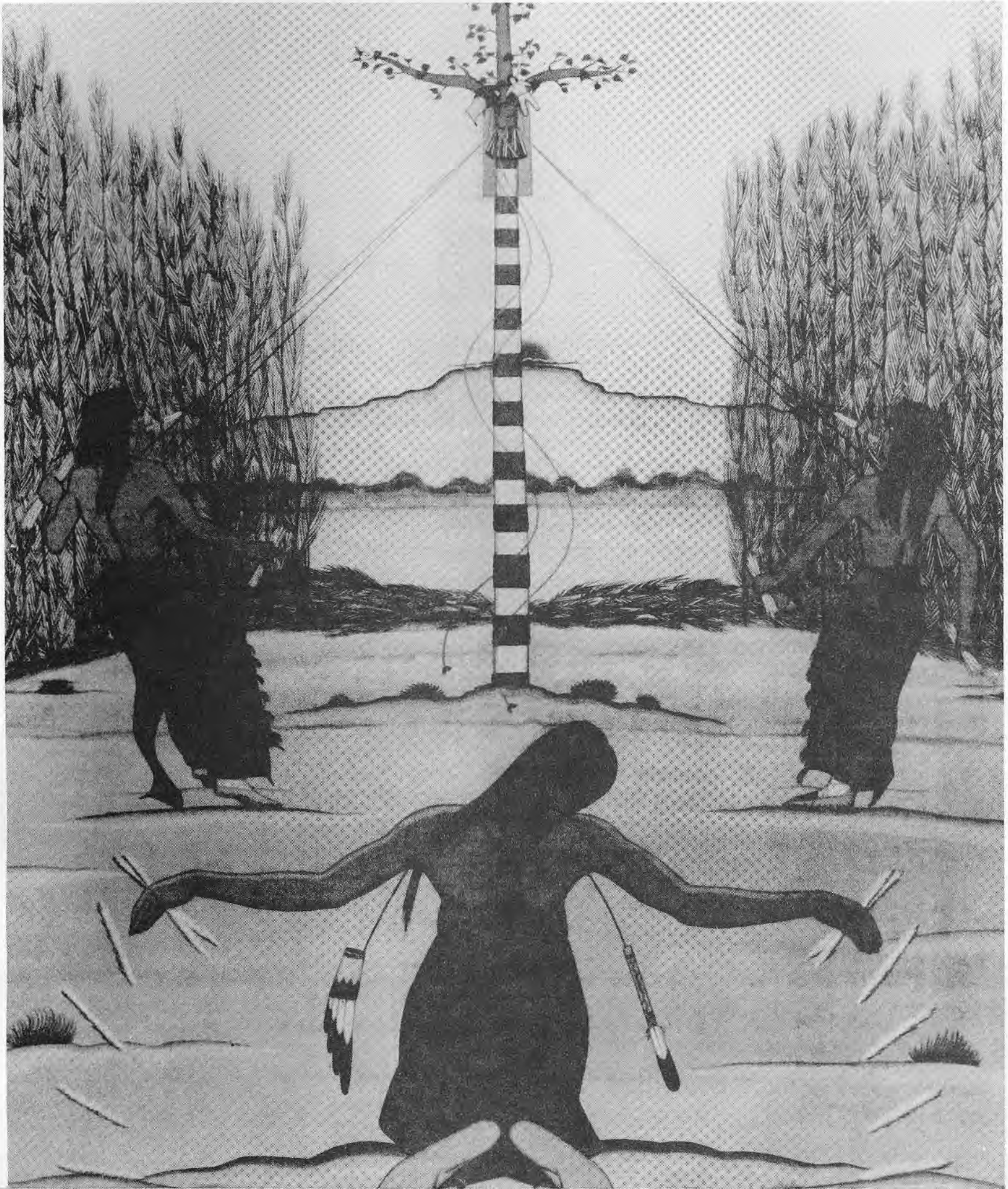
The Library of Congress Motion Picture, Broadcasting and Recorded Sound Division Recording Laboratory AFS L40

MUSIC OF THE AMERICAN INDIANS

SIOUX

From the Archive of Folk Culture

Recorded and Edited by
Willard Rhodes



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Cover illustration: SIOUX SUN DANCE, by Oscar Howe. Courtesy Philbrook Art Center.

Dedicated to the memory of
Willard W. Beatty,
Director of Indian Education
for the Bureau of Indian Affairs,
Department of the Interior,
from 1937 to 1951.

FOREWORD TO THE 1954 EDITION

For a number of years the Bureau of Indian Affairs has sponsored the recording of typical Indian music throughout the United States. During this time approximately a thousand Indian songs have been recorded by Mr. Willard Rhodes, professor of music at Columbia University. The study originated in an effort to determine the extent to which new musical themes were continuing to develop. Studies have shown that in areas of Indian concentration, especially in the Southwest, the old ceremonial songs are still used in the traditional fashion. In the Indian areas where assimilation has been greater, Indian-type music is still exceedingly popular. There is considerable creative activity in the development of new secular songs which are used for social gatherings. These songs pass from reservation to reservation with slight change.

While the preservation of Indian music through recordings contributes only a small part to the total understanding of American Indians, it is nevertheless an important key to this understanding. It is with this thought that these records have been made available through cooperative arrangements with the Music Division of the Library of Congress.

