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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A SYNTHESIS OF AMERICAN INDIAN MUSIC AS DERIVED FROM CULTURE:
EXAMINATION OF STYLE, PERFORMANCE PRACTICES, AND AESTHETICS
FOR MUSIC EDUCATION

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

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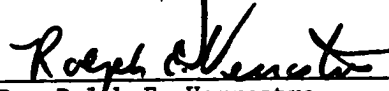
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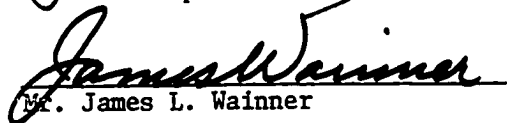
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CHAPTER I

INTRODUCTION

Music of the American Indian represents a heritage of thirteen million North and South Americans. It is a music diverse in style and cultural representation. Distinctly non-Western, American Indian music is rooted in social tradition and cultural reality, emerging as the aural component of a larger though integrated folk-art.

A wealth of literature concerning Indian music and culture is available in ethnomusicological, anthropological, and archeological studies concentrating on one or another of the major tribes. However, little effort has been made to synthesize existing information relative to performance practices, aesthetic values, and educational potential. It was to this end that the present study was directed.

Purpose of the Study

The purpose of this study was to synthesize research on native American Indian music within a cultural context in order to determine inherent aesthetic values and implications for music education. Specifically, literature relating to culture, musical style, and aesthetics was compiled into a descriptive profile of the American Indian and his music for the determination and application of generalized concepts in music education curricula.

Limitations

The investigation was limited to American Indian cultures located within the contiguous states of the United States. While influences upon United States Indians from outside cultures were described, only those factors which had a bearing upon music culture were included. Data were limited to those obtained from documented literature which contained transcriptions and recordings of Indian music, and which were indicative of the relationship of Indian music to culture. Further, the study considered Indian aesthetics as they compare to Western systems in order to determine universal values.

Need for the Study

Interest in American Indian music and culture has been longstanding. Early accounts of Indian traditions and musical style date back to the earliest historic contacts with Europeans. Scientific study of Indian culture which began during the late nineteenth century prompted musician-educators to use available studies for educational materials. However, the romantic settings of Indian melodies with harmonized piano accompaniments and the distorted Hollywood image of the Indian resulted in a misconception of musical style and values. Current interest in Indian culture and music is a result of recent pan-Indian movements and a revival of Indian culture as a part of American heritage.

Today, musician-educators are seeking materials which attempt to describe Indian musical style and aesthetic value systems as they are derived from culture. A review of the literature reveals that abundant data have been collected but are scattered throughout

ethnological and anthropological journals, books, reports, institutional research bulletins, and recordings of authentic Indian music that span seventy years of study. Corollary to the problem is the fact that collected data have not been interpreted for Indian aesthetic values. A synthesis of related literature on American Indian music and culture, including aesthetic interpretations, is needed to help alleviate the problem of widely scattered sources.

Concerning the importance of the study of non-Western cultures and musics, the Final Report of the MENC Commission on Teacher Education states that,

Music educators must be familiar with the tone-production capabilities of conventional instruments . . . [and] . . . instruments of other cultures. . . . They should know how composers in various cultures combine the elements of music to elicit responses in the listener They must be able to apply their knowledge of music to diatonic and nondiatonic Western and non-Western art, dance, and folk music They must develop empathy with positive attitudes and commitments toward children of all cultural backgrounds. The strengths and qualities valued by cultural minorities must be incorporated to alter, temper, or strengthen traditional goals for the ultimate benefit of a human and effective society.¹

The parameters contained in the Final Report served as guidelines for the present study.

Aesthetics emerge as a dominant factor in the study of any non-Western style. Both Schwadron² and Meyer³ emphasize the importance

¹Robert Klotman, Chairman, Teacher Education in Music: Final Report, (Washington, D.C.: Music Educators National Conference, 1972), p. 6 ff.

²Abraham A. Schwadron, Aesthetics: Dimensions for Music Education, (Washington, D.C.: Music Educators National Conference, 1967), p. 60.

³Leonard Meyer, "Some Remarks on Value and Greatness in Music," Perspectives in Music Education: Source Book III, (Washington, D.C.: Music Educators National Conference, 1966), p. 98.

of understanding aesthetic values from other cultures and possible implications for the development of a universal aesthetic. Schwadron suggests that, "One principal thrust of research in the aesthetics of music could well be to develop an aesthetic reference to the world of musics with due attention to the diversity of ideas, systems, and values in Western and non-Western traditions."¹ Aesthetic values are related to and controlled by culture. Schwadron suggests that the aesthetic value system emerges from a culture as an idiomatic statement of the inherent, causative controls in the culture. Meyer supports and clarifies this idea:

. . . values change from culture to culture and from group to group within the culture. A concern with individual values such as one finds in the humanities leads, on the other hand, to a universal view of value, though recognizing that ultimate value goals may be reached by somewhat different means in different cultures. Indeed it is because the individual dimension of value is universal that, where translation is possible (as it is not in music) one is able to enjoy and value art works of another culture.²

It is the search for this universal aesthetic value that has resulted in recent interest and emphasis upon aesthetic education. Musician-educators have realized intuitively the potential of music for a larger purpose. The purpose relates to the understanding of culture through art and ultimately to the understanding of Mankind, in diversity, in commonality. It is recognized that cultures are in ideological conflict as a result of differing value systems and ethnocentric attitudes.

Conflicts which ultimately lead to violence and war have brought musician-educators to the realization that there is a need to re-define the role of the arts in American society and to search for new goals and

¹Schwadron, Aesthetics, p. 60.

²Meyer, "Some Remarks on Value and Greatness in Music," p. 98.

purposes. Since the Tanglewood Symposium (1967), music education has emphasized the study of all musics for purposes of developing concepts that will bring about understanding of Man and eliminate prejudice, and hatred.¹ The violence and conflict in American society has brought attention to the differences and pluralistic nature of the American people.

The American Indian has been a part of the milieu of conflict and has suffered an identity crisis. Kaltsounis describes the Indian as one who is caught between two cultures, struggling to maintain some identity. He states, "They want to study their own culture and remain committed to it, but at the same time they want to develop the capability of coping with the wider world."² It seems that education can provide the Indian with the means to cope with the wider Western world. In turn, music education can help to raise the prestige of the Indian in American society through the recognition of Indian music as a valuable, native-American folk-art. The need, then, is to draw from the synthesis implications for curriculum practices for the teaching of Indian music.

Sources of Data

Data for this study were obtained from government documents pertaining to ethnology and musicology, institution research, approved masters' theses and doctoral dissertations, recordings of authentic Indian music, published and unpublished manuscripts, and textbooks in

¹Robert Choate, (ed.), A Philosophy of the Arts for an Emerging Society, Music in American Society: Documentary Report of the Tanglewood Symposium, (Washington, D.C.: Music Educators National Conference, 1967), p. 112.

