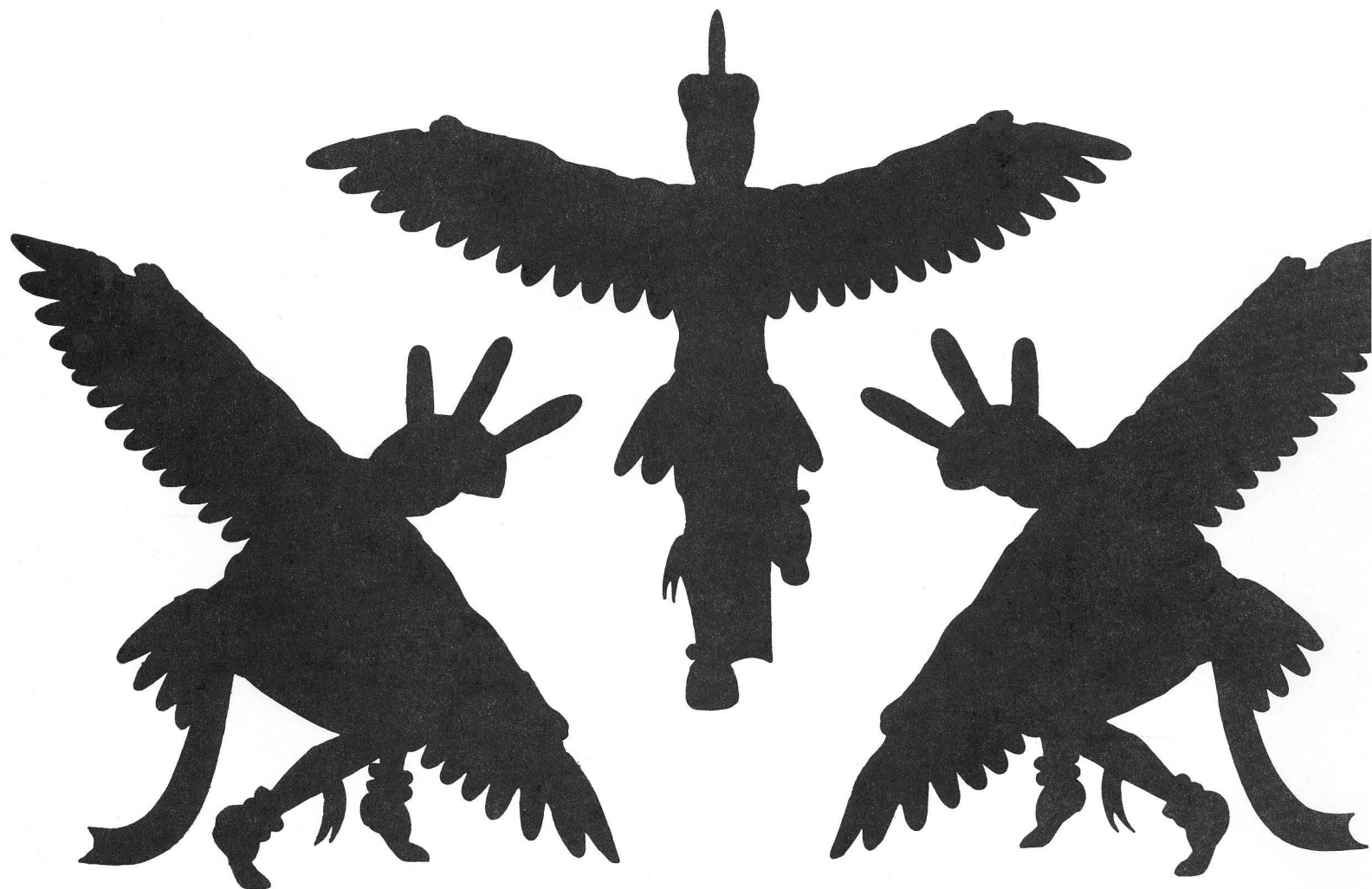


MUSIC OF THE AMERICAN INDIAN

**INDIAN SONGS OF TODAY**

From the Archive of Folk Culture

Recorded and Edited by  
Willard Rhodes



First issued on long-playing record in 1954. Accompanying booklet published 1987.

