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TRANSCRIPTIONS AND CHORAL ARRANGEMENTS OF  
FIVE WICHITA MELODIES

A DOCUMENT

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By

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Norman, Oklahoma

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TRANSCRIPTIONS AND CHORAL ARRANGEMENTS OF  
FIVE WICHITA MELODIES

A DOCUMENT APPROVED FOR THE  
SCHOOL OF MUSIC

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This document is dedicated to my strong, musical, beautiful daughters,  
Tylar Rose Gregg and Emma Lynn Boothby.

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**TABLE 1: INTERNATIONAL PHONETIC ALPHABET (IPA) FOR WICHITA  
LANGUAGE**

<u>IPA</u>	<u>SOUNDS LIKE</u>	<u>ENGLISH EQUIVALENT</u>
a	ah	y <u>a</u>
ʌ	uh	s <u>u</u> n
ɛ	eh	b <u>e</u> d
æ	short a	cat
e	long a	w <u>e</u> ight [we:It] (no diphthong)
i	ee	f <u>ee</u> t
o	oh	b <u>oa</u> t (no diphthong)
U	oo	f <u>oo</u> t
j	y	y <u>u</u> le
all other consonants sound like their English counterparts		

## ABSTRACT

Preservation of Native American music is a timely and necessary endeavor. In the hopes of preserving the music of one Southern Plains tribe, this document examines five melodies and four choral arrangements of the Wichita Tribe, or *Kitikiti'sh*. It provides transcriptions in standard Western notation from audio recordings located in Indiana University's Archives of Traditional Music of two Wichita lullabies, two Wichita Ghost Dance Songs, and one Wichita Baptist Hymn. This document addresses the elements of composition such as pitch/scales used, rhythm, and diction present in the audio recordings, the resulting transcriptions, and discusses how the transcriptions became the basis for the four choral arrangements.

## CHAPTER 1: INTRODUCTION

The Wichita Tribe, or *Kitikiti'sh* (Wichita for “Raccoon eyes”)<sup>1</sup> are considered the First People of Oklahoma<sup>2</sup>. Another translation of *Kitikiti'sh* is “preeminent men” or “paramount among men.”<sup>3</sup> It is this indigenous musical heritage that I, as a member of the tribe and as a professional musician, wish to preserve for current and future generations of Wichita. Early in my research for musical references, I discovered that most reports of Wichita music were similar to the following passing mention by Native American author, Blue Clark, “The Wichitas held a number of dance and ritual ceremonies honoring the creative force.”<sup>4</sup> Early twentieth-century ethnographer, George Dorsey, also mentions the decline and disappearance, even during the time of his writing in 1904, of certain ceremonial dances. The deer dance of the medicine men of the Wichita was last performed in 1871, according to Dorsey’s informant.<sup>5</sup> In my recent desire to acquire transcriptions of the music that I surmise is part of the Wichita tribe, I have found a surprising lack of material, published or unpublished. Fortunately, Indiana University’s Archives of Traditional Music contain audio recordings of various

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<sup>1</sup> George A. Dorsey, *The Mythology of the Wichita* (Washington D.C.: Carnegie Institution of Washington, 1904), 2.

<sup>2</sup> David W. Baird and Danney Goble, *The Story of Oklahoma* (Norman: University of Oklahoma, 1994), 50.

<sup>3</sup> W.W. Newcomb, Jr., *The People Called Wichita* (Phoenix, AZ: Indian Tribal Series, 1976), 1.

<sup>4</sup> Blue Clark, *Indian Tribes of Oklahoma: A Guide* (Norman: University of Oklahoma Press, 2009), 374.

<sup>5</sup> Dorsey, 16.

types of Wichita songs, and through my own efforts, I will provide descriptive transcriptions with prescriptive elements, as defined by ethnomusicologist, Bruno Nettl,<sup>6</sup> of five Wichita songs, as sung and recorded in 1951 by Mrs. Gladys Miller: *Wichita Lullaby #1, Wichita Lullaby #2, Wichita Ghost Dance Song #1, Wichita Ghost Dance Song #2, and Wichita Baptist Hymn* from recording ATO 2462-11 from Indiana University's Archives of Traditional Music.<sup>7</sup> From the transcriptions, I have commissioned new choral works to be based on the same five Wichita melodies: *Morningstar Lullaby* for women's *a cappella* chorus by Dallas-based composer, Debra Scroggins, based on *Wichita Lullaby #1*; *Wichita Ghost Dance Song No. 1* for SATB *a cappella* chorus, based on *Wichita Ghost Dance Song #1*, and *Wichita Baptist Hymn* for SATB *divisi a cappella* chorus, based on *Wichita Ghost Dance Song #2* and *Wichita Baptist Hymn*, arranged by composer/conductor, Dr. Andrew Marshall; and, *Wichita Lullaby #2*, which I have arranged for two-part, *a cappella* children's chorus, based on the transcription, *Wichita Lullaby #2*.

## NEED FOR THE STUDY

Traditionally, the Wichita method of sharing music and lore from one generation to the next has been oral transmission. At the writing of his book, *The People Called Wichita* in 1976, W.W. Newcomb, Jr., mentioned that there was a cultural project aimed at preserving the tribal heritage and identity that would include recording tribal songs.<sup>8</sup>

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<sup>6</sup> Bruno Nettl, *The Study of Ethnomusicology: Thirty-one issues and Concepts*, 2<sup>nd</sup> ed (Champaign, IL: The University of Illinois Press, 2005), 74-91.

<sup>7</sup> Gladys Miller, *I.U. 62-013-F*, collected by John D. Gillespie (Bloomington, IN: Indiana University Archives of Traditional Music, 1951), audiocassette tracks 5-11.

<sup>8</sup> Newcomb, 94.

However, the Wichita tribe has few extant recordings and since a greater percentage of Wichita live away from the reservation in Anadarko, Oklahoma, it is difficult to maintain the musical heritage aurally, or orally. Also problematic is the lack of extant or available transcriptions, aside from those resulting from this project, making it relatively impossible for tribal members who live outside the community to learn from the few who do remember the songs. Composer Debra Scroggins imparts the timeliness of the project:

Since this is not a written language, it is fast becoming lost as only a handful of individuals still speak it. *Morningstar Lullaby* was commissioned by Tracey Gregg-Boothby as part of her doctorate studies at the University of Oklahoma. Tracey, a member of the Wichita tribe, has researched fragments of Wichita tunes and commissioned this piece and others to preserve and celebrate the music of her tribe's heritage.<sup>9</sup>

The availability of transcriptions, or “sheet music,” of the songs of the Wichita heritage will provide a permanent record of those songs. It would also make the songs available to the members of the tribe who live outside the community. Another important benefit of the availability of transcriptions and choral works is that the songs of the Wichita would become more visible and accessible to the outside world.

## **SCOPE AND LIMITATIONS**

The scope of this study will be limited to five extant audio recordings, the resulting transcriptions, and the commissioned choral works based on the five transcriptions. To expand the scope of a similar project involving transcribing many more Wichita songs,

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<sup>9</sup> Debra Scroggins. *Morningstar Lullaby* (Corvallis, OR: earthsongs, 2013), 8.

the author would have limitations that include the oral nature of the Wichita tradition, and the lack of audio recordings.

Other limitations inherent in the study of an oral tradition are the lack of written resources. It is difficult to record the musical traits of a song in words that will make perfect sense to any reader, regardless of his or her musical background. Most written historical records of music of the Wichita describe a dance, and the movements present in the dance, rather than the music itself. A similar difficulty can be expressed with the use of standard Western notation in preserving a non-Western style of music. Some of the ornaments, or additional musical elements outside the canon of traditional Western music, may be difficult to reproduce in notation even with the availability of technological advancement.

The intended audience of the transcriptions and the resulting choral works are the tribe, and members of the choral community. The partially prescriptive nature of the transcriptions will, unfortunately, limit the intended audience to members of the tribe, who have some familiarity with Wichita culture and are capable of reading standard Western notation, or musicians capable of reading standard Western notation and the International Phonetic Alphabet<sup>10</sup> (IPA). However, if transcriptions of a prescriptive nature are incorporated into the music education of students in the Wichita and other schools, and are taught by a teacher knowledgeable in Western notation and IPA, the young people of the tribe and non-tribal members can once again be exposed to this musical heritage. This may also provide awareness of the Wichita musical culture to the general populous.

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<sup>10</sup> See Table 1.

## PROCEDURE

Descriptive notation is an attempt to provide a “thorough and objective accounting of what happens in a particular performance of a piece, presumably without making (or accepting) judgments as to the relative significance of events and units.”<sup>11</sup> Nettl lists three possibilities of descriptive transcriptions: the first type gives the events of a single performance; the second type provides the essence of the song; and, the third type provides what the culture might consider an ideal performance.<sup>12</sup> The transcriptions created for the five Wichita songs will emulate the first type of descriptive transcription, providing a description of the events of a single performance, namely, the recording of each song. I have found that although the process of transcription is now defined as descriptive, there will be elements of a prescriptive nature in the score, including the notation and use of the International Phonetic Alphabet. The material included in this project will address the general analysis of the elements of composition (such as pitches/scales used, rhythm, meter, and diction) observed in the audio recordings and the resulting transcriptions of the five Wichita songs sung by Gladys Miller, and similar, general analysis of the commissioned choral works.

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<sup>11</sup> Nettl, 80.

<sup>12</sup> Nettl, 81.

## CHAPTER 2: THE WICHITA PEOPLE

The Wichita Tribe is one of the indigenous tribes of Oklahoma and Kansas, and has it historically also been located in Texas. However, the tribe itself did not become a singular entity until the year 1872, when the United States' federal government created a reservation along the Washita River in southeastern Oklahoma. Before that time, the Wichita were divided into subdivisions, or bands: Tawakoni, Taovaya, Waco, Iscani, and Keechi, perhaps, possibly others. The protohistoric (A.D. 1450-1600) ancestors<sup>13</sup> of these subdivisions lived over much of modern-day Kansas, Oklahoma, eastern Colorado, and the northern Texas panhandle. However, as time passed, the groups began moving together towards the Arkansas River in modern-day Kansas and Oklahoma. These subdivisions subsequently began to share commonalities in geographic location, culture, linguistic background, and musical characteristics. As defined by Susan Vehik, the use of the term "Wichita" is a generality applied to the subdivisions as a whole<sup>14</sup>.