²Theodore Kaltsounis, "The Need to Indianize Indian Schools," Phi Delta Kappan, LII/5, (January, 1972), p. 292.

keeping with the stated purpose of the study and areas of investigation. Those documents were investigated from library collections and facilities at The University of Oklahoma, Norman, Oklahoma; the Phillips Collection, The University of Oklahoma, and Virginia Commonwealth University, Richmond, Virginia. The holdings of other libraries, known for their ethnological and ethnomusicological collections, including The Library of Congress, Washington, D.C.; the University of Indiana, Bloomington; The Institute of Ethnomusicology, The University of California, Los Angeles; and the Society for Ethnomusicology, Wesleyan University, Middletown, Connecticut, were investigated via inter-library loan.

Organization of Thesis Manuscript

Data were organized into two general areas of concern: Indian music as it evolved from culture through pre-historic and historic periods; and musical styles, performance practices, and aesthetics of modern cultures from described geographic areas. Chapter Two is concerned with Indian music as it relates to culture and develops a theory of evolution involving six stages of development. Chapter Three delineates musical styles which correspond to recognized cultural areas. Nettl's study was a major source for the description of musical style. He describes a musical area as a geographic entity whose inhabitants share in a generally homogenous musical style.¹ Recordings of authentic Indian music by various tribes are provided as an integral part of the

¹Bruno Nettl, "North American Indian Musical Styles," Memoirs of the American Folklore Society, Vol. 45, (Philadelphia: American Folklore Society, 1954), p. vii.

chapter to be studied in the course of reading the chapter. The recordings, presented via cassette (see Volume II), represent specific, aural characteristics of current musical style. Chapter Four explores the ramifications of Indian music in American culture and attempts to interpret the data presented in Chapters Two and Three. The final chapter provides a summary and conclusions of the study.

List of Terms

Acculturation. The process of adopting the cultural traits or social patterns of another group.

Agrarian Culture. A culture whose main economy is based upon agriculture, rather than hunting or gathering.

Animal clan. A social group or organization which is related by blood, marriage, or affiliation maintaining the belief that they are descended from an animal.

Anthropology. The study of man in relation to physical character, distribution, origin, classification, relationship of races, environmental and social relations, and culture.

Archeology. The study of the material remains of past human life and activities, such as fossil relics, artifacts, monuments, etc.

Calumet. The ceremonial long-stemmed pipe of North American Indians, often called the peace pipe.

Causation. In culture, acts or beliefs related to origin.

Culture. A particular stage of advancement in civilization or the characteristic features of a stage exhibiting tools, religions, ideas, housing, clothing, etc.

Diffusion. The distribution and dissemination of a cultural idea or tool through dispersion.

Ethnohistory. A method in cultural study which synthesizes historical, archeological, and ethnological data.

Functionism. An aesthetic theory which derives meaning from the diversity of styles and idiomatic expressions of many cultures. Cultures determine the purposes, materials, methods, and interests of music. Principles of stasis and change, tension and release, and temporal and structural phenomena function with culture according to each cultural entity.

Golden Age. A period of great prosperity and progress in civilization; the flowering of a civilization.

Head flattening. The practice in some societies of flattening the forehead and posterior cranium during infancy by placing the child's head in a head-board attached to the cradle-board. Head deformity in certain societies is thought to be a beauty mark and is not painful to the child since the process takes place over several months before the cranial sutures have set.

Heterophony. An improvisational type of polyphony in which two or more voices perform slightly or elaborately modified versions of the same melody, adding a few extra tones or ornaments to the melodic line.

History. A systematic written account of events, particularly those affecting a nation or culture.

Hunting Culture. A culture which depends on hunting as the main source of food.

Hunting-Gathering Culture. A culture which hunts game and gathers wild nuts, berries, and grain for food sources.

Ideology. The body of doctrine, myth, symbol, etc., of an institution, class, or large group.

Indian linguistic families. A category of Indian languages. J. S. Powell's "Indian Linguistics of America North of Mexico," Seventh Annual Report of the Bureau of Ethnology, Smithsonian Institution, 1885-86, lists fifty-eight distinct Indian languages (see Appendix C). Within each family are numerous, related, tribal languages.

Microtonal modulation. Modulating from strophe to strophe or within a strophe by moving the entire tonal system up or down a microtone.

Old Copper Culture. A Northeast Indian culture located in the Great Lakes region dating from circa 2,500 B.C., characterized by the use of copper jewelry and ceremonial implements.

Omniculturalism. The belief in all cultures as worthy of study. An educational philosophy which espouses the study and understanding of Man's cultures through the arts, especially music.

Polyphony. Music that combines several simultaneous voice-arts of individual design, moving contrapuntally.

Powwow. A term used by non-Indians and Indians alike for the occasion of an Indian dance or ceremony.

Pre-history. Archeological and anthropological evidence of Man and his works before written, recorded history.

Pre-Modern Mongoloid stock. A race found in America which does

not have the modern features of Mongolians, namely epidermal fold in the eyelids and rounded head.

Stasis. A term used by Leonard Meyer, Music, the Arts and Ideas: Patterns and Predictions in the Twentieth-Century Culture, to describe a static quality in melody or rhythm; a section of music or a composition which does not vary melodic or rhythmic motifs widely; the opposite of change.

Technology. The body of knowledge available to a civilization that is of use in fashioning implements, practicing manual arts and skills, and extracting or collecting materials.

Theocracy. Government of state by the immediate direction of God or deistic authority.

Totem. In Indian cultures, the ancestor of a clan such as an animal or mystical being, often symbolized on totem poles or in artistic designs and fetishes.

CHAPTER II

AMERICAN INDIAN MUSIC AS DERIVED FROM CULTURE

Introduction

Historical and cultural proclivities are impressed upon the arts of a culture through an interaction of geographical, environmental, historical, and cultural influences, and provide a framework which illuminates artistic thought. Boas states that, ". . . each culture can be understood only as an historical growth determined by the social and geographical environment in which each people is placed."¹ By the same token, the arts can be understood only through study of the historical and cultural evolution.

Meyer believes that musical style is determined by the mental processes in which the mind selects and organizes the stimuli from a given culture.² He believes that it is necessary to examine the constants involved in the psychology of thought as preliminary to the study of a statistical analysis of musical styles. "Not all the probabilities embodied in musical composition are determined by frequency. Some are based upon the nature of the human processes--ways of thinking."³

¹Franz Boas, Primitive Art, (New York: Dover Pub., 1955), a republication of the work originally published in 1927, by H. Aschenhoug and Co., Oslo, for the Oslo Institute for Comparative Research in Human Culture, and in 1928, by Harvard University Press), p. 6.