**Library of Congress Catalog Card Number 82-743366.**

Available from the Recording Laboratory, Library of Congress, Washington, D.C. 20540.

Cover illustration: THREE EAGLE DANCERS, by Woody Crumbo (Creek-Potawatomi). Photograph courtesy of the Museum of the American Indian, Heye Foundation.



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.



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## FOREWORD TO THE 1954 EDITION

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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



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## FOREWORD TO THE SECOND EDITION

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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 ethnomusicol-

ogy. 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

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## PREFACE TO THE SECOND EDITION

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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

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## ACKNOWLEDGMENTS

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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

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## INTRODUCTION TO NORTH AMERICAN INDIAN MUSIC

by Willard Rhodes  
*Professor of Music*  
*Columbia University, 1954*

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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, pot-

tery, 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.

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.

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## INDIAN SONGS OF TODAY

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Ever since Columbus discovered America the native Indians of this continent have held a great interest and romantic fascination for non-Indian peoples. To the modern man engulfed in a mechanized, industrialized civilization in which he becomes more and more dependent upon unionized organizations of his fellow men for the necessities of life, the simple primeval life of the Indian appears to be one of unlimited freedom. For generations children have bedecked themselves with feathers and Indian costumes in "playing Indian," and the Boy Scouts of America have based a large part of their program upon Indian lore. The techniques of camping, making a fire with the fire drill, and trail blazing, and the campfire gathering with its stories, songs, and dances, are but a few of the things that the Boy Scouts and American educators have borrowed from the Indian.

The borrowings have not been limited to the material culture, for the ethics and social organization have been similarly influenced by Indian concepts of tribal government and social life. The Boy Scout organization bears a striking resemblance to the age-grade men's societies of the Plains Indians, in which a young man advanced from one society to another as he aged and validated his rights to membership.

An enumeration of the Indian's contributions to the culture and economy of the white man reveals information of which the average American is little aware. The Indians of North and South America gave us corn, tobacco, cacao, alligator pear (avocado), cashew nuts, the tomato, pineapple, manioc (cassava), sweet potatoes, pumpkins, and gourds.

The question is often asked, "What are Indians like today?" It is not possible to give a simple answer to this question for the various tribes have reacted differently to their contacts with the white man. Three hundred and fifty years of association and contact with European-American civilization have not destroyed the intrinsic tribal culture of many groups. Though the Pueblos of New Mexico and Arizona live very much like their white neighbors, having accepted modern technology, they have not abandoned their language, religion, or social organization. It is a tribute to the

inherent strength and integrity of the Indian character that they have been able to keep their culture intact and functional despite the impact of alien influences. They are proud of being American Indians and they cling tenaciously to those concepts and values that distinguish them from other peoples.

The Navajo, the largest tribe in the United States, have been less affected by modern civilization than the Pueblo. Living in small family groups scattered over a reservation of sixteen million acres, two-thirds of which is desert, they have had relatively little direct contact with the white man and his culture. But great changes are in progress. The forward-looking leaders of the tribal council are making heroic efforts to improve the economic status of their people by introducing modern techniques of land use, sponsoring programs of adult education, and developing the various resources of the land. The government program of education, expanded and accelerated since World War II, will eventually contribute much to the improvement of the Navaho's living conditions. The Navajo possess a tremendous physical and mental vigor that will serve them well in their adjustment to a changing world.