### GEOGRAPHY AND POPULATION

Most sites of historical Wichita villages lie along rivers in locations that would later become the states of Oklahoma, Kansas, and Texas. The first European explorer to write about his experience with the Wichita is Francisco Vázquez de Coronado, the famous Spanish explorer. His encounter in 1541 was the result of an intentional "hunt"

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<sup>13</sup> Stephen M. Perkins and Timothy G. Baugh, "Protohistory and the Wichita," *Plains Anthropologist* 53, no. 208 (November 2008): 382.

<sup>14</sup> Susan C. Vehik, "Wichita Culture History," *Plains Anthropologist* 37, no. 141 (November 1992): 311.



from New Mexico into present-day Kansas along the Arkansas River to find the city of Quivira, which was rumored to have large quantities of great riches.<sup>15</sup> Eighteenth-century French explorers found bands of Wichita after traveling north into eastern Oklahoma from Louisiana, once again along the Arkansas River.<sup>16</sup>

It appears that due to pressures from rival tribes, the Wichita south into present-day Texas. The Brazos River and the Red River along the border between Texas and Oklahoma provided the desired lifestyle for the Wichita people. The various Wichita groups established villages of grass houses and agricultural fields extending for miles along those rivers and streams, providing the bands with easy access to timber as well as buffalo.<sup>17</sup>

By the 19th century, the Wichita bands had suffered epidemics, such as smallpox, which had greatly diminished their numbers from approximately 33,000 at the time of Coronado, to around 15,000 in the early 1800s.<sup>18</sup> During the 19<sup>th</sup> century, the bands also were in conflict with the Spanish, who had established forts and missions in Texas, as well as with neighboring rival tribes, such as the Osage in the north and the Lipan-Apache in Texas.

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<sup>15</sup> Pedro Casteñeda, *The Journey of Francisco Vasquez de Coronado 1540-1542*, ed. G.P. Winship, March of America Facsimile Series 13 (Ann Arbor: University Microfilms, 1966), ix.

<sup>16</sup> W.W. Newcomb and W.T. Field, "An Ethnohistoric Investigation of the Wichita Indians in the Southern Plains," in *A Pilot Study of Wichita Indian Archeology and Ethnohistory* (n.p.: 1967): 247.

<sup>17</sup> F. Todd Smith, "Wichita Locations and Population, 1719-1901," *Plains Anthropologist* 53, no. 208 (November 2008): 407-414.

<sup>18</sup> Newcomb and Field, 349-351.

Texas president Mirabeau Buonaparte Lamar declared war on Indians of Texas in 1841, causing the Wichita to move across the Red River into Indian Territory (present-day Oklahoma) by 1854. Their new locations were found near Rush Creek, part of the Washita River (which is a tributary of the Red River) and Chouteau Creek. The Wichita band near Rush Creek, the Taovayas farmed “corn, pumpkins, beans, peas, and melons.”<sup>19</sup> Although they were able to make a living in their new home, several Waco and Tawakoni chose to move back to Texas in late 1855 to live on the Brazos Reserve, near their old villages, as part of a move by the federal government to entice the state of Texas to establish reservations and allow Indians back into the state. This move was short-lived, however, because Texas settlers attacked and destroyed the Brazos Reserve in May, 1859, forcing the Waco and Tawakoni to leave Texas for good.

The federal government established the Wichita Agency in 1857, so the four remaining bands (the Iscani joined with the Tawakoni<sup>20</sup>) settled into two villages near Fort Cobb (in present-day Oklahoma) near the Washita River. By this time, the number of Wichita had dwindled to 1,100.<sup>21</sup>

When the Civil War broke out in 1861 and the Confederate Army occupied Fort Cobb, the Wichita Agency moved to Kansas. The Wichita people themselves also

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<sup>19</sup> United States War Department, *Exploration of the Red River of Louisiana in the Year 1852, by Randolph B. Marcy; Assisted by George B. McClellan. with Reports On the Natural History of the Country, and Numerous Illustrations.* (Ann Arbor: University of Michigan Library, 2004), 83.

<sup>20</sup> Smith, 410.

<sup>21</sup> Ibid., 413.

moved to Kansas<sup>22</sup> when Union-allied tribes destroyed Fort Cobb.<sup>23</sup> The Wichita bands were allowed to move back to the Verdigris River, a tributary of the Arkansas, which was near the place that had been their ancestors' home more than one hundred years earlier. Their settlement in Kansas was short-lived, however, due to illness and horse thieves. By the end of the Civil War, and the Wichita people returned to the Washita River in Oklahoma, the population had decreased further to 758,<sup>24</sup> and when the federal government defined the boundaries of the newly formed Wichita Reservation in 1872, the population was just 692.<sup>25</sup> At the turn of the 20<sup>th</sup> century, the number of Wichita living near the town of Anadarko, Oklahoma, was 373. In 1901, the reservation was dissolved and the Wichita received an allotment for their land; as a result, each member of the tribe became a United States citizen.<sup>26</sup>

## WICHITA CULTURE

The Wichita were a horticultural society, but they also relied on hunting. During the growing season, the tribes planted extensive crops of corn, beans, tobacco, and squash (and possibly pumpkins and melons).<sup>27</sup> In the off-season, the tribe followed

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<sup>22</sup> Smith, 413.

<sup>23</sup> Ibid.

<sup>24</sup> Newcomb and Field, 353.

<sup>25</sup> Ibid.

<sup>26</sup> Smith, 413.

<sup>27</sup> United States War Department, *Exploration of the Red River of Louisiana in the Year 1852, by Randolph B. Marcy; Assisted by George B. McClellan. with Reports On the Natural History of the Country, and Numerous Illustrations* (Ann Arbor: University of Michigan Library, 2004), 83.

and hunted the prolific herds of bison that roamed the southern plains. The bison hides became a source of trade with the European settlers they encountered. The Wichita also became known horsemen, following their interactions with Spanish explorers and traders in the late 17<sup>th</sup> century<sup>28</sup>.

The Wichita villages were distinguishable by bee-hive shaped grass covered lodges that were often connected to each other, creating large complexes.<sup>29</sup> Some such structures could house up to twelve families. It is speculated that the grass houses were built for the planting and harvesting seasons, whereas the housing for the hunting seasons was more portable, such as bison-hide teepees.<sup>30</sup>

Religion and ceremony are a central part of the Wichita culture, but they have not been well documented. In 1719, Bénard de la Harpe mentions the celebration of the Calumet Ceremony<sup>31</sup> in his presence, along with seven thousand natives.<sup>32</sup> In the latter part of the 19<sup>th</sup> century, the Wichita practiced the Ghost Dance and Peyotism, two Native-specific observances, the latter was eventually incorporated into the Native American Church. It was not until the reservation in Anadarko was established in 1872

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<sup>28</sup> Newcomb and Field, 316.

<sup>29</sup> Ibid., 248.

<sup>30</sup> Ibid., 321.

<sup>31</sup> The Calumet ceremony was an organized festival of sorts that would bring together multiple tribes in order to share stores, and reiterate alliances. The Great Pipe was smoked on La Harpe's behalf, in thanks for naming the chief of the Taovayas and Wichita. (Newcomb and Field, 330).

<sup>32</sup> Newcomb and Field, 249.

that missionaries from various faiths began to approach and convert the Wichita to Christianity.<sup>33</sup>

According to W.W. Newcomb, Jr., “Because none of the old Wichita religious practices was physically harmful, agents had no excuse to ban them....-Agents could, on the other hand, discourage and often prevent participation in religious or social ceremonies that took people away from home for periods of time ranging up to several weeks.”<sup>34</sup>

## **WICHITA LANGUAGE**

As already noted, the Wichita population decreased dramatically from the 16th to the 20th century. Although approximately 2,500 people are enrolled in the Wichita tribe today, it is common knowledge in the tribe that the number of native speakers of the Wichita language has steadily declined until there is now only one: 88-year-old Doris McLemore is the sole remaining Wichita language expert. The Wichita language is an amalgamation of the various bands’ languages as they came together to become a single tribe, so it is understandably difficult to trace, research and translate the many different dialects. Each dialect stems from a common ancestral language, now known as Caddoan.<sup>35</sup> Linguist David Rood follows the progression of the Caddoan language to explain the different dialects and their relationships to one another:

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<sup>33</sup> Newcomb, 90.

<sup>34</sup> Ibid., 92.

<sup>35</sup> David S. Rood, “Some Wichita Recollections: Aspects of Culture Reflected in Language,” *Plains Anthropologist* 53, no. 208 (November 2008): 395.

At some time in the past, the ancestors of the speakers of modern Caddo, Wichita, Pawnee, Arikara, and Kitsai (Kichai) were one group speaking one language.

At some point some of the people in this ancestral group separated from each other. Over time, the language changed in different ways in each community until speakers from one could no longer understand those of the others. Judging from the kinds and quantity of changes observable in the modern languages, the first group to split must have been the ancestors of the modern Caddo. So we say that the Caddo language constitutes a separate branch of the Caddoan family tree, in contrast with the other languages, which we call collectively North Caddoan. The pattern repeated itself, so that speakers of what developed into modern North Caddoan languages separated from each other and the languages of each group evolved differently. Apparently, Wichita divided from the other languages as the second split, then Kitsai, and finally Pawnee and Arikara. From the linguist's perspective, the latter are still very much alike, though a dramatic set of sound changes has made it difficult or impossible for their speakers to understand each other.<sup>36</sup>

This conglomeration and confusion amongst dialects, which makes it difficult to translate the Wichita language, can be seen clearly in the attempted translations of song lyrics. According to the current master singer of the tribe, many songs that are common to the Wichita tribe may actually be the same songs with slightly different tunes (as could happen with any oral tradition of folk songs) or even different words, depending on which subdivision of the tribe of the singer hails from.<sup>37</sup> Regardless of the difficulties in translating the text of the songs, however, the songs of the Wichita and its composite bands share several characteristics.

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<sup>36</sup> Rood, 395.

<sup>37</sup> Stuart Owings, interviewed by author, Anadarko, OK, June 25, 2015.

## CHARACTERISTICS OF WICHITA SONGS

As evidenced by the previously noted historical locations of the Wichita Tribe, the Wichita people can be identified as indigenous residents of the central and southern plains of North America.<sup>38</sup> Specifically, the Wichita are native to the current states of Oklahoma, Texas, and Kansas, and as well as, parts of New Mexico, Colorado, and Arkansas. Other Native American tribes now located in the state of Oklahoma were displaced from farther geographic climes, such as the Eastern Woodlands, and they brought with them their cultures, languages, and styles of music. The Wichita, on the other hand, originated and have remained in the southern plains, exclusively.