²Leonard Meyer, Music, the Arts, and Ideas: Patterns and Predictions in the Twentieth Century Culture, (Chicago: University of Chicago Press, 1969), p. 57.

³Meyer, p. 19.

It becomes necessary, then, to examine Indian cultural evolution as a process which has determined musical style and systems of value. Therefore, it is the purpose of this chapter to examine the aspects of culture and history which have had an influence on or are determinant upon musical style and aesthetic value.

The development of Indian culture in the United States has evolved from pre-historic times to the historic periods of Euro-American cultures. Pre-historic and historic studies of evolution as evidenced in archeology, anthropology, ethnohistory, and history can be compared to present-day conditions of Indian culture as a procedure for reaching conclusions. Conclusions regarding musical style have been based upon present, primary evidence compared with pre-historic and historic secondary evidence in this study. The following procedure has been used for development and validation of evidence:

1. pre-historic evidence and studies have been examined as fragmentary, but significant for consideration of possible conclusions;
2. historic data have been examined and considered as secondary evidence, giving careful consideration to validity and reliability;
3. present conditions of Indian culture have been compared with pre-historic and historic evidence for validation;
4. conclusions derived from pre-historic and historic reports have been based upon external and internal criticism and comparison to present-day conditions.

An examination of pre-historic and historic evidence has revealed six stages in the evolution of American Indian culture and music with a pre-stage of Asian influence. The six stages are described

and documented as follows: early Eastern history and the concept of Elder Brother; Sky deities of the Adena; Agrarian symbolism of the Hopewell and Temple Mound Cultures; disruption and displacement; Western cultures compared to the East and the messianic hysteria of the Ghost Dance; and pan-Indianism and Peyote religion.

Asian Origins: A Pre-Stage to History

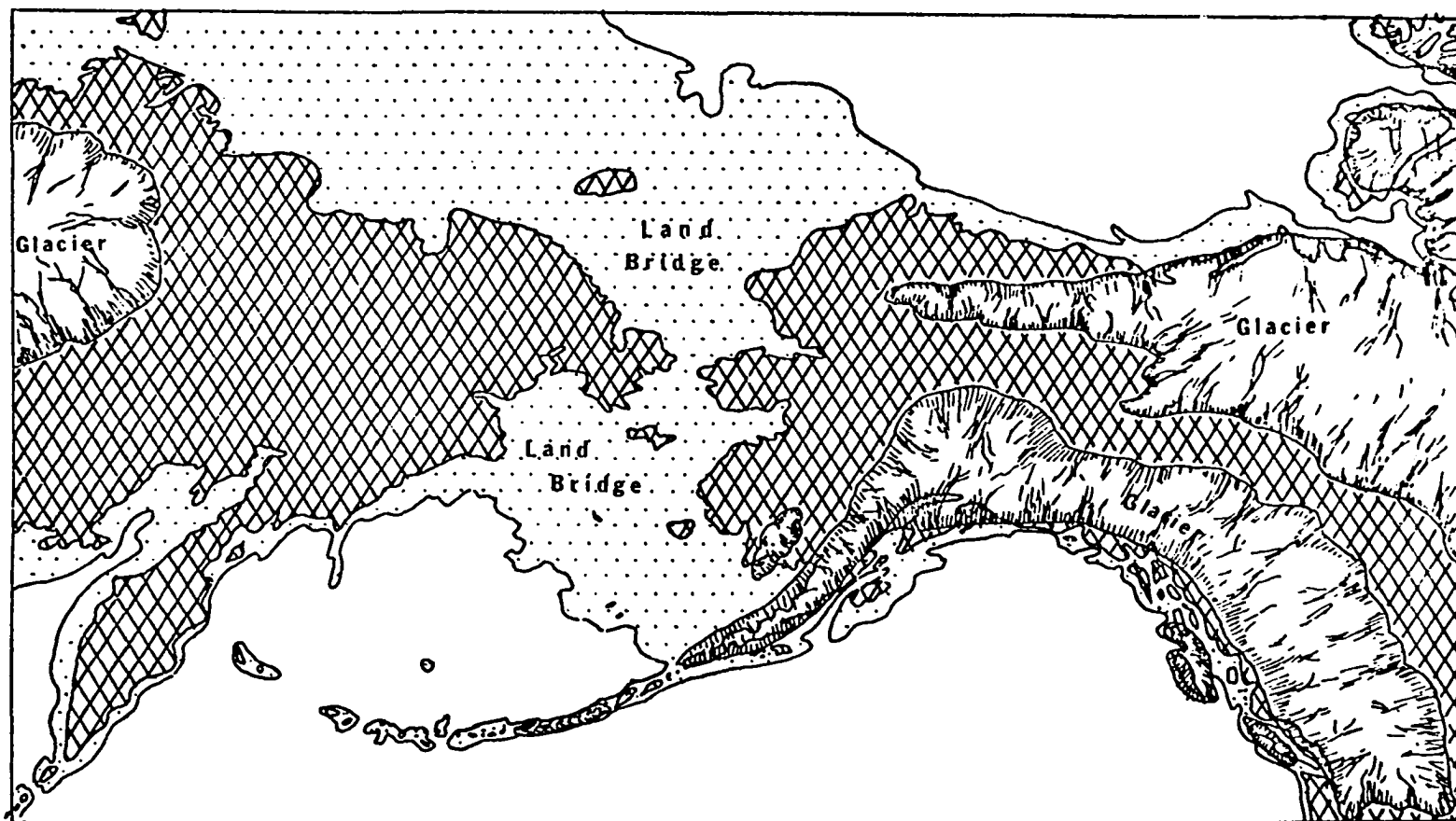
Archeologists and anthropologists generally concur that the origin of the American Indian can be traced to northeast Asia when migrations to the New World began over twenty-thousand years ago. Most authorities agree that the earliest Indians walked across a land bridge in the Bering Strait to the American continent during the last stages of the Wisconsin Ice Age.¹ At that time, much of the world's water was locked in ice which caused a lowering of the water level around the Bering Strait. Because of the low water level, a large land bridge approximately five-hundred to one-thousand miles wide was exposed, allowing the Indian to infiltrate into the Western Hemisphere--Map #1. There probably was no intentional migration of Indians to the New World. Rather, it is likely that they followed large game and entered into the New World unaware that they were moving from one continent to another.

The American Indian compares anatomically to Asian fossils of Homo sapiens [man] found at Tzeyang near Chung King, Luikian, near

¹Harold E. Driver, Indians of North America, (Chicago: University of Chicago, 1962), p. 3.

Also see Roger Owen, James Deetz, and Anthony Fisher, The North American Indians: A Sourcebook, (London: The Macmillan Co., 1967), p. vii.