Douglas McKay
Secretary of the Interior

FOREWORD TO THE SECOND EDITION

In 1938, the first broadly conceived recording program with modern equipment of American Indian music had its beginning in a unique meeting of personalities. Dr. Willard W. Beatty, director of Indian education for the Bureau of Indian Affairs, a man with unusual sensitivity to the unique value of Native American arts, was on one side of the equation. On the other side was Prof. Willard Rhodes of the music department at Columbia University and conductor of Columbia's Opera Workshop. Rhodes combined a wide background in musical performance, criticism, conducting, and scholarship with a deep interest in Native American culture.

American Indian music had been recorded before, notably in Frances Densmore's pioneer work between 1907 and 1940, during which time she recorded well over two thousand songs. In the late 1930s, electronic equipment for the making of phonograph discs in the field became available and a few samplings of Native American music began to appear on commercial discs. It seemed appropriate that a sustained effort should be launched to continue the work of Densmore (and others) in a form that could be made available to the public. In addition, Beatty and Rhodes had a research goal: to ascertain what kinds of new musics were beginning to appear in Native American communities and the extent to which traditional musics were still in use.

Rhodes undertook nine field surveys between 1940 and 1952. The recordings included 260 ten- and twelve-inch discs, obtained from 1940 to 1949, and 50 seven-inch tape reels, obtained from 1950 to 1952. The tremendous task of indexing, editing, and preparing selections of this material for publication on records took place in 1952–54. In September 1954, ten long-playing albums were made available to Indian schools and agencies across the United States and to the general public as well.

During this period, Rhodes was continuing his time-consuming duties in the music department and the Opera Workshop at Columbia and was also developing a second career in ethnomusicology. He was active in the International Folk Music Council (now the International Council for Traditional Music), and in the spring of 1953, became one of the founders of the Society for Ethnomusicology. He was the Society's first president, 1956–58. His interest in music as a worldwide phenomenon led to a field trip to Africa in 1958–59 and to India in 1965–66. At the end of the decade, he was president of both the International Folk Music Council and the Society for Asian Music. One of Dr. Rhodes' abiding interests has been the new musical combinations and permutations that result from the contact of different cultures. Thus in his selections for the Library of Congress Indian records, he included hymns and other new musics as well as the traditional musics which had engaged the attention of scholars up until that time.

Professor Rhodes was keenly aware that the value of any ethnic recording depends greatly on the accuracy and the detail of the notes that accompany it. But recent developments in the recording industry have militated against the ideal of full documentation. For the sake of economy, the information available is now usually no more than can be printed on the record jacket itself. Informative booklets or pamphlets have become a rarity. The trend is getting even worse as cassette recordings take the place of twelve-inch discs. Instead of the approximately one hundred square inches available on the LP record jacket, the cassette container limits the publisher to a surface for printed information of eight square inches, or less.

It is a pleasure, then, to welcome the publication of the documentation that Professor Rhodes has prepared for the Music of the American Indian Series of the Library of Congress. The music, in all its richness and vitality, deserves the distinguished commentary it receives here.

David P. McAllester
Wesleyan University
Middletown, Connecticut
1983

PREFACE TO THE SECOND EDITION

In writing the booklets to accompany the ten albums of North American Indian Music that the Library of Congress has issued from my collection and made available to the public, it has been my intention and wish that they may introduce the Indians and their culture to the public through their music. Here they have revealed themselves, their traditions, and their beliefs, in songs and poetry. The collection admits to a limitation in the coverage of Indian tribes, but it does represent the variety of musical styles and cultures that characterize the North American Indians.

The booklets have been addressed to music lovers and persons interested in learning about the first Americans and their culture. Brief historical sketches of the tribes serve as introductions and settings for the music that follows. I have not given musical notations of the songs, nor have I indulged in ethnomusicological analysis. Qualified specialists will prefer to make their own notations and studies from the sound records, and anthropologists will supplement their knowledge by consulting the bibliographies and historical sources.

The secret of enjoying Indian music is in repeated listening to the songs. They soon engrave themselves in the memory of the listener, leaving an indelible musical pattern.

The material presented in the ten albums of North American Indian Music was recorded in Indian communities west of the Mississippi River between 1937 and 1952. This work was done for the Education Branch of the Bureau of Indian Affairs, Department of the Interior, Washington, D.C., at the instigation of Willard Beatty, director of Indian education, 1937-51. Mr. Beatty was highly sensitive to, and appreciative and respectful of, Indians and their culture, and he instituted a new direction in Indian education. Instead of downgrading Indian music, arts, crafts, and customs, he saw great beauty in their culture and encouraged its continuation and development.

Though the first two albums, AFS L34 *The Northwest* and AFS L35 *The Kiowa,* were issued with booklets, the remaining albums have been without booklets. A grant from the National Endowment for the Arts has made possible a visit to the Indian communities where this material was recorded to check translations to texts and to note changes since 1952. I express here my thanks and appreciation to the National Endowment for the Arts for its support in making possible the writing of the booklets that now complete the series.