Even today, the Native American songs found in Oklahoma can be differentiated based on whether they display characteristics typical of music from the Plains or the Eastern Woodlands. These two areas' musical styles can be compared and contrasted by their vocal features, their melodic contour and ornamentation, and the instruments they use.<sup>39</sup> The Plains tribes are known for producing a tight, tense, and strained vocal sound. It is this highly energetic vocal production that can immediately distinguish the Plains music from the Eastern Woodlands music. The Northern Plains tribes prefer a high-pitched male vocal production, whereas the Southern Plains (including the Wichita) prefer a medium-high-pitched male vocal production. As the singers perform the typically unison melody, ornamentation such as pulsation on pitches and trills (by

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<sup>38</sup> Vehik, 328.

<sup>39</sup> Bryan Burton, *Moving Within the Circle: Contemporary Native American Music and Dance*, Original ed. (Danbury, CT: World Music Pr, 1993), 23.

the women) may be added.<sup>40</sup> The melodic line has been described by Burton as a “tumbling strain”<sup>41</sup>: the contour of the line continues to descend throughout the phrase. Frequently found in that descent are intervals of the minor third, and rapid changes of pitch.

Instruments of the Native American tribes will vary based on the locale of the tribes’ homes. If there is plenty of flora, the size and types of drums or flutes will reflect that abundance. Conversely, if there is little to no vegetation with which to make an instrument, fewer sizes and types of instruments will be found. The instrument most associated with the Plains tribe is the large drum, which is played by multiple men surrounding the instrument. The Wichita tribe continues to this day to utilize the large drum, but depending on the song or situation, a hand drum may be used.<sup>42</sup> Sometimes bells will be worn on the regalia for added effect.<sup>43</sup> In Wichita music, it is interesting to note the absence of wind instruments, such as the Native American flute. In the 18<sup>th</sup> century, the Spanish officer Don Diego Artiz Parrilla observed a Wichita settlement that included a flute in its music: “A French flag was flown from the center of the palisaded area and Indians played the drum and fife during the battle.”<sup>44</sup> This observation, however, seems to imply that French influence on the tribe is the source of the “fife,” as

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<sup>40</sup> Burton, 24.

<sup>41</sup> Ibid.

<sup>42</sup> Owings

<sup>43</sup> Burton, 25

<sup>44</sup> Newcomb and Fields, 265.



Parrilla had been scouting the settlement on orders to observe the French infiltration.<sup>45</sup>

Regardless of the use of the Native flute in this one observation, it is not a skill that has been passed down to present generations of Wichita.

Although the texts and intentions of the Wichita songs might differ from one subdivision to another, they all display certain similar characteristics common to Southern Plains tribes. It is also not uncommon to discover a Wichita song that requires little or no instrumental accompaniment, as is typical with many types of folk songs. As the Wichita were agriculturists, it is not surprising that their oral tradition of songs emulates their lifestyle, as manifest in the Deer Dance, Rain Dance, Dog Dance, War Dance, Ghost Dance, Lullaby, and Christian hymns. It is these last three types of songs that we will analyze more closely in the next chapter.

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<sup>45</sup> Ibid., 264.

### CHAPTER 3: THE SONGS

In his book, *The Study of Ethnomusicology*, Bruno Nettl defines three different kinds of descriptive transcriptions. One describes the events of a single performance; another expresses the essence of the song; and the third illuminates what might be considered a standard of the culture represented.<sup>46</sup> The transcriptions created for the five Wichita songs are of the first type, describing the events of a single performance, namely, the recording of each song. Although the process of transcription is now defined as descriptive, I have found that the score also contains elements of a prescriptive nature. I have not been able to “remove myself from this hallmark of urban Western academic music culture” (Western notation).<sup>47</sup> It should be understood that the recorded songs may not be indicative of every Wichita song, but are single representations of each song. The following sections will address the elements of composition (such as pitches/scales, rhythm, meter, and diction) observed in the audio recording and the resulting transcriptions of the two Wichita lullabies, two Ghost Dance Songs, and the Wichita Baptist Hymn, all sung by Gladys Miller.

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<sup>46</sup> Nettl, 81.

<sup>47</sup> Nettl, 87.

## WICHITA LULLABY #1<sup>48</sup>

*Wichita Lullaby 1* is a lullaby that references the morning star, *Hoseyasidaa*, which figures into the early Wichita creation mythology. As told by Tawakoni Jim, a member of the Tawakoni subdivision of the Wichita, in “The First Creation”:

(Having-Power-to-Carry-Light) had told them all the things they (the people on earth) were to have, to use and to do, that there was a place for him to go and that he was about to go to that place. He told them that when he should go to his place, he would show himself early in the morning, before daylight, and if, at that time, people should take their children to the nearest flowing water and put them in the water and bathe them (but they must drink before bathing them) he might help them to grow up and enjoy life. He told them that the place was the one at which they would get powers that he would give them. He then told them that he would sometimes be seen in the early morning as a star and sometimes as a human being, and that his name was to be known as the First-Star-Seen-After-Darkness-Passes-By (*Hoseyasidaa*).<sup>49</sup>

The morning star also appears in mythology of Wichita transformation. As told by Man-Doing-Harm-While-Joking, a member of the Waco subdivision of the Wichita:

... generation after generation they would see him mornings as the Morning Star, just as he used to be while human. Young-Star then left some of his powers on earth for the people. He was small boy and when on the war-path he would put on a white feather. This is the way Young-Star left the village. Early the next morning he was seen, and he has ever since been known as First-Star-Seen-After-Darkness-Passes-By (*Hoseyasidaa*).<sup>50</sup>

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<sup>48</sup> See Appendix 1.

<sup>49</sup> Tawakoni Jim, “The First Creation,” in *The Wichita Mythology*, George A. Dorsey (Washington D.C.: Carnegie Institution of Washington, 1904), 29.

<sup>50</sup> Man-Doing-Harm-While-Joking, “The Deeds of the Coyote and Young Star,” in *The Wichita Mythology*, George A. Dorsey (Washington D.C.: Carnegie Institution of Washington, 1904), 36.

The singer, Gladys Miller, includes a retelling of another morning star anecdote following her performance of *Wichita Lullaby #1*:

In the olden times, we were told that the morning stars and all the stars above in heaven, where the old Indians always went early in the morning maybe at 5 or 4 o'clock in the morning. They go out and talk, talk to the stars (praying) that they may be taken care of, that they may live long, and that not only themselves but that all the families and tribesman that was around there would be blessed through the stars, the morning star, the earliest star that you see as early as five o'clock in the morning.<sup>51</sup>

The translation of *Wichita Lullaby #1*, as spoken by Gladys Miller immediately following her performance, is intended for a little child:

**Don't cry,  
the morning star is above us and will look after you.  
Don't cry,  
because it will bless you.**<sup>52</sup>

In the text of *Wichita Lullaby #1*, what may be perceived by the listener as a derivation of *Hoseyasidaa* appears in the second phrase. The rest of the text can be characterized as repetition of a mixture of translatable text (to a native speaker) and vocables, in an A-B-C-A form<sup>53</sup>, which is identifiable by the International Phonetic Alphabet (IPA) rendering of the syllables:

[o da ta e he de wa ke de ka de de ke  
ha de da se da:a sa de da:ʊo se da  
o sa wa de ke ka de heI:je  
'o da ta e he de wa ke de ka de de ke]

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<sup>51</sup> Miller, track 6.

<sup>52</sup> Miller, track 7.

<sup>53</sup> A-B-C-A form refers to the four phrases of the text. The first and last phrase are the same, so both receive an "A" designation, while the second and third are different from "A" and from each other, so they can be identified as "B" and "C", respectively.

Miller's translation of the text places the words "morning star" in a similar location in the phrasing as the phonetic syllables that resemble *Hoseyasidaa* [ha de da se da:a]. In every language, words and their respective pronunciations can change over time; today's English language is but one example of this. Rendered in Anglicized spelling, Dorsey's 1904 recording of *Hoseyasidaa* might have been pronounced [ho se ja si da:a], but this might have been articulated differently by the time of Miller's recording in 1951. In the early part of the twentieth century, the tribe as a whole was still relatively new: The Wichita reservation was officially established only in 1872.<sup>54</sup> By the mid-twentieth century, the Wichita tribe and its component bands had become more cohesive as a unit, integrating all bands and their respective dialects. Thus, a more unified pronunciation of First-Star-Seen-After-Darkness-Passes-By, or the morning star, may have come into being. Bryon Burton posits a similar theory regarding vocables that could also be applied to translatable text:

Vocables represent either the remnants or fragments of an archaic tribal language or may be an effort to imitate the sounds of the language of another tribe from which the song was obtained. In some cases, songs continued to be used by members of a tribe after their language became "extinct." Gradually, the correct pronunciation and specific word meanings were forgotten although the performers remembered the underlying content – "what the song was about" – and continued singing the "old words."<sup>55</sup>

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<sup>54</sup> Anadarko Industries, LLC. "Anadarko Industries, LLC: About AI: Wichita Memories: Days of Darkness." Anadarko Industries, LLC. <http://www.anadarko-industries.com/AboutAI/TribalBackground/Page3/tabid/58/Default.aspx> (accessed June 17, 2015).

<sup>55</sup> Bryan Burton. *Moving Within the Circle: Contemporary Native American Music and Dance* (Danbury, CT: World Music Press, 1993), 24.

The lullaby, as sung by Gladys Miller, exhibits some of the markers for Southern Plains Native American music, as described by Burton.<sup>56</sup> The vocal production, while not strained or tight, can be categorized as a medium-low tessitura and low range. The melody itself contains a descending (but not necessarily “tumbling”<sup>57</sup>) pattern of pitches in each of the four phrases. The interval of a melodic minor third is also frequent in *Lullaby #1*. Also present is the frequent pulsation of notes during a single syllable (known by Western scholars as a type of *neumatic* syllabification.) In the transcription, this will be indicated by a stress articulation marking.<sup>58</sup> Instruments are noticeably absent in the recording.

As noted by Levine, “Musical representations of American Indians ... were composed based on stereotypes.”<sup>59</sup> It is true that most of today’s population expects to hear Native American flute, rattles, or drums when presented with a Native American song. Is the absence of instrumentation due to the fact that, traditionally, men play the drum but in this case a woman, Gladys Miller, performs the song? Is it because she did not own a drum at the time of the recording session? Perhaps the lack of instrumentation is due to the genre itself: the singer would not want to awaken a small child with a percussive lullaby. Other songs recorded by Miller in 1951 that

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<sup>56</sup> Burton, 23.