Also see Peter Farb, Man's Rise to Civilization: As Shown by the Indians of North America from Primitive Times to the Coming of the Industrial States, (New York: Avon Publishing Co., 1968), p. 236 ff.



Map #1. Bering Strait Land-Bridge, Late Wisconsin Ice Age.

Liuchow, and three upper cave skulls from Choukoutien.¹ These comparisons indicate that early Indians were an ancient, pre-modern Mongoloid stock. Today, similarities in the physical characteristics of many American Indians and some modern Mongoloids can be observed. Both groups have similarities in the shape of the eyes, hair and skin coloration, and bone and tooth structure. In addition, blood types and chromosomal patterns are closer between Indians and Mongoloids than any other group.

It may be significant that the American Indian is of ancient Mongoloid stock because of the cultural inheritance and traditional, cultural controls possibly conveyed to later societies. While Indian societies have existed on the American continents long enough to have evolved life styles distinctive from those of Mongolians, the inherited influences from Asia may still linger. "It has often been observed that cultural traits are exceedingly tenacious and that features of hoary antiquity survive until the present day."² Cultural traits, being reflectors of cultural thinking, exhibit beliefs of a culture. Meyer states that, "Cultural beliefs not only influence the way in which we perceive, think and act, but they also condition and modify our emotional and physiological responses."³ An artist reacts to his environment according to exhibited cultural beliefs, and in this sense, is controlled by his culture. Merriam supports this position to the extent that he defines music in terms of cultural control. He believes

¹T. D. Stewart, cited in Robert F. Spencer and Jesse D. Jennings, The Native Americans, (New York: Harper and Row, 1965), p. 22.

²Boas, Primitive Art, p. 4.

³Meyer, Music, the Arts, and Ideas, p. 57.

that music is a complex of activities, ideas, and objects that are patterned into culturally meaningful sounds, that music is made of socially accepted sounds, and that patterns of music are shaped by the culture of which they are a part.¹

If Mongolian heritage has influenced Indian culture, it also would have influenced Indian musical style. Logically, Indian music should reflect some characteristics of Mongolian music. However, in Nettl's description of American Indian music, he does not indicate that it is characteristically Mongolian but states what appears to be the contrary. He says, ". . . the whole [North American] continent could be considered one musical area which contrasts with other large areas of primitive culture."² Nettl's statement cannot be disputed when a comparison is made of Indian music to that of specific local styles. For example, Tibetan musical style in Asia is rather different from Creek Indian musical style of Southeastern United States. However, a comparison between Eastern, Western, and present-day American Indian general musical characteristics shows a relationship between Eastern and American Indian music.

An analysis of the sound systems and structures of Eastern, Western, and American Indian musics reveals the following: Indian and Eastern musics are void of harmony while 17th and 18th century Western music is traditionally harmonic. Much of Eastern and all of Indian music is orally oriented rather than notated as it is in the West.

¹Alan P. Merriam, Anthropology of Music, (Evanston: Northwestern University Press, 1969), p. 25.

²Bruno Nettl, North American Indian Musical Styles, (Philadelphia: Memoirs of the American Folklore Society, 1954), Vol. 45, p. 4.

Microtones are common in Oriental and Indian music, while the semi-tone is the smallest interval in the West. In Eastern and Indian music, variable tuning is used while the West utilizes tempered tuning of instruments. Below is a table of characteristics for Eastern, American Indian, and Western musics which shows these and other comparisons between the three areas--Table 1.

Characteristics of present-day Indian music more readily align with Oriental musical style than Western style and may be described as having an Oriental quality which has evolved in time to a unique style. An affinity to Oriental character suggests that American Indian music has been influenced by the ancient cultures from which it evolved.

Pre-Historic Cultures in America

The Indian's infiltration onto the American continents was more or less continuous over long periods of time and followed various, available routes between glacial ice advances. There were two corridors to the mainland which emerged from the glacial sheets. One corridor on the eastern flanks of the Rocky Mountains provided a passage southward. According to Barnouw, "Some groups moved eastward, fanning out across North America."¹ The other corridor led to the West through a passage between the Rocky and Cascade Mountain ranges. These corridors allowed migrating Indians to infiltrate to the mainland and eventually to all parts of North and South America--Map #2.

¹Victor Barnouw, An Introduction to Physical Anthropology and Archeology, (Homewood, Illinois: The Dorsey Press, 1971), p. 277.

Table 1. Characteristics of Eastern, Western, and Indian Musics

Eastern Musics	American Indian Musics	Western Music
Heterophonic and Antiphonal	Heterophonic and Antiphonal	Harmonic and Polyphonic
Linear Sound	Monophonic and linear sound	Homophonic and vertical
Penta and Hexascales	Penta and Hexascales	Septascales
Use of Microtones	Use of Microtones	Diatonic and semitones
Melodic Modes	No use of set modes	Major and minor modes
Rhythmic Modes	Isorhythmic	Meters
Orally oriented	Orally oriented	Notation oriented
Use of drone	Use of drone (rare)	Use of chords
Improvisation on melody	Slight improvisation on melody	Little improvisation (melody notated)
Cascading contour of melody	Cascading contour	Undulating or Arch contour
Variable tuning of instruments	Variable tuning of instruments	Tempered tuning of instruments

Map #2. Corridors to the Mainland



Studies of artifacts¹ and of racial types² indicate that there may have been four main waves of immigration through the Bering Strait which introduced major cultural differences. Driver indicates that archeologists generally divide these early groups into an eastern and western tradition.³

Earliest Indians were large game hunters but in time became gatherers of wild foods as well as hunters. Willey and others indicate that circa 5,000 to 6,000 B.C., a warming trend occurred in the North American Desert of the Western United States.⁴ A similar trend occurred in the eastern half of the United States between 8,000 and 4,000 B.C. As the climate warmed, Indians learned that semi-permanent dwellings could be built near good fishing areas, deer runs and areas in which seasonal crops were produced. Eventually, they established villages in these areas and built more permanent types of dwellings.

Early Eastern History and the Religion of Elder Brother

The evolution from hunting cultures to hunting-gathering cultures took many hundreds of years and eventually resulted in more or less settled cultures which were geographically and linguistically identifiable. Two of the oldest identified linguistic stocks are the

¹Frank H. Roberts, Jr., "Earliest Men in America," Readings in Anthropology, Morton H. Fried, (ed.), 2nd ed., Vol. 1, (New York: Thomas Y. Crowell Co., 1968), p. 509.

²Paul Collaer, (ed.), Music of the Americas: An Illustrated Music Ethnology of the Eskimo and American Indian Peoples, (New York: Praeger Pub., n.d.), p. 7.

³Driver, Indians of North America, p. 3.

⁴Gordon R. Willey, "History and Evolution of American Indian Cultures," The North American Indians: A Sourcebook, p. 12.