Willard Rhodes
Pound Ridge, New York
March 31, 1979

ACKNOWLEDGMENTS

To name all the many friends who contributed to this series of ten albums, *Music of the American Indian*, is an impossibility. However, recognition and sincere thanks are offered, not only to the Indians whose names appear here, but also to all those who shared so generously with me their knowledge and information. In memory of Willard Walcott Beatty, director of Indian education, Bureau of Indian Affairs, Department of the Interior, 1937–51, who sponsored the collecting of this music and was instrumental in making it available to the public through the Library of Congress, special thanks are offered. Bess Lomax Hawes, director of the Folk Arts Program at the National Endowment for the Arts, recognized the need for booklets of ethnographic information to accompany the series, *Music of the American Indian,* and brought this need to the attention of the Endowment, which supported the project. To her I also offer my thanks and deep appreciation.

Erna Gunther, Melville Jacobs, and William Elmendorf of the Department of Anthropology of the University of Washington were more than generous in introducing me to singers and sharing with me their highly specialized knowledge of Indian cultures in western Washington. Alice Mariott was most kind in introducing me to Kiowa informants. Gertrude Kurath was most helpful in supplying information on her fieldwork in the Tewa Pueblos. Edith Crowell Trager provided valuable assistance with Kiowa linguistics. William C. Sturtevant, general editor of the Smithsonian Institution's *Handbook of North American Indians,* transcribed the words of the "Creek Counting Song" (B7) on AFS L37 *Delaware, Choctaw, Creek* and offered the interesting accompanying note on stray number systems. Musical transcription of this piece was by Dorothy Sara Lee, director of the Federal Cylinder Project at the Library of Congress.

For translations of native texts, I want to thank William Horn Cloud for the Sioux, Lee Motah for the Comanche, and Ronnie Lupe and Ryan Barnette for the Apache. I am indebted to Professor David P. McAllister, who offered valuable suggestions and translations that have been incorporated in the Navajo booklet; to Professor Charlotte Johnson Frisbie for information on the Navajo Girl's Puberty Ceremony; to Professor Edward Kennard, who made translations of Hopi texts and gave permission for their use; to Professor Keith A. Basso, who allowed me to quote from his monograph, *The Cibecue Apache;* and Richard Keeling of the Folk Arts Program, National Endowment for the Arts, for editorial assistance and for his annotation of several selections of Apache music on AFS L42.

In the Library of Congress, help was gratefully received from Harold Spivacke, former chief of the Music Division, Duncan Emrich, former chief of the Folklore Section, Rae Korson, former head of the Archive of Folk Song, Joseph C. Hickerson, head of the Archive of Folk Culture, and Alan Jabbour, director of the American Folklife Center. For assistance in checking and formatting bibliographies, Marsha Maguire and Anderson J. Orr deserve thanks, as does Claudia Widgery for typing and retyping drafts of the bibliographies. Gerald E. Parsons, Jr., of the Archive of Folk Culture and James B. Hardin of the Publishing Office divided the duty of editing the ten brochures, and Dorothy Zeiset of the Motion Picture, Broadcasting, and Recorded Sound Division saw them to the press.

For any errors that may have found their way into these booklets I assume full responsibility. I thank Anne Marie Schiller for her patience and skill in typing this manuscript. And to my wife, without whose constant help in the recording of this music and the preparation of the booklets this material might not have found its way into print, I offer my thanks and appreciation.

Willard Rhodes, 1981

INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes
Professor of Music
Columbia University, 1954

The music lover who is listening to Indian music for the first time is apt to be perplexed by his novel experience. He may protest that "It all sounds alike," that "They only have one tune," and in all seriousness finally ask, "But is it music?" Such honest reactions are not uncommon among the uninitiated. They are normal human responses to the unfamiliar and are not peculiarly related to Indian music. Similar questions have been raised about the art work of our best contemporary composers, artists, writers, and architects by those who are unable to view the new art in its social setting and to see it in its historic relationship with the past. Persons who would know more about the "first Americans," with whom our past three and a half centuries of history is so intimately connected, will find in Indian musical traditions a full, expressive revelation of the inner life of these interesting people.

For the Indian, music is a medium of communication and contact with the supernatural, and since all the varied activities of life find their respective places in the Indian's cosmos, there are songs for every occasion. The hard and fast distinction between sacred and secular which we are accustomed to make loses its definiteness in the Indian's world. There are songs for the making of rain, Guardian Spirit songs for success in hunting, fishing, and gambling, songs for the protection of the home, the curing of the sick, lullabies, love songs, corn-grinding songs, social dance songs, and songs connected with legends. From this brief, functional listing, it will be noted that music was closely associated with the daily and seasonal activities of living. Though the Indian is not lacking in aesthetic enjoyment of his native music, he rarely regards it as something to listen to apart from its social and ceremonial function.

For the open-minded, open-eared listener, Indian music is neither inaccessible nor difficult to enjoy. Patient and repeated hearings of these songs will gradually reveal the subtle, haunting beauty that is enfolded in their carefully modelled forms. Here one will find the same artistic features—color, symmetry and balance of form, bold, striking designs, logical unity and coherence of thought—that distinguish Indian painting, pottery, weaving, and silversmithing, so widely admired and enjoyed. Like the music of the Greeks, and like folk music in its purest, primeval form, Indian music is basically monophonic, single-lined. There are occasional excursions into heterophony whereby one voice or group of voices temporarily deviates from the melodic line of the song while others adhere to the established pattern. Such examples of part singing, however, are relatively rare. The simplicity of this monophonic music may fall strangely on ears that have been conditioned by the thick harmonic and contrapuntal texture, rich orchestration, and massive volume of our Western European music. Just as it becomes necessary to adjust one's aural perspective in turning from symphonic music to the more modest and economical medium of chamber music, so must one adjust one's listening for Indian music.