In Oklahoma and western Washington, where reservations have been broken up by the individual allotment of land, Indians live on farms beside white neighbors who have bought into the reservation. While some lease their land to white ranchers and farmers, others farm their fields and tend their herds of livestock. They live and dress like white men, their children attend public schools, and to the passing observer there are only a few external features by which they can be identified as Indians. However closer association with them reveals those intangible qualities that mark their character and personality. Though changing social and economic conditions have forced on them a new way of life to which they have obligingly conformed, they have not forgotten their Indian heritage.

Modern medical science and hospitals generally have replaced the practices of the old medicine men, and tribal ceremonies have given way to the secular pow-wow, Fourth of July celebrations, and the Indian fair. The Indian is by tradition

religious, and while many have become members of Christian churches, Catholic and Protestant, others have found their deepest religious experience in the new Indian religions that have developed within the last century. In the Northwest the Indians have established their own nativistic Shaker church in which many of the beliefs and practices of the old guardian spirit religion are combined with Christian concepts and doctrine. In Oklahoma the Peyote cult, chartered with the State of Oklahoma as the Native American Church, has flourished and given spiritual sustenance to those who practice its teachings.

Through the years Indians have suffered untold hardships at the hands of the white man. They have been pushed off their rich lands and forcibly removed to reservations on dry, unproductive lands that were foreign to them. Treaties were made only to be broken and superseded by new treaties, when it was to the advantage of the government to do so. All this combined with a series of fluctuating, contradictory, government programs under changing administrations has bewildered the Indian and robbed him of a sense of security. Despite these inequalities and injustices the Indians have remained loyal and friendly to the United States. In the nineteenth century, they furnished skilled scouts who rendered invaluable service to the U.S. Army. In the twentieth century, they contributed generously of their young men and women to the armed services in two World Wars and the wars in Korea and Vietnam. Invigorated by a renewed awareness of their unique identity, Indians are uniting in their demands for self-government, respect for treaties, justice, and human rights.

The United States Government has obligated itself repeatedly in its treaties with Indian tribes to provide for the education of Indians as an aid in their adjustment to the dominant white culture and as a means of conserving the desirable values of their own culture. A primary objective of Indian schools is "to give students an understanding and appreciation of the cultural contribution their own tribal arts have made to the literature, art, music and folklore of the nation." It was toward the realization of this goal that Willard W. Beatty, director of Indian education from 1937 to 1951, oriented the curriculum of Indian schools and introduced a lively and enriched program of art, music, and literature.

The songs presented on the accompanying record were recorded between 1938 and 1952, during which time I served the U.S. Bureau of Indian Affairs as education specialist and music consultant. The age of the singers ranges from that of children entering school (Seminole Duck

Dance, A1) to that of maturing youths as they approach the completion of their high school education (B6, 7, 8). When the record was first published in 1954 it was titled, *Indian Songs of Today*, for it was a broad and representative sampling of the songs that were being sung by young people at the time. One can safely predict that many of these songs are still being sung a generation later, and possibly by the children of those young people who contributed to this album. But one would also expect to find new songs that have been added to the repertoire. Except in a few instances I have purposely refrained from notating the melodies of these songs. If they are to be sung by non-Indian children they should be learned by ear as the Indian children learn them. By relying so heavily upon notation for the transmission of music in music education, children's interest and enthusiasm is oftentimes dulled and their creativity thwarted.

### **A1 – Seminole Duck Dance**

In the nature world of the Indians, animals were regarded with great respect. They acted as intermediaries between the Creator and man and became guardian spirits to those whom they chose to protect and endow with their power. Many songs have been given to the Indians by animals that appeared to them in dreams and visions. Animals have personality and character and behave very much like human beings. The Indians have many animal dances, most of which are honorific or propitiatory, for the Indian generally apologized to the animal for killing it and offered a sacrifice to its spirit. In the animal dances, the dancers often mimed the characteristic movements of the particular animal that was being honored. With the passing of time, many of the dances lost their religious character and became purely social and secular. Bear, buffalo, rabbit, eagle, alligator, horse, mule, skunk, owl, duck, snake, chicken, and fish are but a few of the many animals and birds that have inspired Indian dances.