Algonkin (also spelled Algonquian)¹ and Siouan who were located in the East--Map #3, pocket insert. The Algonkin lived in the northeastern sector of the United States around the Great Lakes and have been associated with The Old Copper Culture dating from circa 2,500 B.C.²

The Siouan lived southwest of the Algonkin near rivers and ate shellfish as their main diet with the result that they accumulated huge shellfish mounds. These shellfish mounds served as burial mounds for the Siouan where they buried their dead sometimes with a dog, sometimes with a child.

Elaborate burials of the dead were apparently common among the Algonkin and Siouan. The Algonkin ornamented their dead with jewelry and ceremonial articles, particularly chiefs and other important persons.³ In fact, much of the art work excavated from the Old Copper Culture was for ornamentation of the dead and may have resulted from a general fear of the dead.

Hyde indicates that the Algonkins apparently had a crude form of religion, based mainly on fear.⁴ They feared trees, rocks, water, birds, and other animals of the area. They believed that each animal had an Elder Brother of monstrous proportions, in the same form, making it necessary to placate Elder Brother whenever an animal was caught. Therefore, an offering was made to satisfy Elder Brother. Such a belief

¹Note: Spelling of tribal names vary widely. Spellings utilized in this study are cited from linguistic and anthropological authorities.

²Spencer and Jennings, The Native Americans, p. 403.

³Spencer and Jennings, Native Americans, p. 25.

⁴George E. Hyde, Indians of the Woodlands: From Prehistoric Times to 1725, (Norman, Oklahoma: The University of Oklahoma Press, 1973), p. 6.

is thought to be a rudimentary stage in the development of religious thought and causation since the Elder Brother concept is a worldwide belief in primitive societies.¹

Muensterberger indicates that cultures based on fear tend to limit the artist's opportunities for self-expression.² He states that psychological and social conditions extant in a society whose motivations are based on fear, interfere with the artist's work: ". . . we have reason to believe that the social pressures and demands influence even his artistic imagination. The primitive artist, creating entirely according to his own impression and intention, is strongly restrained."³

A restrained society which is motivated by fear might be characterized as a conservative society, fearful of change lest the balance of nature and things feared be upset. Such a society, according to Muensterberger, produces conservative artistic styles. Thus, music from such a constrained society logically would stress the importance of limited type, form, and instrumentation. Although there are no specific musical examples remaining that have been identified from this time period, a logical assumption is that the musical style was restrained and conservative. Nettl's description of pre-historic Indian music characterizes it as a conservative style:

We know a good deal about the way in which Indian music sounded and functioned before the coming of the white man. In North

¹George and Louise Spindler, (eds.), Case Studies in Cultural Anthropology, (New York: Holt, Rinehart, and Winston).

²Warner Muensterberger, "Some Elements of Artistic Creativity Among Primitive Peoples," Art and Aesthetics in Primitive Societies: A Critical Anthology, Carol F. Jopling, (ed.), (New York: E. P. Dutton & Co., Inc., 1971), p. 9.

³Muensterberger.

America it was almost exclusively melodic, and included very little instrumental music other than the accompaniment of drums and rattles. Certain structural principles (for example, the tendency to build songs in two sections, the second of which was, in some way a variation of the first) were very widespread, . . .¹

An analysis of all modern Indian music can be characterized as being a conservative style and suggests that earlier styles also may have been conservative. Conservatism in the musical style of modern Indian music shall be discussed further in chapter three. A representative example given below typifies the limitation of form and melodic line and indicates the reverence and possible fear the Indian held for the hunted animal. The modern-day song example given below is a song of recompense to the animal that was successfully killed and is representative of the Elder Brother concept in which the animal was thought to have a soul of monstrous proportions--Example 1.

Speck describes other types of animal dances besides dances of placation. ". . . there are also others which are directed to the spirits of animals which have the power of inflicting sickness, trouble or death upon the people."² Finally, the clan dances or totem dances serve to honor the animals from which they believe they descended. Speck names some twenty different animal clans of the Yuchi, seventeen of which are earth-bound animals.³ The other three are birds. He states that clan members will not do violence to animals having the form and

¹Bruno Nettl, "The Western Impact on World Music: Africa and the American Indians," Charles Hamm, Bruno Nettl, and Ronald Byrnside, Contemporary Music and Music Cultures, (Englewood Cliffs: Prentice-Hall, Inc., 1975), p. 113.

²Frank Speck, "Cremonial Songs of the Creek and Yuchi Indians," Anthropological Papers, (Pittsburgh: Museum of the University of Pennsylvania, 1911), p. 169.

³Speck, p. 119.

name of their clan but they will trade for their flesh from other tribe members who do not belong to that clan. He says that they paint the totem symbol above the door of the house and the men wear symbols of the clan. The totem dances are performed to honor their ancestors. "The feeling of the dancers seems to be that they are for the time in the actual form of the totem"¹ In all, the animal dances are

Example 1. Yuchi Song²

6. FútcobA'nga.

Duck Dance.

To recompense the duck, fútco, for his contribution toward the support of life and to keep him self disposed toward people, the following dance is performed. The participants hold hands, winding and turning behind the leader, who carries the hand rattle. The drum is also beaten for this dance.



The syllables are:

(A) hē'ha ya lī no'.

(B) hé we wē hé ya he ya and
á hī ya wa hé ya

The last three bars of (B) have yákkoi hē, a high, loud cry, repeated. A cry imitating the duck's quacking, kāk, kāk, kāk, etc., very rapidly, is given at the end and the whole is repeated as often as the leader wishes to continue the dance.

¹Speck, "Ceremonial Songs of the Creek and Yuchi Indians,"
p. 113.

²Speck.

considered to be an important body of old songs, most of which are associated with earth-bound animals.

Two other linguistic groups besides the Algonkin and Siouan were known to have occupied the East during this early period. The Iroquois migrated to the area sometime after the Algonkin and Siouan were established and were identified as being quite hostile toward other tribes in the area. The Muskogean were the latest arrivals--Map #3, pocket. Both the Iroquois and Muskogean were thought to have come from the South, possibly Mexico.¹

Sky Deities of the Adena

Circa 1,000 B.C., a new group of people, the Adena migrated into the Eastern United States from the South and settled in Alabama and the Ohio River region. The origin of the Adena is not known for certain but archeological artifacts indicate that they may have come from Mexico or Central America. In addition, the Adena practiced head-flattening, a common practice in Mesoamerica.

They introduced a new religion which embraced the belief of burying the dead in large mounds. These mound builders differed from earlier shell mound builders in that the mounds were much larger and were built from layers of soil rather than shell. A central new religious concept was belief in powerful sky deities who could be asked to control nature and the earth-bound spirits. The new belief seemed to have made a deep impression upon the inhabitants as indicated by its wide-spread acceptance throughout the Southeast and Ohio region.