<sup>57</sup> Burton, 24.

<sup>58</sup> See Appendix 1.

<sup>59</sup> *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements*, ed. Victoria Lindsey Levine (Middleton, WI: A-R Editions, Inc., 2002), xxx.

traditionally have been performed with percussion, such as a Ghost Dance song and a Baptist hymn, are also performed without instrumentation. In each recording performed by Miller, one hears additional background sounds that initially could be mistaken for a rattle; but upon further investigation, the sounds appear to be either wooden wind chimes, or, more likely, aberrations in the cassette tape that can be dismissed as incidental noise.

The elements of music that can be identified and described using Western terminology and notation are rhythm, meter, and pitch. A case can be made that the meter of *Wichita Lullaby #1*<sup>60</sup> is 6/8. The metrical structure is obviously in compound time, presented in symmetrical phrases. The pitches used create a hexachordal scale, rather than a traditional Western seven-note scale, comprised of F, G, A, C, D, and E $\flat$ .<sup>61</sup> The pitch center, or most important pitch F,<sup>62</sup> is indicated as such by its frequent repetition.<sup>63</sup>

*Wichita Lullaby #1* could easily be taught by rote to singers of all abilities, especially small children. The descriptive transcription of *Wichita Lullaby #1* is notated in such a way as to be prescriptive for those who can read IPA and Western notation. If prescription were the desired result, a word-for-word translation would provide the final prescriptive element, but such as translation is still lacking.

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<sup>60</sup> See Appendix 1.

<sup>61</sup> See Appendix 2.

<sup>62</sup> Burton, 24.

<sup>63</sup> See Appendix 1, mm 1-4.

## WICHITA LULLABY #2<sup>64</sup>

When viewed from a Western perspective, *Wichita Lullaby #2* is a considerably more complex song in terms of notation and length than *Wichita Lullaby #1*. Although the translated text is similar to that of *Wichita Lullaby #1*, the meter, rhythm, and pitch collection/scale are not. The polymeter employed throughout the song can be measured into alternating compound and duple meters. The song employs a consistent pulse that can be notated (in Western notation) as a constant eighth-note pulse. Once again, the articulation marking used in the transcription to indicate a pulsation on one pitch and syllable is the stress mark. The two exceptions to the constancy of the eighth-note occur only when Miller apparently requires a larger breath, and when the melody leaps an octave in m. 11.<sup>65</sup>

As in *Wichita Lullaby #1*, the melody is descending, with frequent use of minor thirds. However, the melody incorporates an interesting scale consisting of E, F#, G, G#, Bb, B, C#, and D.<sup>66</sup> All pitches recur with some frequency, except Bb, which occurs only twice. The first occurrence is in m. 8, where it functions as either a leading tone to the most important pitch, B, or as a “blue note” in the scale. Its second appearance follows immediately in m. 9, once again providing a sense of “bending” the pitch.

With the Bb, the collection of pitches could be referred to as an octatonic scale (alternating half-and whole-steps), as is often found in twentieth-century classical music compositions. Without the Bb, the collection can be viewed as a seven-note scale,

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<sup>64</sup> See Appendix 3.

<sup>65</sup> See Appendix 3.

<sup>66</sup> See Appendix 4.



somewhat similar to b-minor, but, as it contains an augmented second, it is more akin to a b-harmonic-minor scale. However, the remaining pitches tend towards an e-melodic minor scale, although in a manner opposite to that typically used by the melodic minor scale in Western music notation. In a Western melody, the sixth and seventh scale degrees would typically be raised a half-step on the ascending melody, and lowered to their original states in the descending melody. The Wichita melody, on the other hand, uses the raised scale degrees on the descending portion of the melody, and the natural (G-natural, in this instance) in the ascending melodic intervals.

The melody of *Wichita Lullaby #2* is somewhat asymmetrical, unlike that of *Wichita Lullaby #1*. Each phrase's contour revolves around the most important pitch and tapers in descending motion at the end. The form can be determined through the use of the phrasing of the IPA syllables, which are presented in A-A-B-C-C'-B'C'' form:

[he de wa ke de do ka de deke  
 he de wa ke de do ka de deke  
 ɛs i do kjo ke si do kje wa se ki do e  
 he ja ke de do ka de deke  
 he ja ke de do ka de deke  
 ɛs i do kjo ke si do kje wa se ki do e  
 he ja ke de do ka de deke]

The A sections are repeated exactly, whereas the B section is repeated up a perfect fifth from the original statement. The C sections are similar in text, but C' is sung an octave higher and ends with one more pitch in the descending line than C.

The translation, as provided by Miller, is also somewhat asymmetrical:

**My baby, don't cry.  
 Go to sleep.  
 You will, or you can not get anybody to sing for you like I can.  
 So, baby go to sleep.<sup>67</sup>**

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<sup>67</sup> Miller, track 7.

Because the translation is similar, the IPA syllables are also similar in the two lullabies: [he de wa ke ka de de ke]. The lack of the syllables [ha de da se da:a] in *Wichita Lullaby #2* helps to strengthen the argument that those particular syllables could be Miller's pronunciation of *Hoseyasidaa*. Further investigation and research, including interviews with native Wichita speakers, will help determine the word-for-word translation.

## GHOST DANCE SONGS

The Ghost Dance religion initiated in the year 1890 by Wovoka, a Paiute of Walker Lake, Nevada, who during a solar eclipse had fallen into a deep trance. After he awoke, he told of a divine revelation. He had spoken with God, and God had shown him the world of the dead, a pleasant land, full of game, where people were happy and forever young. God told Wovoka to tell his people that they must love one another, live in peace with the whites, and that if they followed these and other instructions they would be reunited with their friends and relatives in a world where there would be no sickness or death. Wovoka was then given a dance to be performed at intervals for five consecutive days. Its performance would hasten the millennium and make the performers happy.<sup>68</sup>

The Ghost Dance religion was taught to the Wichita and Caddo tribes by an Arapaho delegate, who had visited Wovoka in 1890-1891.<sup>69</sup> Mooney refers to the Caddos' and Wichitas' indoctrination into Ghost Dance and the resulting songs:

Their first songs were those which they had heard from the Arapaho, and sang in corrupted form, with only a general idea of their meaning, but they

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<sup>68</sup> Newcomb, 83-84.

<sup>69</sup> Newcomb, 84.

now have a number of songs in their own language, some of which are singularly pleasing in melody and sentiment.<sup>70</sup>

## **WICHITA GHOST DANCE SONG #1<sup>71</sup>**

*Wichita Ghost Dance Song #1* is a religious song that references the Sun, a common topic in Wichita songs.

The following translation of *Wichita Ghost Dance #1* is spoken by Gladys Miller immediately following her performance:

**When you see the sun rising over the horizon, (just rising in the morning)  
This tells us that we must worship this sun  
The sun is a human just as we are.<sup>72</sup>**

Miller's translation implies the importance of the sun in the Wichita spiritual life as well as in day-to-day life. "It is said that a door is placed on the east side that the sun may look into the lodge as it rises, and that the west door is so placed that the sun may look in as it sets, while through the small circular opening overhead the sun may look in at noon."<sup>73</sup> As an agriculturally based Southern Plains tribe, the Wichita recognized the Sun "who not only gives his light, but who assists with the growth of everything and in keeping the earth fresh and sweet."<sup>74</sup> They also acknowledged the sun's path in their

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<sup>70</sup> James Mooney, "The Ghost Dance Religion," in *Fourteenth Annual Report of the Bureau of Ethnology: to the Secretary of the Smithsonian Institution, 1892-93* (Washington, D.C.:U.S. G.P.O., 1896), 1095.

<sup>71</sup> See Appendix 5.

<sup>72</sup> Miller, track 9.

<sup>73</sup> Dorsey, 5.

<sup>74</sup> Dorsey, 18.

architecture by placing doors on both the east and the west sides of their lodges. “The eastern door is usually left open in the morning, while the western door is used in the afternoon.”<sup>75</sup> This song apparently displays a mix of Wichita mythology and Ghost Dance doctrine.

The Wichita Creation story, as told by Tawakoni Jim in “The First Creation,” refers to a being named Having-Power-to-carry-Light.

Having-Power-to carry-Light, as he stood there, looked toward the east, where he heard the voice telling what to do, and there he saw a man standing across the water on the other shore, who said that thereafter he should be called Reflecting-Man (*Sakidawaitsa*), the sun.<sup>76</sup>

The text comprises a repetition of a mixture of translatable text (to a native speaker) and vocables, in an A-B-C form, which is identifiable by the International Phonetic Alphabet (IPA) rendering of the syllables:

[ha de da sa ka skɛ  
a wa dɛ ha de'e sɛ dɛ'e  
e ha sa de ho tɛ'e]

The pronunciation of the Wichita/Tawakoni word for “Sun,” *Sakidawaitsa*, does not appear in Miller’s performance of *Wichita Ghost Dance #1*. However, the word and religious implications of the Sun would predate the more recent adoption of the Ghost Dance Religion, and Miller’s song could reflect an even more recent usage of the Wichita language. Because the syllables used are a mix of translatable text and vocables, Burton’s previously mentioned theory regarding vocables is applicable to this song.

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<sup>75</sup> Dorsey, 4.

<sup>76</sup> Dorsey, 26.

The *Ghost Dance Song #1*, as sung by Gladys Miller, exhibits some of the markers for Southern Plains Native American music as described by Burton.<sup>77</sup> The vocal production, while not strained or tight, can be categorized as a medium-low tessitura and medium-low range. The melody itself contains a descending<sup>78</sup> pattern of pitches in each of the three phrases. The interval of a melodic minor third is also frequent in *Ghost Dance Song #1*.

Although instruments are noticeably absent in Miller's performance of the *Ghost Dance Song #1*, a drum or rattle would traditionally accompany the singer. In each recording performed by Miller, one hears background sounds that initially could be mistaken for a rattle, but, upon further investigation the sounds appear to be either wooden wind chimes, or, more likely, aberrations in the cassette tape that can be dismissed as incidental noise.

*Wichita Ghost Dance #1*<sup>79</sup> is obviously in compound meter, alternating between symmetrical and asymmetrical. Each line of text is repeated with its corresponding pitches, so the actual form is AABBC. Each phrase is symmetrical unto itself, but in relation to the preceding and following phrases, a Western ear would hear them as asymmetrical. The pitches used are a pentatonic scale, comprised of C, D, E $\flat$ , F, and G<sup>80</sup>. An occasional bending of pitch occurs in the second statement of the first phrase,

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<sup>77</sup> Burton, 23.