The "Seminole Duck Dance Song" of the Creek and other Muskogean-speaking peoples was recorded by a group of young children from the Pueblo San Ildefonso in August 1940. The children were spending the month at the Santa Fe Indian School, where they were pupils in a demonstration class that was being conducted as part of the In-Service Summer School for Teachers in Indian Service by the Education Division of the United States Bureau of Indian Affairs. As education specialist, my work was to demonstrate how music might function in the school program of the average Indian day school.



The children were most responsive, but when I asked them for an Indian song they were reticent. I was prepared for their reluctance, and understanding the reasons for their hesitancy, I dropped my request. When I offered to sing and teach them a Seminole Duck Dance from Oklahoma their approval was definite. No doubt they were curious to hear a white man sing an Indian song, but I think they were mainly interested in learning a new song from Indians in Oklahoma. They learned the song by rote with surprising facility and enthusiasm. From that day on to the end of school, I never had to beg for Indian songs. They were happy and eager to share their music with me. The children sang the song so prettily that I have included it in this collection. This explanation of the circumstances under which the song was recorded will answer the query of the listener who wonders why a Seminole song is sung by a group of San Ildefonso children.

The song was notated by Mrs. Nancy H. Brigman, teacher of music at Carter Seminary, Ardmore, Oklahoma, from the singing of Hazel Palmer, one of her students. Mrs. Brigman kindly supplied me with a copy of her notation and a description of the dance. In 1951 I recorded a version of the song as sung by a group of Creek Indians at Muskogee, Oklahoma.

#### Directions for the Dance:

The dancers form two groups, the men in one, the women in the other, and take positions in pairs or couples.



In the first figure the dancers remain in position, and during the singing of the song they sway from side to side with the following step: On the first beat of the song, a small side step is made with the left foot, followed by a light swing of the right foot against the left foot on the second beat. On the third and fourth beats, these steps are repeated in the opposite direction, the right foot stepping to the right followed by a swing of the left foot. These steps are made with a bouncing motion on the ball of the foot and a flexing up and down movement of the knee, imitating the waddling walk of the duck. The hands hang down at the sides. The dancers continue these swaying steps in their position throughout the singing of

the song until the leader interrupts with the spoken signal, *tick-la-ho*, whereupon the singing ceases and the dancers move on to the next figure. The couples in Group A join inside hands and hold them high, forming an arch under which the couples of Group B pass, much as in the game of London Bridge. After the dancers of Group B have passed under the arch and returned to their original position, the first figure is resumed and continued until the leader again calls *tick-la-ho*. This time Group A passes under an arch made by Group B. As Group A comes out from under the arch, the leading couple starts the formation of a single circle in which all join hands and circle in a counter-clock-wise direction, singing the song ad libitum until the leader decides to stop.

### A2 — Creek Lullaby

Indian babies were well cared for by their families. From birth the child was surrounded with loving care and attention from his parents, grandparents, and brothers and sisters, all of whom were responsive to his needs. When he was hungry he was fed. When he was tired he slept. He did not have to conform to a fixed schedule, regulated by the clock. Indian mothers sang their babies to sleep as they rocked them to and fro on the cradle board. Some of the loveliest Indian melodies are the lullabies with which the babies were sung to sleep. This song was recorded at Haskell Institute, Lawrence, Kansas, during the summer of 1943. It was sung by Margaret, a little Creek girl who was a student at Haskell.



Baby, sleep, sleep, sleep.  
 Father has gone to find turtle shells.  
 He said he will come back tomorrow.  
 Baby, sleep, sleep, sleep.

### A3 — Potawatomi Song

This song was recorded by two Potawatomi girls at Haskell Institute, Lawrence, Kansas, during the summer of 1943. They did not know what kind of song it was nor did they know for what purpose the song was used. Later attempts

made with adult Potawatomis to classify the song were unsuccessful. It is sung with the following vocables.

he ne ya na  
chete ya, wa na he ya do sha  
na na ne ya  
he ne ya na wa na he  
he ne ya na wa na he  
he ne ya na wa na he  
he ne ya na.