¹Hyde, Indians of the Woodlands, p. 18.

"Burial mounds were the heart of the Adena cultural life, an expression of faith that was at its roots a cult of the dead."¹ The mounds were large, elaborate, and numerous, having been discovered throughout the Southeast and Ohio Valley. Although the religion did not spread into the Northeast Iroquoian territory, it was adopted by the native Siouans and Algonkins in the Northeast and Southeast.

Many of the earth mounds which still exist were built on a large scale in various shapes. Some were built in the shape of circles or oval-shaped or were rectangular. One of the most spectacular of the remaining mounds is a twelve-hundred-foot-long, twenty-foot-wide serpent-effigy located in Ohio.² Such colossal earth works were erected slowly by the simple but cumbersome method of tossing basket after basket of dirt upon the mound. The mound's purpose was to provide elaborate burials as receptacles for chiefs and the common people. As was often the case, a chief was buried in his ceremonial robes and jewels at the center of the mound and several men were killed and buried in a circle around him. In some mounds, the dead were cremated.

The influence of the mound builders must be emphasized because it represents a major change in the prevalent religion at a dramatic moment in history when the bow, pottery, and crop-growing were first being adapted. As Hyde states, ". . . it was a religious revolution."³ The former religion of the indigents appeared to be related to earth-bound animal gods. The Adenas brought sky gods and perhaps a concept

¹Hyde, Indians of the Woodlands, p. 19.

²George E. Stuart, "Who Were the Mound Builders?" National Geographic Magazine, Vol. 142, No. 6, (Dec., 1972), p. 783.

³Hyde, p. 24.

of life after death, the mounds being the most impressive aspect of their new religion.

The shift from earth-bound gods to sky deities appears to be a significant culture change that probably had some effect upon the musical style and function of music. No existing musical examples have been identified from this time period and therefore, it is impossible to identify specific stylistic changes. However, it is possible to examine existing musical examples for their psychological function and to interpret the kind of functional change which might have occurred in the Adena religion.

The former religion of earth-bound gods was associated with fear and placation of Elder Brother. The Adena sky deities were associated with a cosmological power for control of animals and the environment. This is evidenced in another type of animal song of the modern-day Yuchi described by Speck:

The game animals were believed to be very cunning and wise in knowing how to avoid being captured. So, in order to blind their sense, and to overcome their guardian spirits, the magic power of certain song burdens was employed by hunters.¹

In other words, music possessed magical powers which could overpower the magic possessed by the animal. This suggests a less conservative cultural attitude than the former period relating to the Elder Brother concept. The effect on the musical style is related to its function. In the former period music was used out of fear. In this new period music was used as a power for control.

A survey of existing hunting songs suggests a similar attitude existed in most tribes of the United States. Researchers indicate that

¹Speck, "Ceremonial Songs of the Creek and Yuchi Indians," p. 113.

magic rites were an integral part of the music and that music functioned as a cosmological power.¹ A modern Navaho hunting song as recorded by Natalie Curtis illustrates the attitude of this type--Example 2. Notice how the words "Comes the deer to my singing" are repeated over and over as if to reinforce and stress the idea. The melodic motif also is affected.

The use of music as a cosmological power is evident in much of existing Indian music. The following list illustrates beliefs about Indian music--Table 2.

Table 2. Indian Beliefs about Music^a

-
1. Music has cosmological power, or "great spirit," "good medicine."
 - a. It can help catch deer and other hunted animals.
 - b. It can attract a lover.
 - c. It can weaken the enemy and bring victory.
 - d. It can encourage crops to grow.
 - e. It can cure the ill.
 2. Music is used as prayers of thanksgiving, or to bring rain.
 3. Music is used for lullabies, children's songs, and games.
 4. Songs are often "given" to them in dreams and visions.
 5. Music is used to pay homage to ancestors [animals].
 6. Music is reflected in the sounds of nature.
 7. Music is used occasionally to tell creation myths.
-

^aAn analysis by the writer of existing Indian music as to function and belief expressed within the text.

Whether such beliefs existed as early as the Adena is speculative but

¹Bruno Nettl, "Studies in Blackfoot Indian Music Culture," Ethnomusicology, XI, May, 1967, p. 405.

Example 2. Navaho Hunting Song¹

With spirit
M.M. ♩ = 92

Hi ne yan-ga Ye sha-kai-ka-tal, ai - - ye lo,
Comes the deer to my singing, comes the deer to my song,

Ye sha-kai-ka-tal i ne ye yan-ga Ka' ai - yash-te,
Comes the deer to my singing i ne ye yan-ga He, the blackbird,

til-yilch-ye Shi-ni shli-ni ho lo Ye sha-kai-ka-tal
he am I Bird be-loved of the wild deer Comes the deer to my singing

i ne ye yan-ga Daishl-til-yilch-i-ye Ba-kash-te-ye Ka'ta-a-de-
i ne ye yan-ga From the Mountain Black, from the summit, down the trail

ti-ni 'shle lo Ye sha-kai-ka-tal i ne ye yan-ga
Coming... coming now, Comes the deer to my singing, i ne ye yan-ga

Taki-la-tra ho-zho-ni-ye li--tra-a 'shle lo Ye sha-kai-ka-tal
Thro' the blossoms, thro' the flowers, Coming... coming now, Comes the deer to my singing,

i ne ye yan-ga Bi-da-tro-i ye li--tra-a 'shle lo
i ne ye yan-ga Thro' the flower dew-drops, Coming... coming now

Ye sha-kai-ka-tal i ne ye yan-ga Ka-bi tra-de-ti-ni-ye li-
Comes the deer to my singing, i ne ye yan-ga Thro' the pollen, flower pollen,

-tra-a 'shle lo Ye sha-kai-ka-tal i ne ye yan-ga
Coming... coming now, Comes the deer to my singing, i ne ye yan-ga

Di-ni-tah (be--kan) i ye Bi-tyel-le (dash - kha-ash) di lo
(ba--ad) (dash - na-ash)
Starting with his left fore-foot Stamping, stamping turns the frightened deer

¹Natalie Curtis, *The Indians' Book*, (New York: Dover Pub., 1968, first published by Harper & Bros., 1923), p. 413.

Example 2. Continued

Ye sha-kai-ka-tal i ne ye yan-ga Bi-se-dje ka'shing-no-
Comes the deer to my singing, i ne ye yan-ga Quarry mine, blessed am I

-sin-e--ka lo Ye sha-kai-ka-tal i ne ye yan-ga
In the luck of the chase, Comes the deer to my singing, i ne ye yan-ga

Ye sha-kai-ka-tal ai ye lo Ye sha-kai-ka-tal
Comes the deer to my singing, comes the deer to my song, Comes the deer to my singing,

i ne ya i ne ye

has been suggested by some researchers.¹ Fenton's study of the modern Eagle Dance traces the eagle and calumet dances to prehistory and indicates that these dances have common elements which are associated with bird symbolisms and a pantheon of sky gods.² He states that the Eagle Dance and other dances associated with Thunder and the Sun are widespread in North America indicating their antiquity. The present-day Iroquois Eagle Dance may be representative of ancient music which illustrates the belief in sky deities and a cosmological power in music.