Indian music is predominantly vocal music. Drums, rattles, bells, notched sticks, and other percussion instruments are frequently employed to supply a rhythmic accompaniment to the songs. Pitch-producing instruments are limited to the musical bow in its various forms, the single- or two-stringed violin, found among the Apache and the Yakutat (a Tlingit tribe on the Northwest Coast, bordering on the Eskimo), whistles, vertical open flutes, and flageolets. The Apache violin and the Indian flutes seem to have been used exclusively for the playing of love songs. Many of these instruments have become obsolete and are rarely found outside museums today.

The regularly recurring beat of the drum or other percussion instruments, which serves as a metric framework to so many Indian songs, has often obscured the subtle and complex rhythms of the vocal melodies they accompany. The listener's preoccupation with the most obvious element of Indian music has given rise to the popular belief that the music is principally rhythmic (referring, of course, to the drum rhythm, not that of the song) and monotonous. A concentration of attention on the melodic line of the songs will convince the listener that the rhythmic element is no more important than the tonal element, and that the songs, though repetitive, are not monotonous.

The question is often asked, "What scale do

Indians use?" Benjamin Ives Gilman, a pioneer student of Indian music, went so far as to deny the Indian even a "sense of scale." He wrote, "What we have in these melodies is the musical growths out of which scales are elaborated, and not compositions undertaken in conformity to norms of interval order already fixed in the consciousness of the singers. In this archaic stage of art, scales are not formed but forming." Later George Herzog gave further elucidation on this subject in the following statement: "The tones themselves are subject to more variation than ours, depending upon the musical, textual, and emotional context; especially since instruments with fixed pitches, which would standardize musical pitch and intonation, do not play an important role. Consequently, in musical transcriptions of such melodies a note does not stand for an objective unit, an ideally constant tone, but for a functional unit, a mere average value around which the variations cluster. There is no single scale, such as our major or minor scale, to which Indian music can be related. A scale is nothing more than an orderly arrangement of the tonal material from which a melody is made. Different melodies employ different sets or arrangements of tones. An analysis of a few Indian songs will apprise the student of the great variety of scales which underlie Indian music. Some simple melodies achieve a satisfying form and completeness with no more than two or three tones, in which cases we would say that they are based on two- or three-tone scales. Pentatonic scales in their various forms are fairly common in Indian music, but they cannot be regarded as typically Indian since their distribution is worldwide. The Indian singer and maker of songs, like folk artists in other mediums and in other cultures, is not entirely unconscious of what he does, but he apparently feels and expresses himself "with instinctive more than with analytical mental processes."

Among Indians music making is generally the prerogative of the men. There are, however, many instances in which the women join in the singing with the men, as in the Guardian Spirit songs and Bone Game songs of the Northwest, the Honoring songs of the Sioux, and the Sun Dance songs of the Plains. Corn-grinding songs, lullabies, and songs of a personal nature have furnished women with a repertoire for their musical expression. In the Christian-influenced Indian Shaker religion of the Northwest and the Christian religion as practiced by various Protestant sects in the Southern Plains, women share with the men in the singing and "receiving" of songs. Some of the most beautiful hymns have been "dreamed" by women.

The music lover and student will be amazed at the variety of expression which the native singer has achieved within the limited framework of a monophonic music. Songs of similar social and ceremonial function tend to assume a type pattern, but there is considerable range of variation within the type pattern. Even more impressive are the differences of style that exist between the music of various tribes and culture groups. American Indians have been falsely represented and synthesized by movies, fiction, and folklore, into *the* American Indian, a composite type of human being that never lived. The average person is unaware of the fact that there are some fifty Indian language stocks which are subdivided into many dialect groups. Nor is he apt to be informed of the cultural differences that give color and character not only to culture areas, but to individual groups within an area. It is hoped that the music of this series of records will help the listener to a better understanding of the North American Indians as people and make him more appreciative of the wide range of cultural variation which is so beautifully reflected in their music.

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Indian music is a living expression of a vital people, not a relic of the past of a dying race. The impact of the mechanized civilization of the white man has effected culture changes which are mirrored in Indian music. When old beliefs and ceremonies cease to function in the life of a society, the songs associated with them tend to pass into oblivion. But they are replaced by new songs which give truer representation to current beliefs and practices. The Shaker songs of the Northwest, the Peyote songs, so widely diffused throughout the Plains, and the contemporary love songs used for social dances are examples of the new music. These changes are lamented by purists, predisposed to regard Indian culture in static terms and to believe the old songs more beautiful than the new ones. Acculturation, that process of change resulting from the contact of one culture with another, is age old. It was operative among Indian groups in pre-Columbian times, and the old music, like the culture of which it was a part, gives evidence of such contacts. Today the process had been greatly accelerated by modern transportation and communication. Rodeos, fairs, expositions, government boarding schools, and two world wars have brought into close contact for varying periods of time Indians of diverse cultural backgrounds, geographically remote from one another. In an attempt to give as true and complete an account of Indian music as time and space will allow, examples of both the old and the new music have been included in this series of records.