#### **A4—Sioux War Dance Song**

The War Dance, also known as the Omaha Dance because of its association with the Omaha Society, is one of the most popular dances of the Plains tribes. The Sioux were renowned as warriors, brave, fierce, and daring in encounters with their enemies. Today the dance has lost its functional significance. It is frequently performed at fairs, rodeos, and tribal or community gatherings, where it is the most colorful and exciting feature of the entertainment. The dancers are brilliantly costumed in their feather bustles and roaches as they enter the dance plaza, there to compete with one another in the originality and excellence of their performance. The music is provided by a chorus of men who surround a large drum on which they beat a rhythmic accompaniment to their song. To this exciting music is added the pulsating sound of the bells which each dancer wears as part of his costume. Something of the original spirit of the dance was revived during World War II when the Sioux boys entered the military services.

The "War Dance Song" and the "Rabbit Dance Song," which follow on the record, were recorded at Wanblee, Pine Ridge Reservation, South Dakota, during the summer of 1940, as sung by Richard Sitting Up, who was ten years old at that time. A comparison of his performance with those of his father, Ben Sitting Up, and other leading singers indicates that the lad had mastered the traditional style of Sioux singing.

#### **A5—Sioux Rabbit Dance Song**

The Sioux Rabbit Dance is a relatively modern social dance that was introduced sometime in the present century. It is similar to round dances of other Plains tribes but is generally regarded as the first dance in which men and women danced together as couples. The couples stand facing forward in a circle that moves clockwise. The individuals place an arm around the backs of their

partners and, with the free hand, clasp the free hand of the partner. As the music proceeds with its throbbing drum beat in triple meter, the dancers move forward with a shuffling step, two steps forward and one hesitating step backward. The Indians sometimes call this their Indian waltz. The slower tempo of the music contrasts markedly with the lively, driving rhythm of the War Dance.

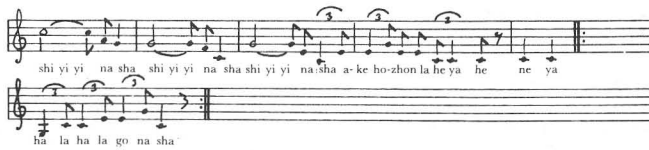
#### **A6 and A7—Navajo Squaw Dance Song**

The Navajo Squaw Dance was once an incidental element of the War Ceremony, a chant whose function was the purification of those who had been defiled by contact with the enemy.

Today the Enemy War Chant is a curing ceremony for those whose sickness is believed to result from contact with non-Navajos, and the Squaw Dance, which constitutes the secular part of the three-day ceremony, has become the chief attraction, drawing great crowds who travel long distances to participate in the social life that attends the event. Here girls of marriageable age have an opportunity to meet prospective husbands. The dance is a circle dance in which the girls choose their partners. It is customary for the young man to make a gift to the girl who invites him to dance with her. A male chorus singing to the accompaniment of a small drum furnishes the music for the dance. Squaw dance songs are especially popular with young people who enjoy them not only for dancing but also for singing. The repertoire is not a closed one and new songs are composed by leading singers from time to time. The first song is sung by a group of girls, the second by a group of boys.

#### **A8—Navajo Song of Happiness**

The Navajo live in harmony with the world of nature. They are sensitive to a deeply appreciative of the beauty of the desert, the mountains, and the sky which surround them. The concept of beauty, not limited to the wonders of the physical world, is extended into every aspect of life. The song as sung by a group of children who were attending the Indian Service Summer School at Fort Wingate, New Mexico, in 1941 conveys the spirit of the Navajo way of life. One of the boys discovered that he could play the song on his harmonica, and it can be heard in the background of the singing. He played it later without singing.