<sup>78</sup> Burton, 24.

<sup>79</sup> See Appendix 5.

<sup>80</sup> See Appendix 6.

which, as an ornament, implies E-natural in the pitch collection. However, the infrequent use of E-natural suggests that its inclusion in the scale is not necessary.

*Wichita Ghost Dance Song #1* could easily be taught by rote to singers of all abilities. The song is also easily transcribed for Native American flute. The descriptive transcription of *Wichita Ghost Dance Song #1* is notated in such a way as to be prescriptive for those who can read IPA and Western notation. Although the word-for-word translation is still lacking, the phrase-by-phrase idiomatic translation provided by Gladys Miller helps provide the final prescriptive element, if prescription were the desired result.

## **WICHITA GHOST DANCE SONG #2<sup>81</sup>**

*Wichita Ghost Dance Song #2* employs simpler pitches and meter than *Wichita Ghost Dance Song #1*, but with regard to rhythm and text syllabification, #2 is a more complex song when viewed from a Western perspective. The melody contains an overarching intervallic descent of an octave. Each short phrase contains only two or three pitches approached by intervallic leap. Very noticeable in the third phrase are the repeated descending minor thirds. The melody incorporates only a minor triad of pitches consisting of A, C, and E, allowing for the octave displacement of A.<sup>82</sup>

The song employs duple meter throughout that can be described as simple rather than compound meter. As found in *Wichita Ghost Dance #1*, the song employs a

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<sup>81</sup> See Appendix 9.

<sup>82</sup> See Appendix 10.

consistent pulse that can be notated (in Western notation) as a constant eighth-note pulse.

In *Wichita Ghost Dance Song #2*, the frequent pulsation of notes during a single syllable (known by Western scholars as *neumatic* syllabification or a mild version of the Baroque ornamentation *trillo*) could create complexity for Western singers. In the transcription, this is indicated by a stress articulation marking.<sup>83</sup> Also challenging for reproduction in Western notation is the quick bending of pitches found in the second phrase. Instruments are, once again, absent in the recording.

The melody of *Wichita Ghost Dance #2* is slightly asymmetrical. The song employs three identifiable phrases, two of which are repeated. The form can be determined through the use of the three phrases and the phrasing of the IPA syllables, which are presented in A-A-B-B-C form:

[a si jε ε:a se ε:a hε (repeat)  
we ta ka ka ke se ja he (repeat)  
ha wa de ke da se a he]

Unfortunately, Miller does not provide a translation for *Wichita Ghost Dance Song #2*. Comparison with transcriptions of Caddo Ghost Dance Songs resulted in no identifiable match for translation or melody. As Mooney noted, each tribe created their own songs within their own culture and language.<sup>84</sup> I enlisted the assistance of the last native speaker, Mrs. Doris McLemore, and the former president of the tribe, Mr. Gary McAdams, in order to try to piece together a translation of *Wichita Ghost Dance Song #2*. Unfortunately, they were unable to create a full translation, but a partial.

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<sup>83</sup> See Appendix 9.

<sup>84</sup> Mooney, 1095.

The first line, according to McLemore and McAdams, is “talking about God” or possibly asking God to “look ([ɛ:a]) at me.” The second line is indistinguishable, but begins with [we ta], a qualifying part of speech like “if” or “maybe.” The third phrase is asking God to “take pity on me.” McAdams also made note of the fact that sometimes the singers will add syllables/vocables into a song that make it particularly difficult to translate.<sup>85</sup>

### **WICHITA BAPTIST HYMN<sup>86</sup>**

With the establishment of the Wichita reservation in 1872, missionaries of all denominations began to approach the Wichita Tribe near the Washita River. Baptist missionaries were among them, and they brought with them their music, including hymns.<sup>87</sup> One of the oldest extant churches in the Wichita culture is the Rock Springs Indian Baptist Church, established in 1874. “This church began among the Wichita and area tribes as a result of evangelistic preaching from John McIntosh, a Creek preacher.”<sup>88</sup>

Just as the Wichita assimilated the Ghost Dance religion and created their own songs with their language, the Wichita also assimilated the Christian faith and created music in their language with which to worship. The hymn contains hallmarks of Southern Plains Tribes’ music, including a tumbling strain of pitches and the frequent

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<sup>85</sup> Gary McAdams, phone conversation with author, July 20, 2015.

<sup>86</sup> See Appendix 11.

<sup>87</sup> Newcomb, 92.

<sup>88</sup> “Smoke Signals,” The Baptist Arrow, July 2014, accessed June 25, 2015, <http://thebaptistarrow.com/tag/rock-springs-baptist-church>.



use of the interval of a minor third.<sup>89</sup> The translation of this *Baptist Hymn* shows that this is clearly a Christian text that has been translated into the Wichita language.

**Our heavenly father,  
Help me be faithful in Christ while I am working for him.  
You must help me.<sup>90</sup>**

This *Wichita Baptist Hymn* is similar to a previous transcription in its use of a pentatonic scale<sup>91</sup>. What makes it stand out from the other songs is the readily identifiable meter of 4/4, or common time, which is typical of many traditional Christian hymns. In addition, the traditional hymn form of two-measure phrases is present in the first two measures of this hymn, with an elongated four-measure final phrase. This is evident when looking at the IPA transcription of the form.

[kʌde se'a mi ae wa ka  
ti wɛ di wae wa'a 'a ske  
ke'a swʌdi e ni ke ke a sta dɛ]

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<sup>89</sup> Burton, 24.

<sup>90</sup> Miller, track 11.

<sup>91</sup> See Appendix 12.

## CHAPTER 4: THE CHORAL ARRANGEMENTS

To provide the most readily available access to the transcriptions of the Wichita melodies, I requested choral arrangements by two contemporary composers: Ms. Debra Scroggins and Dr. Andrew Marshall. The fourth composition is an arrangement written by this author. In this chapter, each composition will be analyzed with regard to its treatment of the original transcribed melody, its instrumentation (if any), and its voicing. The vocal range,<sup>92</sup> *tessitura*,<sup>93</sup> and dynamic markings of the choral works will also be discussed, as well as potential difficulties for singers in learning the pieces.

### MORNING STAR LULLABY<sup>94</sup>

The first choral arrangement, based on *Wichita Lullaby #1*, is written by Dallas-based composer Debra Scroggins. The choral arrangement is for SSAA (soprano I, soprano II, alto I, alto II) voicing, with rain stick, and is currently published by *earthsongs*, a choral publishing company located in Corvallis, Oregon.

Ms. Scroggins first presents a literal statement of the original transcribed melody in a solo alto voice, then proceeds to restate it five more times in variation, for a total of six statements of the melody. In the second statement, a harmonic countermelody is given to the single soprano line, where it moves syllabically with the original melody in the single alto line. The third statement varies when the single soprano line adds rhythmic interest to its harmonic motion by quoting the second half of the melody over

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<sup>92</sup> Low to high pitches

<sup>93</sup> Where the majority of the vocal line lies within the vocal range

<sup>94</sup> See Appendix 13.

the first half of the original melody in the alto. The second half of the third statement repeats the second phrase of the second statement exactly, except for the dynamic marking in mm. 30-31 and 46-47, respectively.

The climax of the piece, both dynamically and in vocal range, occurs in the fourth statement in m. 47. It unfolds into new harmonic material with a *divisi* in the soprano line while maintaining the original melody in a single alto line until m. 53, when it moves to the second alto line. The soprano lines utilize the second phrase of the melody's text and rhythm in quartal and quintal harmonies with one another until m. 53, where the presence of fourths and seconds signals a shrinking of the harmonic intervals until the soprano voices are once again in unison.

The fifth statement begins in m. 62 and quotes the fourth statement with an *mp*<sup>95</sup> dynamic marking, as opposed to *f*.<sup>96</sup> The quotation is altered also in the sixth full measure of the statement: In the fourth statement, the second soprano sings a C on the second sixteenth note of the bar, but in the fifth statement, the second soprano sings a D on the same beat.

For the sixth and final statement, the solo alto voice returns in m. 77 in literal statement of the original transcribed melody, while the chorus hums an accompaniment to the end.

The range of the piece is accessible to adult female and unchanged voices alike. The first soprano voice covers the range of C4 (middle C) to F5, the second soprano voice only an octave of C4 to C5, and both alto voices utilize the same range of F3 to

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<sup>95</sup> Refers to the dynamic marking, *mezzo piano*, or “medium soft”

<sup>96</sup> Refers to the dynamic marking, *forte*, or “loud”

G4. For a young choir, the low F3 in the alto range may be the only true difficulty. In the first edition, published by *earthsongs* in 2013, an erroneous D3 appears in the second alto line, mm. 61 and 62.

### **WICHITA LULLABY #2<sup>97</sup>**

Of the five pieces, *Wichita Lullaby #2* was the most complicated to transcribe due to its atypical metric stresses, and it also appeared to be the least accessible for performers due to both its complicated metric structure and its vocal range. Because it is a lullaby, one might expect it to be suitable for a children's choir, but young singers might well find it taxing. To make the piece more accessible for a young choral group, therefore, I arranged it for two-part treble voices, allowing for more unison and minimal *divisi* – a voicing scheme common in children's choral repertoire. The low range of the original transcription is prohibitive for children's voices, as some young and unchanged voices cannot easily sing below middle C. In its original form, this melody extends to F3 below C4. Therefore, the work was transposed up a perfect fourth from the original key, making the ranges more accessible to children's voices.<sup>98</sup> In the transposed arrangement, the alto range is a more accessible B4 to D5, and the soprano range is F#4 to A6.

The opening of this choral work occurs with the original melody in the alto voice through m. 15, when it switches to the soprano voice to the end of the melody, as dictated by the transcription. The repeat in m. 24 returns the alto to the original melody

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<sup>97</sup> See Appendix 14.

<sup>98</sup> See Appendix 15.

at the beginning, but for the second time through, the sopranos sing their portion of the melody found in m. 15 in harmony with the alto line.

The second time through the melody, in m. 12, the altos sing a solo line, as in the first time through. In m. 15, the sopranos pick up their original line as well, but for the second ending of the piece, the chorus sings in unison to the end.

The most significant modification to the original transcribed melody occurs in m. 10 of the choral arrangement. The transcription of m. 10 is in 10/8 time, whereas in the choral arrangement, m. 10 has been changed to remain in the preceding 6/8 and spread over two measures with an additional two-eighths rest at the end of m. 11. This allows for a more even sense of metric stress in that particular passage, and is likely to help alleviate potential learning difficulties.