The Adena probably still retained the earth-bound gods as a part of their religion and added the new sky deities as a new source of power. This is evidenced in the fact that present-day music has both earth-bound animal songs and sky-born animal songs. There is even evidence

¹ Hyde, Indians of the Woodlands, p. 25. Also see William N. Fenton, The Iroquois Eagle Dance: An Offshoot of the Calumet Dance, with an analysis of the Iroquois Eagle Dance and Songs by Gertrude Kurath, Bulletin 156, (Washington, D.C.: Smithsonian Institution, Bureau of American Ethnology, Government Printing Office, 1953).

² Fenton, p. 105.

that there may have been a belief in conflict between the earth-bound and sky-born deities as related by Bennett's account of an Algonkin myth about an underwater snake opponent of the thunderbird.¹ The indication is that song types were cumulatory; that as the Indians developed new religious beliefs, they retained aspects of the older. Thus, the Adena retained song types of the former earth-bound animals and added song types of sky-born animals.

Spencer and Jennings concur with Hyde that the Adena were southern arrivals and were influenced by Mesoamerican mound building which was a prominent feature of the Mayans of Guatemala.² Central America is generally considered a center of high civilization which reached its Golden Age approximately A.D. 900, so that the southern United States could be considered a peripheral area of influence or a colonization of Mesoamerican origin.³ The ancient Mesoamerican sun kingdoms of the Mayas, Olmecs, Toltecs reached an apex of development comparable to any contemporary Old World civilization and in some ways surpassed Old World knowledge--Tables 3 and 4. For example, the Mayan concept of the cipher [zero] was established before Europeans acquired such knowledge.

Marti describes the instruments and music of the Mayans during their Golden Age as being highly complex. His list of instruments

¹John W. Bennett, "Southeastern Culture Types and Middle American Influences," El norte de Mexico y el sur de los Estados Unidos, (Mexico, D.F.: Soc. Mex. de Antrop., 1944), pp. 223-241, cited in Samuel Marti and Gertrude Kurath, Dances of the Anahuac: The Choreography and Music of Precortesian Dance, (Chicago: Aldine Pub., 1964), p. 153.

²Spencer and Jennings, The Native Americans, p. 403.

³J. Eric Thompson, The Rise and Fall of the Mayan Empire, (Norman, Oklahoma: The University of Oklahoma Press, 1966), p. 179.

Table 3. Chronology of World Civilizations

	Europe	Anatolia & Mesopotamia	East Asia	South America	North America
50,000	Hunters	Hunters	Hunters		
35,000	Melting Glaciers				Fire pits in Santa Rosa Sandia Cave
20,000					
15,000		Hunting - Gathering			Big Game Hunters
10,000	Hunting - Gathering	Catal Huyuk Jarmo Wheat Jerico	Copper?? Rice	Hunting - Gathering	
5,000	Copper	Copper Tools Egypt Babylonia Sumeria	Hunting - Gathering Yang Shao Millet	Mayans learning agriculture	Desert Cult. Hunting - Gathering Old Copper Culture
2,500	Bronze Iron	Bronze Indus Valley Hebrew Vedic	Pottery from Anatolia Bronze Chou Dynasty		Pottery Mound building
1,000	Pottery Wheat Golden Age of Greece	Iron		Mayan Pottery agriculture?	Adena-Hopewell
500	Alexander the Great Rome		Iron	Golden Age of Mayan Maize agri.	Anasazi Village Life Mogollones-Hohokam
B.C. A.D.	Byzantine				
500	Charlemagne				Mississippian
1,000				Mayan decline	
1,500	Renaissance			Aztec Montezuma	
1,600				Spanish	Europeans

Table 4. Mayan Accomplishments^aIntellectual achievements:

1. Calculation of the synodical revolution of the planet Venus into relation with the year and a two-hundred-sixty-day cycle.
2. Constructed a table for predicting solar eclipses. This was accomplished approximately contemporaneously with Charlemagne.
3. Calculated the length of the year. The Mayan calculation is a fifth of a day less than is called for, but a day more accurate than our own Gregorian calendar.
4. Worked out a system of place-value notation of numbers that was superior to the Greeks and Romans of comparable time.
5. Developed the cipher [zero] before it was introduced in Europe.
6. Developed Rebus writing or hieroglyphic writing. Most are still undeciphered since there is no "Rosetta stone."
7. Writings are contained in three books: Dresden Codex, Codex Madrid, and Codex Paris. Others were destroyed by Spanish.
8. Texts of Mayan songs are contained in Books by Chilam Balam.
9. Five distinctive art styles are recognized: Teotihuacan, Monte Alban (Zapotec), Tajin, Remojades, and Mayan.

Trade, Inventions, and Discoveries:

1. Trade and travel were accomplished by boat [dugout canoes]. Trade centers existed and a wealthy merchant class existed.
2. Architecture was comparable to Egyptian pyramids and the best in the Americas.
3. Glyph paper was made of wild fig tree shreds with sizing of lime.
4. Roads were excellent and comparable to Roman construction.
5. Manufactured rubber into many articles: rubber balls, rubber-soled sandals, rubber rain capes, poltices of rubber, and copal wax.
6. Discovered brilliant blue pigment of turquoise now called Maya blue.
7. Developed dyes of logwood, indigo, cochineal, and purple pigment from shellfish.
8. Cacao, papaya, and aguacate are only three of many plants cultivated.

^aThompson, The Rise and Fall of the Mayan Empire, p. 169 ff.

includes a six-tone flute, a seven-tone Mayan flute that produced a scale similar to the European diatonic scale, a Tarascan flute that produced a whole-tone scale, and flutes from the Gulf of Mexico region that produced three- and four-part chords. He states,

The musicians and artisans who created and played such remarkable instruments as the triple and quadruple flutes obviously had a profound knowledge of acoustics and of the harmonic series, and must have been acquainted with more than a primary five-tone scale.¹

Similar instruments have been discovered in the United States, dating back to circa 1,000 B.C.² They are widespread but not common enough to assume general usage. However, it is indicative of transmission and diffusion and evidence of influence from Central America.

There is a good deal of evidence to indicate that Central America was a highly developed civilization during the Adena period and that it was influential upon a wide area of the United States. The religion of sky deities possibly was introduced from Central America. The influence it may have had upon the musical style is evidenced in existing music such as the Eagle Dance and hunting songs. A cultural change in the function of music appears to have occurred during the Adena period. During the earlier stage of Elder Brother, music was used to placate the monstrous soul of the earth gods and was performed out of fear of reprisal. The new religion of the Adena brought Sky deities and a cosmological power to music.