Where I am,  
 Where I am,  
 Where I am,  
 There is happiness,  
 The land of happiness,  
 Where I am [living].

### A9—Tewa Basket Dance Song

The Tewa Basket Dance or *Tunshare* is a dance in which the symbolic power of the baskets and the women who carry them promotes fertility in vegetation and in human life. "A complete series of the scenes presented in this ceremonial would constitute the epitome of woman's life, her consecration to child bearing and the sustaining of life of the pueblo" (Dutton, p. 16). A slow, standing dance is followed by the dance of the *mwe'e* or scraping stick, in which the women kneel on a blanket, place their basket face down and proceed to accompany the singing by scraping a notched stick held against the inverted basket which serves as a resonator. The sticks that have been carried in, concealed in branches of spruce, are now used as musical instruments with phallic symbolism. This dance is followed by a slow standing dance. The Basket Dance has been described in detail by Gertrude Kurath in *Music and Dance of the Tewa Pueblos*. The three contrasting sections of the song represent a more developed and sophisticated form of musical composition. The singing style and melodic style of the song are characteristic of Pueblo music. This song was recorded in 1940 as sung by Priscilla Duran, Tesuque Pueblo, and Patsy Gutierrez, Santa Clara Pueblo, who were students in the Indian Summer School at Santa Fe, New Mexico.

### A10—Round Dance Song (Picuris Pueblo)

Round dances are social dances that contrast in style and function with the formalized ceremonial line dances of the Southwest. In the social dances participation is open to all, men and women, young and old, thus providing an occasion for an expression of communal solidarity. Round dances have a wide geographic distribution among Indian tribes, and it is most likely that many of the songs have found their way into the Southwest from

Oklahoma and the Northern Plains. Modern transportation has accelerated travel and contributed to the exchange of songs that takes place when Indians of one tribe visit friends in another tribe. The upward leap of the opening interval followed by a series of descending phrases is characteristic of many round dance songs. This song was sung by Rafaelita Duran, Picuris Pueblo, who was a student in the Indian Summer School at Santa Fe, New Mexico, in 1940.

### A11—Buffalo Dance Song (San Juan Pueblo)

The buffalo was an important animal in the economy of the Indian, for it was a source of food, clothing, and shelter. The meat was eaten, the hides were made into clothing, and used in the construction of the conical tipis that were the houses of the Plains tribes. After the autumn harvest of the spring and summer plantings came the hunting season. The westward migration of white men in the nineteenth century, accelerated by the gold rush to California in 1849 and the commercial activities of traders and fur companies, resulted in the destruction of the herds of wild buffalo that had roamed the plains. The ecology of the land was unbalanced and the economy of the Indian was seriously changed.

In the Buffalo Dance or *Konshare*, buffalo impersonators approach the pueblo at dawn with a Buffalo Mother as decoy. Though the dance has lost some of its original function of assuring a successful hunt, it is still celebrated in the Tewa Pueblos of the Southwest. Kurath states, "All types of *konshare* follow a traditional procedure with three songs, performed by a separate chorus of singers and drummers. . . . The dance songs are traditional in each pueblo and are rarely newly composed." This song was recorded at the Indian Service Summer School, Santa Fe, New Mexico, in 1940 by a group of boys from San Juan Pueblo in which Peter Garcia was the leader and drummer and Manuel Trujillo was the assistant leader.

### B1—Modern Love Song

This modern love song is sung with English words and represents the blending of two cultures. The song was popular with the students at Bacone College, Bacone, Oklahoma, a college that was established for the higher education of American Indians. Though the song is sung with a lovely voice in a style that bears the marks of acculturation, the melody remains characteristically and

traditionally Indian. The song was recorded during the summer of 1941 at Fort Wingate, New Mexico, by Leah K. Hicks, who at that time was a teacher in an Indian day school of the Western Shoshone Agency, Owyhee, Nevada.