THE SIOUX

Of the many and various tribes of Indians that inhabit North America, none has appealed to the imagination of the white man more vividly than the Sioux. With his trailing warbonnet of brilliant feathers, fringed buckskin leggings and shirt, and bow and arrow, the tall handsomely proportioned Sioux warrior has become the symbol of the American Indian. His classic profile with its hawk-like nose, so accurately reproduced on the buffalo nickel of our currency, conceals beneath its dignified exterior a warmth of spirit and richness of feeling and thought which few white men have had the privilege to share. Picturesque as is their physical appearance, it is the bold, indomitable spirit of this proud and adventurous people that commands our sympathy and admiration.

It was not economic necessity and pressure from the hostile Cree and Ojibway alone that prompted the Sioux to leave their woodland home at the headwaters of the Mississippi late in the seventeenth century and move out onto the tall-grassed plains of the West, where buffalo roamed in large hordes. A pioneering urge and a strong desire to occupy new land must have been dominant factors in their westward movement.

The acquisition of the horse from southern tribes, who had acquired this domestic animal indirectly from the exploring Spanish conquistadors of the sixteenth century, brought momentous social and economic changes to the Sioux, changes not unlike those which we as a nation have experienced in the twentieth century with the development of cheap automotive transportation. Hunting boundaries were extended, and the economy of the Sioux, so dependent upon the buffalo for food, shelter, and clothing, entered upon a period of prosperity that was unprecedented in the history of the tribe.

For a long time contacts with white people were limited to a few explorers and traders who were welcomed for the attractive trinkets, guns, knives, and cooking pots which they brought as presents and mediums of exchange for furs and buffalo hides.

In 1849 the Gold Rush to California brought a continuous stream of immigrants who cut a path through the heart of the Sioux hunting grounds. Alarmed by the menace of the advancing white man and governed by a code of ethics and tradition which the travelers poorly understood, the Indians attacked these parties. The discovery of gold in the Black Hills and the subsequent influx of soldiers of fortune who took possession of that territory in violation of a treaty guaranteeing the Black Hills to the Sioux provoked fresh outbreaks.

In 1868 the government negotiated a treaty with the Sioux whereby the tribe agreed to cease hostilities and to settle themselves on a large reservation provided for them. Adjustment to the new life was difficult and was not accomplished without bloodshed. Most famous of the battles during this period was that of the Little Big Horn River in which Gen. George A. Custer and his small force of 264 men were completely annihilated by a war party under the renowned chief Sitting Bull.

The Sioux (Dakota) is the second largest Indian tribe in the United States and comprises three related major divisions that speak the Siouan language and are differentiated by dialect as well as geographical location and history. The Eastern, or Santee Sioux, speak the Dakota dialect and consider themselves the original Dakotas. The Middle, or Wiciyela, Sioux speak the Nakota dialect. The Western, or Teton Sioux, "men of the prairies," whose dialect is Lakota, is the largest division and is composed of seven bands. Of these the Oglalas, living on the Pine Ridge Reservation in South Dakota, are the most numerous and are considered the most resistant to white culture. The music on record AFS L40 was recorded on the Pine Ridge Reservation between 1939 and 1952.

The Sioux formerly lived in tipis, a tent made of animal skins stretched over a conical frame of poles. It was women's work to erect the tipi and to disassemble it when camp was moved. As the buffalo became scarce due to the increased hunting by the Indians and white hunters who found a ready market for their buffalo robes in the East, one room log cabins took the place of the tipi. Today modern frame houses have replaced the log cabins of the past.

The men were brave, adventurous warriors with a moral and ethical code that served the

needs of the society. Their social and political life was centered in societies not unlike white men's fraternal lodges and organizations. Unlike those of some of the Plains tribes, they were not age-graded, and a man could belong to several societies at the same time. The Akicita Societies performed community service in policing the camps and mantaining order. The Headmen's Societies were composed of older men who did not perform Akicita service. The War societies were made up of able-bodied warriors who vied with one another for war honors. Each society had its own songs, dances, paraphernalia, and ceremonies.

Ewers in describing these societies notes the following characteristics common to all Sioux men's societies:

1. All were assumed to have originated in mystic experiences of shamans, as a result of which certain attributes were associated with various rituals.
2. All had from two to four leaders of equal rank, supported by a definite number of officers or councilors.
3. With one or two possible exceptions, all selected their members in secret meetings.
4. No women were admitted, except a few to assist in the singing.
5. All were independent in that membership in one was not a stepping stone to any other society.
6. Age qualifications were similar, except that boys and very young men rarely were taken into the Chiefs' or Ska Yuha organizations.

Like the Kiowa, the Sioux kept a winter count that served as a record of the history of the tribe. The outstanding event of each year was recorded by a painting on the buffalo hide winter count. Decorative paintings of a representational nature were often made on the skin coverings of the tipis.

The women expressed their aesthetic taste and interest by decorating wearing apparel and objects with an embroidery of porcupine quills. The quills were flattened with the teeth, dyed, and used like thread. The quills were graded into four sizes—the largest and coarsest from the tail of the animal, the finest from the belly.

Buffalo berries were used to produce a red dye, wild grapes for black, and wild sunflower for yellow. The brightly colored beads introduced by white traders tended to displace the older quill work. The beadwork of today is of a high order of craftsmanship and represents not only the continuation of a cultural tradition, but its acculturated adaptation to a new medium. The quill and beadwork of the women provide a welcome source of income.