An overall dynamic marking of *mp* is indicated for this lullaby, which corresponds with the mood of a song intended to soothe a child to sleep.

### **WICHITA GHOST DANCE SONG NO. 1<sup>99</sup>**

Jamaican-born Dr. Andrew Marshall provided two choral arrangements of the Wichita transcriptions. The first, *Wichita Ghost Song No. 1*, is based on the transcription *Wichita Ghost Dance Song #1* and is arranged for SATB *divisi* (SSATBB)<sup>100</sup> voices, unaccompanied. The work is currently self-published by Dr. Marshall.

Similar to the previously discussed choral arrangement, this arrangement by Dr. Marshall presents a literal statement of the transcribed melody. However, rather than in

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<sup>99</sup> See Appendix 16

<sup>100</sup> Soprano I, soprano II, alto, tenor, baritone, bass

the transcribed key of c minor, Dr. Marshall chooses a more chorally accessible key, e minor, for the opening statement, which is presented in octaves in the men's sections, rather than as a solo voice.

The next statement of the original melody appears in the alto line at m. 13, while the soprano voice is given a countermelody that begins with a perfect fourth, rather than the opening perfect fifth of the original. The melody once again is divided into its three repeated phrases, and Dr. Marshall's placement of these phrases informs the men's lines. While the alto voice sings the first phrase, the men's voices provide a humming yet vocally percussive pedal bass with accents on the compound meter macrobeats one and two; this is maintained until m. 17. At this point, the alto voice presents the second phrase, "[a wa de ha de e se de 'ε]." The men's voices replace the humming with the text of the second half of the second phrase "ha de e" as accented speech in rhythm with the altos, then move chordally from iv to vii<sup>6</sup> to i with the remaining text "[se de 'ε]." The soprano line maintains its countermelody through m. 20. In m. 21, the alto line sings the third phrase of the melody, while the soprano and tenor voices provide a sustained, humming accompaniment of an open fifth.

In a departure from full statement of the original melody, in m. 25 the women's and men's voices present the second phrase of the text in *stretto*.<sup>101</sup> While the women's voices sing the complete phrase in a root position triad, the men are given an incomplete phrase missing the final dotted quarter note. The third phrase is presented in m. 30, sung completely by the alto and bass voices in octaves, and altered in the soprano and tenor

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<sup>101</sup> Overlapping sections or lines of music

voices, also in octaves. Dr. Marshall uses this moment to incorporate a modulation to the closely related key of b minor.

Several changes to texture and even voicing occur in mm. 33-41. The most striking addition is the foot stomp rhythmic pattern in mm. 33, 39, and 41. The rhythm mimics the vocal line in m. 39 and 41, but stands alone in m. 33. The voicing changes from a division in the soprano line to a division in the alto line. However, the voices that were previously assigned to the soprano II line would easily move to the alto I line. The melody's first phrase at m. 34 is assigned to the soprano and tenor voices, while the alto and bass lines in *divisi* provide rhythmic, harmonic repetitions of the text "[ha de da sa]" in *stretto*. The second phrase begins in m. 38 with the women's division now back in the soprano line. Marshall then passes the quotation from voice to voice in m. 39: beats 1, 2, and 3 in soprano II, beats 4 through 9 in the alto, and all the while the bass II has the melody two octaves below. This same treatment of the melody also is present in mm. 40 and 41.

The *mf*<sup>102</sup> marking in m. 42 brings forward the third phrase of the melody, found in the soprano and tenor in octaves. The alto and bass also perform a remnant of the third phrase in augmentation through m. 45. Within the *mp* section, the melody passes to the alto and bass in m. 46, while the soprano and tenor hum an accompaniment. The *piano* marking in m. 50 presents soprano, alto, and tenor in unison melody, with the bass voice an octave below, accompanied by macrobeat stomping, as the phrase repeats and fades *ad libitum*. This final stomping rhythm is most easily accomplished by alternating right and left feet.

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<sup>102</sup> Refers to the dynamic marking, *mezzo forte*, or "medium loud"

The voicing for this piece is SSAATBB.<sup>103</sup> The soprano voices share the lower note of their range, B4, with the alto voices, while the soprano I upper range extends to a single B6. The soprano II's upper note is a G5, just a third above both alto voices' upper note of E5. The single tenor voice ranges from E3 to F4. The bass and baritone voices share the lower note of their range, E2; the baritones' high note is C4 and the basses' is A4. The ranges for all voices are accessible to a young adult choir and could be sung well by amateurs and professionals alike.

### **WICHITA BAPTIST HYMN<sup>104</sup>**

In a departure from the previous settings, each of which is an arrangements of a single Wichita transcription, Dr. Marshall in this piece has incorporated two of the transcriptions, *Wichita Ghost Dance Song #2* and *Wichita Baptist Hymn*, into one choral arrangement. He also chooses to avoid a literal reproduction of the original transcription at the beginning of the choral work. He uses the transcription's key center of a minor, but instead of a single line or melody in octaves, he utilizes the two pitches of the first phrase of *Wichita Ghost Dance #2* as the harmonic, tonic pedal point of that slightly modified text in the baritone and bass voices' introductory eight measures.

The tenor voice enters over the pedal point in m. 5 with a slightly augmented and modified version of the third phrase of *Wichita Ghost Dance #2*. This modification helps to offset the difference in meters between the ghost dance song and the Baptist hymn, 6/4 and 4/4, respectively.

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<sup>103</sup> Soprano I, soprano II, alto I, alto II, tenor, baritone, bass

<sup>104</sup> See Appendix 17.



In m. 8, the sopranos and altos enter with a literal reproduction of the Baptist hymn in unison. The tenors and basses continue with the same pattern, but alternate between tonic and dominant harmonies, rather than maintaining the tonic pedal bass from the previous phrase. A surprising two-beat measure of rest occurs in m. 16.

Measure 17 introduces the ghost dance song's first phrase in the tenor voice and echoes it in the soprano line in m. 19, but the melody now is presented in the closely related key of e minor. The tenor statement of the first phrase is complete, whereas the soprano statement lacks the inherent repeat. A sustained alto and bass accompany these moments in the soprano and tenor on "[a si]," the first two syllables from the first phrase, in augmentation.

The entire second phrase of the ghost dance song is given to the alto, baritone, and bass lines in octaves in m. 20. Dr. Marshall incorporates the pitch-bends found in the transcription, a difficult technique with which to achieve a blended ensemble, as the eighth notes move quickly. In the following phrase in mm. 23-28, the alto and bass lines remain in octaves with the third phrase of the ghost dance song, while the sopranos and tenors sing a portion of the third phrase of the Baptist hymn in canon. This section culminates in a crescendo ending in another two-beat measure of rest.

The third section of *Wichita Baptist Hymn* begins in m. 30 with the basses once again providing a pedal point in fifths using the text of the first phrase of the ghost dance song, but this time in the new key of f minor. The C2 in the bass range is extremely low and will be difficult for a young choir to master. Also, as in the introductory section, the tenors enter to layer the third phrase of the ghost dance song in augmentation over the bass line. The soprano and alto voices enter in m. 34 with the

third phrase of the Baptist hymn in fourths and fifths; simultaneously, the tenor phrasing switches to a modified second phrase of the ghost dance song. As in the previous sections, the third section of the choral work ends with two beats of rest.

The fourth and final section of this choral arrangement begins once again in the original key of a minor with a second soprano anacrusis into the first phrase of the Baptist hymn melody, which is picked up in augmentation by the soprano and alto lines. The first soprano takes on a descant-style approach to the augmented snippets of the Baptist hymn. The alto moves in tandem with the first sopranos, although with alternate snippets of the text. The alto line breaks away from its homophony with the sopranos in m. 44, when it appears to move in canon with the second soprano. The tenor and bass lines continue with the ghost dance song text's rhythmic patterns first seen in the introductory section; however, the bass line incorporates a cadential 6/4 and dominant pedal point until m. 43, where it moves back to root position tonic and dominant chords in a minor.

Although m. 44 may seem like the climax of this piece due to the high B6 in the first soprano, the true climax occurs in the *ff* of m. 49, which is the first instance of unison text in the *tutti, divisi* voices. This final portion is completed with the entire third phrase of the Baptist hymn in extreme ranges in the nine voice parts.

Because this piece has nine voice parts (SSAATTBBB<sup>105</sup>), the outer voices' ranges tend toward the extremes. The bass II voice, which divides and becomes II and III, has a range of C2 to E4. The E4 is also the upper note for the baritones, or bass I. Both tenor voices have the same low end, E3, but tenor II has an upper note of F#4,

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<sup>105</sup> Soprano I, soprano II, alto I, alto II, tenor I, tenor II, bass I, bass II, bass III

whereas tenor I has an A5. The alto I and II parts have the same vocal range, B4 to E5. The soprano voices both have the same low note, E4, with the soprano II extending to F#5 as its upper range and the soprano I reaching B6. The repeated pedal points in the bass voices would prove challenging for young choirs, as maintaining that *tessitura* could cause a young man to press his larynx down and cause vocal tension. Another possible difficulty with this piece is the repeated pulsation found in the Southern Plains Tribes.<sup>106</sup> If the singers are not coached to avoid glottal stops when creating the pulses, they could experience vocal fatigue at a faster pace than they would if sung “on the breath” correctly. Due to the *tessitura* and technical challenges, this piece is more suited for college-level choirs.

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<sup>106</sup> Burton, 24.

## CHAPTER 5: CONCLUSION

The newly created transcriptions of *Wichita Lullaby #1*, *Wichita Lullaby #2*, *Wichita Ghost Dance Song #1*, *Wichita Ghost Dance Song #2*, and *Wichita Baptist Hymn* represent a continuing step towards the preservation of Wichita music and culture. The transcriptions are descriptive with the phonetic spellings of the text, and the indication of the pitch collections used. They are also prescriptive in the assignment of meter, rhythm, and notation using a clef. Although not possessing a word-for-word translation, the songs are prescriptive enough to begin to process of recreating performances.

While the creation of transcriptions of traditional Wichita songs is one step towards preservation, the timeliness of the project must have import. There is only one native speaker left. As noted by linguist David Rood, while some people are learning words and phrases, and a few are studying the grammar, “it is unlikely that anyone will ever again acquire this language as their first language.”<sup>107</sup> The same can be said for the songs, unless someone takes the time to relay and record the oral tradition into a more permanent state, in a more widely used format, standard Western notation. Although, just recording the notes and syllables/vocables does not suffice in a world that requires meaning and translations behind the text. Hopefully, whoever records the songs will be able to garner the translations, too.