I'll watch the twilight shadows  
From the ceaseless march of the moon.  
ya he yo hai yo  
Now that I have come to your lodge  
I'll follow the setting sun.  
E ya hai e ya hai ye yo

We'll watch the twilight shadows  
From the ceaseless march of the moon.  
ya he yo hai yo  
Now that we have come to my lodge  
We'll watch the rising sun.  
E ya hai ye yo

### **B2—Kiowa Round Dance Song**

The Kiowa Round Dance, also known as "49" song, is typical of the social dances of the Southern Plains. It is sung in a comfortable, medium tempo and the form, consisting of two nicely balanced sections, is clearly defined. The scale is limited to four tones in descending order, E, B, A, G, E. The interval of the third above the tonal center is variable. In the opening phrase, the pitch is close to a G-sharp and suggests a major tonality, but in the next phrase it is lowered to create a minor third. This shift is consistently done and is not fortuitous. The origin of the designation "49" is not well established, but it has been explained in relation to the California Gold Rush of 1849. The song was recorded by a group of boys at the Riverside Indian School, Anadarko, Oklahoma, in 1941. They also sang the following "Buffalo Dance Song."

### **B3—Kiowa Buffalo Dance Song**

The song opens with a fast tremolo on the drum and is followed by a sequence of short phrases sung with vocables. The phrase is announced by the leader and taken up by the male chorus. After the introductory section just described, the song is repeated in a fast tempo with a regular pulsating drum beat that controls the dance. By comparison with other songs this one is very simple. It is believed that this dance was introduced to the Kiowa by the Comanche (Gamble, p. 99).

### **B4—Feather Dance Song**

The "Feather Dance Song" is accompanied by a triple meter drum rhythm consisting of a long beat followed by a short one. It is a pattern like that of the Sioux Rabbit Dance and is widely distributed throughout the Northern Plains. Though the song is sung with vocables, sections with drum accompaniment are alternated with unaccompanied vocal sections. It is a common practice with the Sioux to sing a song first with vocables and then to repeat it with meaningful text. When the words are added to the melody, the drum remains silent or plays softly so that the words may be heard. The song was recorded on the Yakima Reservation at Toppenish, Washington, July 28, 1947, by Oscar Beavert, who at that time was thirty-two years old. The Feather Dance is danced by unmarried girls who carry an eagle feather in each hand. The singing is done by men. The same song is sung for the Eagle Dance, which appears to be another name for the Feather Dance. The dance is believed to be old.

### **B5—Two Cherokee Christian Hymns**

Hymn singing is a favorite pastime with many Indians in Oklahoma, particularly those from the Muskogean speaking tribes, the Cherokee, Choctaw, Chickasaw, Creek, and Seminole. On Sunday afternoons Indians, young and old, gather in the church house to sing together. The old hymns are "white" in their origin and musical style but are sung with Indian words. The young people enjoy singing the latest songs from the new song books that are brought out each year by the music publishing houses in the Southwest. These books are printed in shape-note notation reminiscent of the white spirituals that nourished the religious life of the South in the early nineteenth century. The new songs are in a livelier tempo, with an engaging rhythm that appeals to the youth of today. The hymns presented here are old ones and are sung in the traditional manner, with simple harmonies in thirds and sixths. They were recorded in 1952 at the Eufala Boarding School, Eufala, Oklahoma, where the three singers, Helen, Luella, and Juanita Hallmark were students.

### **B6—Stomp Dance Song**

The Stomp Dance is a serpentine line dance in which the dancers follow the leaders as they wind the line into an ever-narrowing circle before



unwinding it to its original form. The dance usually takes place at night around an open bonfire toward which the dancers follow the leaders in making mimetic motions. The dance step is in the nature of a jogging stomp that follows the regular rhythm and tempo of the song. Women co-leaders wear leggings to which turtle shell rattles are attached. These rattles produce a loud and stimulating accompaniment to the dance, that becomes more frenetic as it continues. Recently the turtle shell rattles have been replaced by small tin milk cans filled with tiny stones.