The men satisfied their aesthetic sense in a flamboyant display of their ceremonial costumes. Brightly colored feathers were used lavishly to decorate the long trailing warbonnets of chiefs, and the feather bustles of the dancers, anklets of bells, body painting, and the roach headdress contributed to an impressive appearance and reflected a sense of pride and self-respect.

The Sioux recognized a hierarchy of Supernatural Beings in which the Sun was first among the Great Mysteries (Wakantanka). Of almost equal rank were the Sky, the Earth, and the Rock. Next in order was a group of four—the Moon (female), Winged-One, Wind, and the "Mediator" (female)—followed by beings of another order, buffalo, bear, the four winds, and the whirlwind. The list goes on, adding up to a bewildering complexity.

It is doubtful that any Sioux today is completely cognizant of the system, for a century and more of Christian missionary activity, Catholic and Protestant, has tended to efface native religious beliefs. The Peyote Cult (Native American Church) is active with the Sioux of all generations and is regarded by its followers as their true Indian religion.

It was customary for men to have their own guardian spirit as a source of protection and power. Adolescent boys were instructed by shamans to retreat to a hill, where they would fast and pray for several days and nights in their quest for a vision. If successful, they were usually visited in their vision by an animal who taught them a song that became their personal property.

The major religious ceremony of the Sioux was the annual Sun Dance which was celebrated in midsummer. This ceremony brought together the scattered bands and camps for this important event. Men celebrants in either their appeal for help, or as an expression of thanks for mercy, made vows to Wakantanka to dance at this ceremony. The dancers were attached to the Sun Dance pole with leather thongs that were inserted through the flesh of the chest and were required to dance until they had torn themselves free. The dance was outlawed by the government in 1891 but has been allowed in recent years.

The *tiospaye,* which was a camp or settlement of related families under a headman, functioned in the past as a social and political unit. A strong sense of family that functions horizontally as well as vertically is a characteristic of the Sioux. Generosity is a virtue and one shares one's substance, be it large or small, with those in need. Families are proud and conscious of their position in the community, and gifts to honor persons at public gatherings give status and

recognition to the giver as well as to the recipient.

The settlement of the Sioux on reservations during the second half of the nineteenth century was for them as well as for the government a catastrophic experience. The government, in its efforts to civilize the Sioux, gave them plows and attempted to convert them to farming, an occupation that was foreign and repugnant to them. After the drama and excitement of riding horseback in pursuit of buffalo and in warfare with other tribes, following a horse-drawn plow failed to interest them and they resisted the government's program. They suffered decades of depression, in which they were reduced to dependence upon government rations for food and clothing. With the passing of time, the Sioux gradually adjusted to the ways of the modern world.

After years of unsuccessful attempts to solve the "Indian Problem," Congress enacted the Wheeler-Howard Bill in 1934. This legislation encouraged Indian tribes to become self-governing by the establishment of tribal councils, democratically elected by members of the tribe. The new approach became known as the New Deal, and for the first time a structure was set up enabling Indian tribes to manage their own business in cooperation with the Bureau of Indian Affairs in Washington, D.C.

The Music

The music of the Sioux is readily identified by its stylistic features, many of which it shares with the music of other Plains tribes. Melodies are spread over a large compass of an octave or an octave and a fifth and are patterned into a series of descending phrases that are often described as terraced. The singing style of the Sioux is another distinguishing characteristic, for songs are pitched high and are sung with tensed vocal chords producing a sharp, clear penetrating sound. Long sustained tones are animated with a pulsating of the voice that contributes to the timbre and the rhythmic drive of the song.

These general statements do not hold for all Sioux music, for the style of the music is influenced by the genre of the song. Ghost Dance songs were imported unchanged as they were learned from the Paiutes. Peyote songs were borrowed from neighboring tribes and served as a model for the making of new songs in the Peyote pattern and style. Music functioned importantly in the daily life of the Sioux and provided a medium of expression for a wide gamut of thoughts and emotions.

A1—Two Sun Dance Songs

The texts of the two Sun Dance songs express the relationship of the celebrant to Wakantanka, the Great Spirit. The songs are accompanied by a drum and the Sun Dance whistle, made from an eagle bone, which the dancer blows while dancing.

First Song:

Wakan tanka unci mala ye
wa ni kta ca le cimie
Great Spirit, have pity on me
I want to live so I am doing this.

Second Song:

Winyan wan to ka mu kta la ka
Sunka wakan ecila wa cin ye
Women I have no use for
It is a horse that I want.

The Ghost Dance was a revivalistic Indian religion that was initiated in the late 1880s by Wovoka (Jack Wilson), a Paiute, who preached and prophesized the return of the buffalo, the disappearance of the white man from the earth, the resurrection of the spirit of dead relatives, and the freedom and happiness of the old days. The religion spread rapidly from tribe to tribe and was brought to the Sioux by a party of Sioux who visited the prophet in Nevada. It reached a tragic climax in 1890 when a company of U.S. soldiers, fearing an uprising, fired upon a band of Sioux who were in the midst of a Ghost Dance, killing men, women, and children. This event has been recorded in history as the Wounded Knee Massacre (Pine Ridge Reservation). Though this incident put an end to the religion among the Sioux, the Ghost Dance continued for some time with the Kiowa and other Plains tribes.