There is an audience for the choral works based on the traditional songs, and for the transcriptions themselves. For example, elementary music educators have already

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<sup>107</sup> Rood, 396.

used the transcriptions in an interdisciplinary lesson about Native American music in an elementary school in Houston, Texas. The choral arrangement, *Morningstar Lullaby*, by Debra Scroggins has been performed in Oklahoma, Ohio, Texas, and even as far away as Columbia, South America. The arrangements by Andrew Marshall have been performed, with *Morningstar Lullaby*, at Southern Nazarene University, conducted by the Director of Choral Activities, Jim Graves, on a concert program about civil rights in America. I have been contacted by numerous conductors of choral groups in search of Native American pieces, in their desire to expose their students and communities to the music of the Native people of North America. It is my hope to continue the process of collecting and transcribing songs of the Wichita for my family, and to preserve the music for future generations of Wichita.

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## APPENDIX 1

### *Wichita Lullaby #1*

Transcribed by Tracey Gregg-Boothby  
2011

Alto

[o dn ta e he de wa ke de ka

A

de de ke ha de dn se da: a sa de

A

da: U - o se da o sa wa de ke ka

A

de he - I: je 'o dn ta

A

e he de wa ke de ka de de ke]

APPENDIX 2

*Wichita Lullaby #1*  
Hexachord

Tracey Gregg-Boothby



### APPENDIX 3

## *Wichita Lullaby #2*

transcribed by Tracey Gregg-Boothby  
2011

Alto



[he de wa ke de do ka de de

A



ke he de wa ke de do ka de de

A



ke e si do kjo ke si do

A



kje wa se ki do e he ja

A



ke de do ka de de ke he ja

A



ke de do ka de de ke

18  
A   
e si do kjo ke si do ke wa

20  
A   
se ki do e he ja ke de do ka

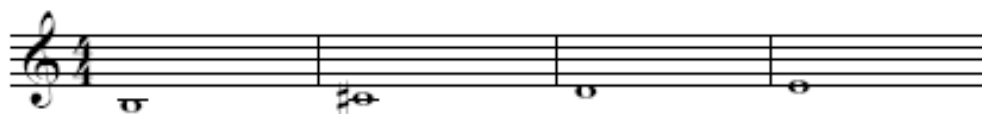
23  
A   
de de ke

#### APPENDIX 4

### *Wichita Lullaby #2*

#### Octatonic Scale

Tracey Gregg-Boothby



5



## APPENDIX 5

### *Wichita Ghost Dance Song #1*

Transcribed by Tracey Gregg-Boothby  
2011

Alto

[ha de da sa ka skε ha de da sa ka skε  
a wa de ha de e sε dε 'ε a wa de  
ha de e sε dε 'ε e ha sa de  
ho tε 'ε e ha sa de ho tε 'ε]

## APPENDIX 6

### *Wichita Ghost Dance Song #1*

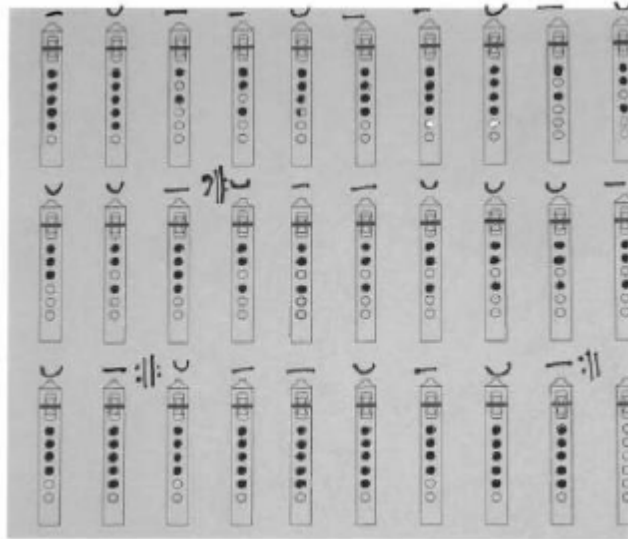
#### Pentatonic Scale

Tracey Gregg-Boothby

## APPENDIX 7

### *Wichita Ghost Dance Song #1*

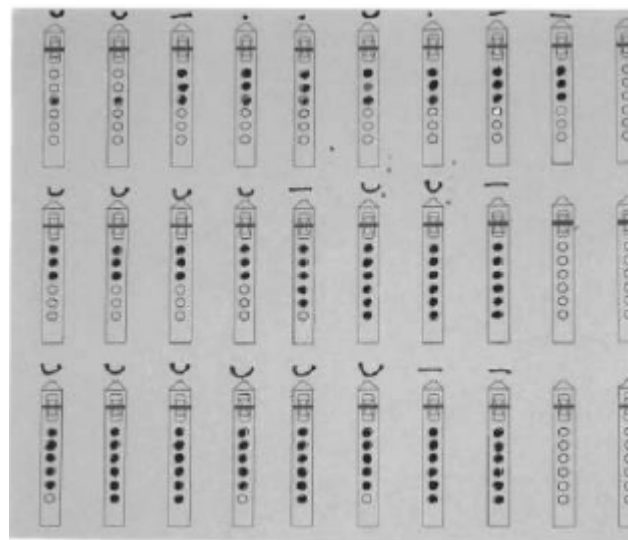
Native American Flute Transcription



## APPENDIX 8

### *Wichita Ghost Dance Song #2*

Native American Flute Transcription for A minor flute



## APPENDIX 9

### *Wichita Ghost Dance #2*

Transcribed by Tracey Gregg-Boothby  
2011

Alto

[a si je ε: a se ε: a he\_\_\_\_\_ a si je ε: a se ε: a he\_\_\_\_\_

3  
we ta ka ka ke se ja he\_\_\_\_\_ we ta ka ka ke se ja he\_\_\_\_\_

5  
ha wa de ke da se a\_\_\_\_\_ he\_\_\_\_\_

## APPENDIX 10

### *Wichita Ghost Dance Song #2*

Tetrachord

Tracey Gregg-Boothby

B-flat A-flat G-flat F-flat

## APPENDIX 11

### *Wichita Baptist Hymn*

Transcribed by Tracey Gregg-Boothby  
2012

Alto

[kΛ-de se 'a mi æ wa ka ti wε di wæ wa'a]

A

'a ske ke 'a swΛ-di e ni ke ke \_\_\_\_\_ a sta dε]

## APPENDIX 12

### *Wichita Baptist Hymn*

#### Pentatonic Scale

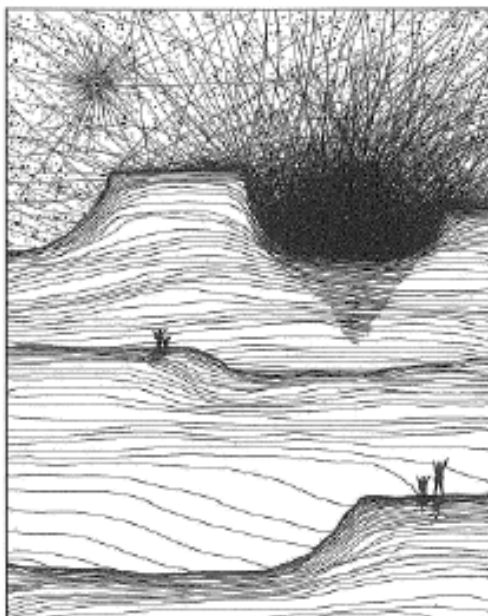
Tracey Gregg-Boothby



APPENDIX 13

# Morning Star Lullaby

A Wichita Tribal Lullaby



*arranged by*  
**Debra Scroggins**

*for*  
**SSAA Choir**

*earthsongs*

[www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)

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541.758.5760

for Tracey Gregg-Boothby and the people of the Wichita tribe

# Morning Star Lullaby

Wichita lullaby

arr. Debra Scroggins (ASCAP)

Freely (♩ = c. 80)  
(slow rain stick)

Alto Solo



O da ta e he de wa ke de ka

5



de de ke ha de da se da, a sa de da: U - o se da.

9



O sa wa de ke ka de he - i: je

13



o da ta e he de wa ke de ka de de ke.

17 In tempo



S O da ta e he de wa ke de ka de de ke

A O da ta e he de wa ke de ka de de ke

Copyright © 2013 by Debra Scroggins  
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21

S *pp*  
ha de da se da, a sa de da: U - o se da.

A *pp*  
ha de da se da, a sa de da: U - o se da.

25

S *P*  
O sa wa de ke ka de he - l: jē 'o da ta

A *P*  
O sa wa de ke ka de he - l: jē 'o da ta

29

S *mp*  
e he de wa ke de ka de de ke.

A *mp* *mf*  
e he de wa ke de ka de de ke. O da

33

S *mf*  
O sa wa de ke ka de he - l: jē 'o da ta

A *mf*  
ta e he de wa ke de ka de de ke ha de da

37

S e he de wa ke de ka de de ke. *mp* *mf* O wa de

A se da, a sa de da: U - o se da. *mp* *mf* O sa wa de

41

S ke ka de he - l: jE 'o da ta e he de wa

A ke ka de he - l: jE 'o da ta e he de wa

45

S ke de ka de de ke. *f* O sa wa de

A ke de ka de de ke. *f* O da ta e

49

S ke ka de he - l: jE 'o da ta e he de wa

A he de wa ke de ka de de ke ha de da se da, a sa de

53

S ke de ka de de ke. O sa wa de ke ka

A da: U - o se da. O sa wa de ke ka

57

S de he - l: jE 'o da ta e he de wa ke de ka de de

A de he - l: jE 'o da ta e he de wa ke

61

S *p* *mp* ke. O sa wa de ke ka

A *p* *mp* O da ta e he de wa ke de ka

65

S de he - l: jE 'o da ta e he de wa ke de ka de de

A de de ke ha de da se da, a sa de da: U - o se da.

69

S  
 ke: O sa wa de ke ka de he - I: jE

A  
 O sa wa de ke ka de he - I: jE

73

S  
 'o da ta e he de wa ke de ka de de ke.

A  
 'o da ta e he de wa ke

77

A Solo *mp*  
 O da ta e he de wa ke de ka de de ke ha de da

S *pp*  
 stagger breaths to the end  
 Mm.

A *pp*  
 stagger breaths to the end  
 Mm.