The most characteristic feature of the Stomp Dance is its antiphonal, responsorial form. Short phrases chanted by the leaders are either repeated by the dancers or answered with a short refrain that remains more or less fixed throughout the song. This style formerly prevailed among the Eastern Algonquin as well as the Iroquois and the tribes in the Southeastern United States that were removed from their native habitat during the administration of Andrew Jackson and settled in Indian Territory, later to become the State of Oklahoma. In a paper "African Influences on North American Indian Music," George Herzog found that "stylistic features and melodies undoubtedly of African origin have survived among the Indians in the Southeastern states of this country, owing to contacts and even to a certain amount of intermixture between Indians and Negroes" (p. 31). The song was recorded at Bacione, Oklahoma, in 1951, as sung by John Mullett, Victor Wesley, and Marcellus Williams.

### B7—Three Modern Love Songs

Boys and young men have had fun making new love songs with English words which they sing for the Round Dance. The three songs presented here were sung by the Boys Chorus of the Santa Fe Indian School, where they were recorded in 1940. No one knows who made the songs, but Taos Pueblo appears to be the center for their diffusion. With the alternation of phrases of nonsense syllables with phrases of English text, the songs follow a characteristic Indian pattern. The initial upward leap of the interval of a fourth in the first song and an octave in the third song, followed by a descending melodic line that comes to rest on the lowest tone of the song, the tonal center, is typical of the melodic contour of many Indian songs. The use of English words has not affected the Indian character of the melodies.

1. wi ya he ya wi ya he ya  
wi ya he ya wi ya he ya

When the dance is over sweetheart,  
I will take you home in my one-eyed  
Ford.

wi ya he ya wi ya he ya  
wi ya he ya wi ya he ya

2. wi ni ya he ya he ya wi ni ya he ya  
wi ni ya he ya he ya wi ni ya he ya  
My sweetheart wi ni ya he yo  
She got mad at me  
Because I said hello to my old timer.  
But it's just OK with me.  
ya ho we ya he he yo

3. wi ya he ya wi ni ya he yo he yo  
wi ya he yo wi ni ya he yo he yo  
Oh yes I love you honey dear.  
I don't care if you're married sixteen  
times.  
I'll get you ya he yo ha  
wi ya wi ya hai ya wi ya yo-o

### B8—Tlingit Paddling Song

For the Tlingit living along the coast and on the islands of Alaska, travel was chiefly by water in large sea-going canoes, some of which had sails. Paddling songs, with their clearly defined rhythm, served to coordinate the movements of the group, while providing a sociable atmosphere and entertainment. The song presented here was recorded by the Mt. Edgecumbe Boys Chorus of the Mt. Edgecumbe School, in an arrangement made by the director of the chorus, Michael O. Ossorgin. Regarding the arrangement of the song Mr. Ossorgin wrote:

I wrote it down as it was sung by a Sitka mixed group in unison with a tendency on the part of the women to sing the melody in parallel motion, a major third above, not a fifth as it often happens in primitive singing. Two reasons make me think that this peculiar way of singing may be attributed to the influence of the Russian Orthodox Church: (1) I have heard it done only in Hoonah and Sitka where for a long period of time the influence of the Russian Church was very strong. (2) The singing of the congregation in the Russian Church is usually in 4-5 parts: first voice has the melody, second voice moves in parallel motion, diatonically, and always a third above the melody. The bass and tenor fill in to complete the chords, sometimes a tenor

adds a descant above the first and second voices. Even at this time when many Russian Orthodox Churches throughout Alaska have no priests, this type of singing may be heard in most of them. Especially the Aleuts are virtuosos at it. However, some folks in Hoonah

and Sitka are not too far behind in this skill.

By adding parallel thirds and fifths above the melody, the song emerges as a series of major chords. There are no words in the song, only vocables.

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