A2—Ghost Dance Songs

The Ghost Dance songs are in the style of Paiute music, short in length, of limited range, and based on the principle of paired phrases, AA BB. These characteristics are evident in the two Ghost Dance songs.

First Song:

Ate heyelo, Ate heyelo
Makoce wan waste ni cu
pi ca yamipika lo
Father said, Father said
A country that is good is given to you
So that you will live.

Second Song:

Wa na wa ni ye, Wa na wa ni ye
Tatanka ma ni ye, tatanka ma ni ye
Ate he ye lo, Ate he ye lo
Now I am alive, now I am alive
A buffalo is walking, a buffalo is walking
Father said so, Father said so
A buffalo is given to you so you will live.

A3—Christian Hymn

Missionaries throughout the world have found music a happy and helpful medium in carrying their message to the people to whom they minister. Christian hymns of various origin were translated into the local language and natives were taught songs that had little or no relation to the indigenous music. The "Christian Hymn" was recorded by Rev. Joseph Eagle Hawk, a Presbyterian minister, and a group of his friends. The hymn is one that is not to be found in the Sioux hymnals. It has been attributed to Tipi Luta, Red Lodge, a woman, who was an early convert to Christianity. The repeated tones of equal value, and the four-tone scale with its minor third cadence, give the hymn a sense of affirmation and strength.

Wakantanka inikicupiye marpiye ta
unkunpa uncipi
Almighty God take us
In heaven we want to live there.

A4—Peyote Song

The Peyote cult is a syncretic religion that combines native Indian beliefs and practices with Christian symbolism. The cult had its origin in Mexico and by the eighteenth century had crossed the Rio Grande. It has passed from tribe to tribe and has become an intertribal religion. In Oklahoma the Peyote organizations have been united under a charter and certificate of incorporation granted "The Native American Church" at Oklahoma City under the signature and seal of the secretary of state, dated October 10, 1918.

The Peyote ceremony, centering around the eating of the peyote, a small, fleshy cactus with hallucinogenic properties, is an interesting combination of nativistic and Christian beliefs and practices. In the all-night meetings, which are held in a special tipi, the singing of Peyote songs constitutes an important part of the ritual. Ceremonial paraphernalia, consisting of a staff, a small gourd rattle, and a water drum, specially wrapped and tied for each meeting, are passed clockwise around the circle of participants. Each person is expected to sing four songs, and each song is sung four times. The singer holds the staff in his left hand and accompanies himself with the rattle in his right hand, while the person to his right provides an accompaniment on the drum. Peyote songs are always sung by individuals, never in chorus, and with a mild vocal technique which distinguishes these songs from other songs. At four stated intervals during the ceremony the leader sings special songs which are always sung at these points in the ritual. These four songs—"Opening Song," "Night Water Song," "Morning Sunrise Song," and "Closing Song"—have been recorded by George Hunt and are available in the Kiowa album of this series, L34. The "Peyote Song," sung by Joe Sierra, is an excellent example of the Peyote musical style and the proper manner of singing. It introduces English words by spelling out J E S U S O N L Y.

The Peyote songs have an individuality that sets them apart from other categories of indigenous music. In his doctoral dissertation, *Peyote Music,* David P. McAllester summarized the following features that distinguish the style of Peyote music. Peyote songs are:

1. sung with a relatively "mild" vocal technique;
2. they are fast;
3. the accompaniment is in eighth-note units running even with the voice and adding to the impression of speed;
4. they are uniquely consistent in the use of only eighth and quarter-note values in the vocal melody;
5. they have the usual Plains phrase patterns but in addition show a significant incidence of paired patterns, restricted compass, and unusually long and flat codes;
6. the finals show a cumulative use of the tonic for phrase endings;
7. at the end of the typical Peyote song, as diagnostic as the Christian "amen," comes the phrase *"he ne ne yo wa."*

A5—Lullaby

The Lullaby is softly crooned on a descending melody of four tones, interrupted only by the admonition, *istima,* go to sleep.

A6—Hand Game Songs

Game songs provide social entertainment and

accompaniment to guessing games that are variously described as moccasin game, shoe game, hand game, and stick game. The games are played by two teams of individuals who sit in parallel lines facing each other. The object of the game is to guess in which moccasin or hand certain objects have been hidden by the opposing team. Scores are kept with sticks which serve as counters and are moved from one side to the other as the game proceeds.

The songs are strong rhythmically, short in length, and subject to endless repetition as the game continues. The excitement that develops in the friendly rivalry between the two groups is reflected in the songs as they increase in volume and tempo. Betting and gambling add to the interest of the game. Game songs are widely distributed among the tribes of North America.

A7 and A8—Love Songs With Flute

Love songs provided a medium through which the suitor could convey his feelings to the girl he was courting, feelings that could be more easily expressed in song than in speech. These songs were played on the end-blown flute and carried their message to the listener to whom they were addressed.

The two love songs (A7 and A8) were played and sung by John Coloff, who at the time of recording was in charge of the Civilian Conservation Corps, a government agency that provided work for unemployed youth during the depression years of the 1930s. A free translation of the two songs follows:

First Song:
All over the country I travel,
All over the country I have traveled,
Looking for a large home.
A cow with a bell I always come back to,
A cow with a bell I always come back to.