82

A Solo

se da, a sa de da: U - o se da. O sa wa de

*p* *mp*

S

A

86

A Solo

ke ka de he - li: 'o da ta

S

A

89 *rall.* (slow min stick)

A Solo

e he de wa ke de ka de de ke.

S

A

copyright: Kurt M. Nehrlacher  
<http://kurtm.com>

## Text and Translation

O da tae he de wo ke de la de de ke  
ha de da se da, a sa de da: Uo se da.

O sa wa de ke ka de he: jE 'o da ta  
e he de wa ka de ka de de ke.

Do not cry,  
the morning star is above us and will  
look after you.

Do not cry,  
it will bless you.

[a]	open "a" as in "father"
[e]	closed "e" as in "day"
[E]	open "e" as in "bed"
[i]	open "i" as in "bit"
[o]	closed "o" as in "rose"
[O]	open "o" as in "ought"
[U]	open "u" as in "foot"
[j]	"y" sound as in "yes"
[:]	heavy glottal stop
[']	light glottal stop

## Program Notes

*Morning Star Lullaby* is a setting of a lullaby in the language of the Native American Wichita tribe. Since this is not a written language, it is fast becoming lost as only a handful of individuals still speak it. *Morning Star Lullaby* was commissioned by Tracey Gregg-Boothby as part of her doctorate studies at the University of Oklahoma. Tracey, a member of the Wichita tribe, has researched fragments of Wichita tunes and commissioned this piece and others to preserve and celebrate the music of her tribe's heritage.

Debra Scroggins

## The Wichita Morning Star Ceremony

"In the olden times, we were told about the morning star more than all the stars above in heaven. The old Indians went out early in the morning, maybe at four or five o'clock in the morning, to talk to the stars. They believed they would be taken care of through them; that they would live long. Not only themselves, but all that were out there would be blessed through the morning star... This lullaby tells the little child, 'Don't cry. The morning star is above us and will look after you. Don't cry, it will bless you.'"

Gladys Miller, member of the Wichita tribe



Debra Scroggins is known for her lyrical and engaging compositions. Her music has been heard throughout the United States and Europe, and as far away as Russia and Columbia. In 2010 she was named Commissioned Composer by the Texas Music Teachers Association and since 2005 she has served as Composer in Residence for The Texas Voices, a professional chamber choir in North Texas. Her music is frequently performed at state and national conventions such as the Texas Music Teachers Association, Texas Choral Directors Association, Southwest American Choral Directors Association, National Choral Directors Association and the American Guild of Organists. In 2012 her composition *Morning Star Lullaby* was chosen as repertoire for the National Youth Choir of Columbia.

Drawing upon years of experience as a composer, professional singer, and educator she is highly sought-after for commissions and as a consultant to choirs throughout the US. Her works are published presently by Oxford University Press, Alliance Music Publications, Pavane Publishing, Choristers Guild, and *earthsongs*.

The cover image is an original illustration by Tim Huck that depicts the Wichita Morning Star Ceremony.



## APPENDIX 14: ORIGINAL KEY

### *Wichita Lullaby #2*

♩=100

Arranged by Tracey Gregg-Boothby

(Sopranos sing 2nd time only)

2013

*mp* [he de wa ke de do ka de de]

4

ke he de wa ke de do ka de de ke

8

ε si do kjo ke si do kje wa se ki

11

do e he ja ke de do ka

(Sung both times)

27



ke de do ka de de ke]

## APPENDIX 15: TRANSPOSED KEY

### Wichita Lullaby #2

♩=100

Arranged by Tracey Gregg-Boothby

2013

(Sopranos sing 2nd time only)

*mp* [he de wa ke de do ka de de

*mp* [he de wa ke de do ka de de

4

ke he de wa ke de do ka de de

ke he de wa ke de do ka de de

7

ke ε si do kjo ke si do

ke ε si do kjo ke si do

10

kje wa se ki do e

kje wa se ki do e he ja

# Wichita Lullaby #2

(Sung both times)

13

he ja — ke de — do — ka

ke de — do — ka de — de ke

17

de — de ke — e si — do — kjo ke — si do — ke wa —

21

1.

se — ki do — e he ja — ke de — do — ka de — de

25

2. *rit.*

ke] he ja — ke de — do — ka de — de ke]

he ja — ke de — do — ka de — de ke]

## APPENDIX 16

# Wichita Ghost Song No. 1

for mixed choir unaccompanied

Transcribed by  
TRACEY GREGG-BOOTHBY  
Arranged by  
ANDREW MARSHALL

**Steadily** ♩ = 116

Soprano

Alto

Tenor  
Bass

Foot Stomps  
(all parts)

Ha de da sa ka skE ha de da sa ka skE a wa de ha de e sE dE 'E

7

A

T  
B

*mp*

Ha de

a wa de ha de e sE dE 'E e ha sa de ho tE 'e e ha sa de ho tE 'e

13

A

S

Ha de da sa ka skE ha de da sa ka a wa de ha de e sE dE

A

da sa ka skE ha de da sa ka skE a wa de ha de e sE dE 'E

T  
B

*fp*

Hm hm hm hm hm hm hm hm hm hm hm hm hm

ha de e sE dE 'E

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S a wa de ha da e sE dE Hm

A a wa de ha de e sE dE 'E e ha sa de ho tE 'e e ha sa de ho tE 'e

T B *fp* Hm ha de e sE dE 'E

25 [B]

S a wa de ha de e sE dE 'E a wa de ha de e sE dE 'E ha sa *mp*

A a wa de ha de e sE dE 'E a wa de ha de e sE dE 'E e ha sa de *mp*

T B a wa de ha de e sE dE a wa de ha de e sE dE *mp* e ha sa de

30 *cresc.* [C]

S de ho tE 'e ha sa de ho ho tE 'e Ha de da sa ka skE ha de

A ho tE 'e e ha sa de ho tE 'e Ha de da sa ha de da sa

T B de ho tE 'e ha sa de ho ho tE 'e Ha de da sa ka skE ha de

30 ho tE 'e e ha sa de ho tE 'e Ha de da sa ha de da sa ha de

Foot Stomps (all parts)

36 *ff*

S da sa ka skE a wa de ha de e sE dE 'E a wa de

A da ha de da sa da sa a wa de ha de e sE dE 'E a wa de

T B da sa ha de da sa a de ha de e sE dE dE 'E a de

Foot Stomps (all parts)

41 *mf* *mp*

S ha de e sE dE 'E e ha sa de ho tE 'e e ha sa de ho tE 'e Hm

A ha de e sE dE 'E de ho tE 'e e ha sa de

T B e ha sa de ho tE 'e e ha sa de ho tE 'e Hm

Foot Stomps (all parts)

47 *p* (repeat ad lib and fade away)

S e ha sa de ho tE 'e e ha sa de ho tE 'e

A ho tE 'e e ha sa de ho tE 'e e ha sa de ho tE 'e e ha sa de ho tE 'e

T B ho tE 'e e ha sa de ho tE 'e e ha sa de ho tE 'e e ha sa de ho tE 'e

Foot Stomps (all parts)

## APPENDIX 17

# Wichita Baptist Hymn

for mixed chorus unaccompanied

Melodies transcribed by  
TRACEY GREGG-BOOTHBY

Arranged by  
ANDREW MARSHALL

*♩ = 84*  
*mp*

Bass

a si jE E: a se E: a hE hE a si jE E: a se E: a hE hE

S

A

T

B

*mf* [KA - de  
*mf* [KA - de

*mp*

ha wa de ha wa de ke da hE ha wa de ha wa de ke da hE

a si jE E: a se E: a hE hE a si jE E: a se E: a hE hE

**A**

S

A

T

B

se 'a mi ae wa ka ti wE di wae wa' a 'a ske ke 'a

se 'a mi ae wa ka ti wE di wae wa' a 'a ske ke 'a

ha wa de ha wa de ke da hE ha wa de ha wa de ke da hE

a si jE E: a se E: a hE hE a si jE E: a se E: a hE hE

\*glissando with vocal shake

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13

S swA-di e ni ke ke a sta dE]

A swA-di e ni ke ke a sta dE]

T ha wa de ha wa de ke da hE ha wa de ha wa de

B a si jE E: a se E: a a si jE E: a se E: a hE hE

17 [B]

S a si jE E: a se E: a hE

A *fp* A *fp* A *mf* wE ta ka ka ke se ja

T a si jE E: a se E: a hE a si jE E: a se E: a hE

B *fp* si *fp* si *mf* wE ta ka ka ke se ja

21

S *mp* ke a sta dE ke a sta

A *mf* he wE ta ka ka ke se ja he ha wa de ke da se a

T *mp* ke a sta dE ke a

B *mf* he wE ta ka ka ke se ja he ha wa de ke da se a

25

S dE ke a sta dE ke a sta dE

A he] ha wa de ke da se a

T sta de ke a sta dE ke a sta dE

B he] ha wa de ke da se a

28

S ke a

A he]

T ke a

B he] a si jE E: a se E: a hE hE

*p cresc. poco a poco*

32

S ke ke a

A ke ke a

T ha wa ke da se a wE ta ka ka ke ka ka

B a si jE E: a se E: a hE hE a si jE E: a se E: a

*mf cresc. poco a poco*

35

S sta dE ke ke a sta dE [kA-de

A sta dE ke ke a sta dE

T ke se ja he wE ta ka ka ke ka ka ke se ja he

B hE hE a si jE E: a se E: a hE hE

39 D

S se 'a mi ae wa ka ti wE di wae wa' a 'a ske ke 'a

A ae wa ka ae wa ka

T ha wa de ha wa de ke da hE ha wa de ha wa de ke da hE

B a si jE E: a se E: a hE hE a si jE E: a se E: a hE hE

43

S swA-di e ni ke ke a sta dE sta dE *cresc.* ke a

A e ni ke ke sta dE sta dE *cresc.*

T ha wa de ha wa de ke da hE ha wa de ha wa de ke da hE *cresc.*

B a si jE E: a se E: a hE hE a si jE E: a se E: a hE hE *cresc.*

47 sta dE *ff* broadly, with freedom  
 sta dE sta dE ke 'a swA-di e ni  
 sta dE ke 'a swA-di e ni  
 ha wa de ha wa de ke da ke 'a swA-di e ni  
 a si jE E: a se E: a hE ke 'a swA-di e ni

50 ke a  
 ke ke sta dE *a2*  
 ke ke sta dE sta dE *ff*  
 ke ke sta dE sta dE *a2*  
 ke ke sta dE *a2* *ff* dE