Second Song:
This picture is me,
Keep it to remember me.
This picture is me,
Keep it to remember me.
Long time you will not see me,
But every day, Brother-in-law,
You will see me in this picture.
Keep it, Brother-in-law, and remember me.

The American Indian flute has become a museum relic, and its rarity today suggests that it may never have been as common in Indian musical culture as is generally believed. The technique of flute-making and flute-playing, more involved and intricate than that of drum-making and drum-playing as practiced by the Indians, would tend to limit the instrument to a small group of specialized musicians. We are especially fortunate in preserving in this album two flute melodies played by John Coloff.

A9, B1, and B2—Society Songs

The society songs are survivors of a long distant past that have been perpetuated by oral tradition, and today are known to only a few of the oldest Sioux. Though the details of the social organization and life of these societies are forgotten, the songs have lived. The "Fox Society Song" (A9) is sung without words. The "Omaha Society Song" (B1) has the following words:

Omaha na ke no la wa yu we lo
The Omaha is still living
And is still dancing.

The "Brave Heart Society Song" (B2) states one of the basic principles of the society:

Tu wa na peki opa' ke sin in
Mato a tun wan he ye lo
Whoever retreats will not be party of the Society
Looking for a Bear.

It was suggested that "Looking for a Bear" may have been the name of a leader.

B3—Hunka Song

The "Hunka Song" is part of an adoption ceremony in which a person, child or adult, is publicly honored by being adopted by a family.

Le hunka, le hunka
E'can tu'kte tipi so
Where does he live?

The singers are going to find the person who is to be adopted. The tying of an eagle plume to the head of the person being adopted is part of the ceremony. This custom is another example of the generosity and social consciousness of the Sioux.

B4—Brave Inspiring Song

The "Brave Inspiring Song" is preceded by the following short speech: "Get the place ready, get

in your position." A free translation of the words of the song follows: "You asked for help, so I brought a steer (buffalo) and gave it all away."

B5—Honoring Song

The "Honoring Song" is a Sioux classic that can be heard throughout the year at any social gathering on the reservation. Since generosity is one of the four cardinal virtues recognized and stressed in Sioux culture, public giving becomes an institutionalized way of acquiring social prestige. Any act of generosity or bravery, either on a personal or social level, will prompt the singing of the "Honoring Song" as a token of public recognition.

Here the song is introduced by John Long Commander in an eloquent style that is characteristic of the oratory of the Sioux. A literal translation of his speech follows:

> Now everybody listen. We will honor a man of the past by singing the "Honoring Song." So everybody listen. This person was not an educated man. But his wisdom and thinking will be used for the welfare of the Indian people. At the present time our council is not going right, so this man will bring the council much good thinking. Let us all listen to him, do as he instructed the council so that at the end we will all be as one. When an animal dies leaving an orphan, the orphan had no place to go. We are in the same shape after Turning Hawk died. "Oglala People be brave. As for myself the end of my life is here." So said Turning Hawk and he went away.

In further elucidation of Long Commander's speech, William Horn Cloud, who translated the Sioux said, "It tells about those old times and how much they miss [their leaders] when one of them is gone. It tells of this Turning Hawk, a man of good common sense who has been a real help to his people at that time."

The reference to the council was a timely one when the speech and song were recorded. The Oglala Tribal Council, recently established as a move toward self-government following the enactment of the Indian Reorganization Act, had become a political issue and a subject of wide tribal interest.

B6 and B7—Death Songs

Death songs are sung by women who give uninhibited expression to their sorrow and grief. One may note the different manner of singing of the two women. The first singer follows the lament with ululation, a stylistic feature of Sioux women's singing.

B8—Omaha Dance Songs

The Omaha Dance songs are probably survivals of the Omaha Society, which has long been extinct. Today the songs provide the music for the colorful, fancy dancing that one may see at Indian fairs and powwows. These dances are in a way representative of the ethos of the Sioux. In contrast to the line dances of the Pueblos, in which each dancer submerges his personality in the ensemble, the Sioux dancer is a competitive individual who delights in the exhibition of his originality.

The Sioux dances, with their freedom of movement, may be described as Dionysion in contrast with the Apollonian order and restraint of the Pueblo dances. Ruth Benedict has used these terms in describing the ethos of societies, and they are applicable in describing the dance as an expression of the ethos of the society. The Omaha Dance is no longer limited to the Sioux for with the development of Pan-Indianism these dances have become intertribal.

B9—Rabbit Dance Song

The "Rabbit Dance Song" is typical of the music that accompanies this popular social dance in which men and women clasp hands and dance in a clockwise movement with other couples. The music is in a triple meter, with the drum beats falling on the first and third beats. The dance and the songs are a genre that probably date from the late nineteenth or early twentieth century. The steps of the dance are ordered with two steps forward and one step back, this pattern giving a beautiful undulating movement to the large circle of dancers.

It is customary to sing the song with vocables before repeating it with words, a practice that also holds for the Omaha Dance songs. Many of the songs begin with a vocable sung with an upward octave jump before articulating the Sioux words. Though the melody of these songs adheres to the

traditional style of the Sioux music, the texts reflect the influence of white culture and also that of the "49" songs that were popular with Plains tribes. The translation of a typical text follows:

Dearie, I think the best of you
But you are bad.
You fool me again and again.
Give me back that picture,
Then I will live away from you.

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