¹Marti and Kurath, The Choreography and Music of Precortesian Dance, p. 174.

²Collaer, Music of the Americas, p. 48 ff.

Agrarian Symbolism of Hopewell
and Temple Mound Cultures

According to Hyde, the Adena culture did not die but was usurped by indigents, the Hopewell of the Ohio Valley.¹ The Adena caused a spiritual awakening among the northern Indians including a belief in a future life after death. The dramatic change in religion fostered new leadership among the northern tribes which eventually resulted in a transferral of leadership from the short, round-headed southern Adena to the tall, northern Hopewell. The Hopewell and Adenas were close enough in time that it is difficult to distinguish when the transferral of leadership occurred so that the two cultures often are referred to together as the Adena-Hopewell.

The Hopewell people, who were the original inhabitants of the area, appeared to be more barbaric and pompous than the Adena. The Hopewell traveled great distances in order to trade for rare stones, obsidian and mica, feathers, shell, and silver. Their mounds became more elaborate and took longer to build. "These mounds contained fairly clear indications of a noble class and even kings and queens."² They developed priestly clans of Sun Kings, each clan having a distinctive haircut.

Permanent villages and sedentary life style resulted from the importance placed upon agriculture. Village life in turn resulted in technicians and craftsmen who knew some use of metals and who developed the technology for weaving fabrics with colored designs.

¹Hyde, Indians of the Woodlands, p. 27.

²Hyde, p. 31.

Mound building continued and flourished and ". . . was to produce the highest culture within the limits of the United States ever achieved."¹ The new religious beliefs of the sun kingdoms and the advent of an agrarian culture represent another major change in development. Hyde indicates that customs associated with interment of the dead in the Mound Builder phase lead eventually to a ceremony known as The Feast of the Dead. This ceremony became widespread among northern Indians in later times and still may be observed on certain reservations in the East.² Fenton and Kurath's study of The Feast of the Dead as practiced in modern times reflects a conservative, restrictive musical style with pentatonic scales predominating. Other stylistic characteristics include a straight forward beat, altered by occasional syncopation, and recurring melodic patterns that produce a hypnotic spell.³ The modern versions of this ceremony possibly still convey characteristics of the musical style that was prevalent in the ancient times of the Hopewell.

Modern versions of The Feast of the Dead indicate a fear of the dead. The purposes of the ceremony are to insure the tranquility of the dead spirit and to cleanse the body of living tribe members of sickness. The psychological motivation indicates a continuing belief that the dead have some power after death and must be satisfied or

¹Hyde, Indians of the Woodlands, p. 28.

²Hyde.

³William N. Fenton and Gertrude P. Kurath, "The Feast of the Dead, or Ghost Dance, at Six Nationals, Canada," Symposium on Iroquois Culture, Smithsonian Institute, Bureau of Ethnology, Bulletin No. 149, (Washington, D.C.: Government Printing Office), p. 160.

assigned to some place designated for the dead in order to assure tranquility for the living.

By A.D. 500, the Hopewell Culture was in decline. Various theories have been advanced as to possible reasons for the decline but Farb contends that an increase in population, causing a more complex society, rendered the Hopewell institutions inadequate for the new problems that arose.¹ A period of unrest and hostilities forced the Hopewell to discontinue building lavish mounds for their aristocratic dead and to move to defensible high ground.

A new group of mound builders emerged at this time and established centers along the Mississippi. According to Farb, this group was, ". . . the immediate antecedent of the sophisticated southeastern chiefdoms--the Choctaw, Chickasaw, Natchez, and others--that so impressed early explorers such as deSoto."² The Mississippi Culture mounds were built for a different purpose than those of the Hopewell. The pyramid shape of the mound was built, ". . . not to cover a burial but to serve as a foundation for a temple or a chief's house."³ The most spectacular mounds were located at Cahokia, a large village surrounding fifty-eight mounds which can be seen today within the suburbs of St. Louis.⁴

It would appear that the Mississippi Culture, also known as the Temple Mound Culture, developed a greater variety of music as a result

¹Farb, Man's Rise to Civilization, p. 269.

²Farb, p. 271.

³Farb.

⁴Jules B. Billard, (ed.), The World of the American Indian, (Washington, D.C.: National Geographic Society, 1974), p. 66.

of their agrarian economy. There is evidence that the importance of songs for the growth of crops became as important as hunting songs. Song types identified with the earlier Siouan and Adena-Hopewell cultures are compared to the Temple Mound song types in Table 5. There is accumulation of song types for each period from previous periods plus the addition of new song types for each new period. The agrarian ceremonies of the Temple Mound Culture assured the growth of crops and symbolized deistic authority.

Table 5. Song Types Compared with Cultures

Culture	Song Types	Function
Early Siouan	Animal songs	Placate Elder Brother Totem honor Ward off evil spirits
Adena	Animal songs Sky deity songs	Hunting, totem, and placation Cosmological power
Hopewell	Animal songs Sky deity songs Feast of the Dead	Hunting, totem, and placation Cosmological power Placation of the human dead
Temple Mound	Animal songs Sky deity songs Feast of the Dead Agrarian ceremonies	Hunting, totem, and placation Cosmological power Placation of the human dead Insure crop growth & symbolize deistic authority

The rise of the Temple Mound Culture appears to be a further development of the mound building stage and agricultural development of corn as a major product. A great deal of ritual and song centered around the ceremonies for planting, growing, and harvesting corn.

The Green Corn Ceremony which is a fertility rite for corn is an example of the most popular agrarian ceremony and is still observed

by the tribes of the East as well as the West. The ceremony involves a series of dances involving the Stomp or Snake Dance, Buffalo Dance, Long Dance, and Corn Dance. These dances have been compared to similar dances of tribes all over the United States and Middle America and have been described as an ancient dance that has survived to the present time.¹ The Green Corn Ceremony and attending music have not been associated with the Temple Mound heretofore by ethnologists and archeologists. However, it is the writer's belief that it was indeed an important ceremony of the Temple Mound Culture. Evidence for this theory is found in a comparison of the physical setting of today's ceremony with archeological and historic evidence of the Temple Mound Culture. Figure 1 shows Speck's drawing of the modern ceremonial grounds for the Green Corn Ceremony as practiced by the Yuchi.² This is identical to grounds for the same ceremony as practiced by modern-day Creek³ and Seminole tribes.⁴ Myer's archeological analysis of an ancient Tennessee Temple Mound indicates that a ceremonial ground was adjacent to the temple and cites Charlevoix's account in 1761 as supportive. Figure 2 shows a drawing of the Temple Mound adjacent to the ceremonial grounds as described by Charlevoix.

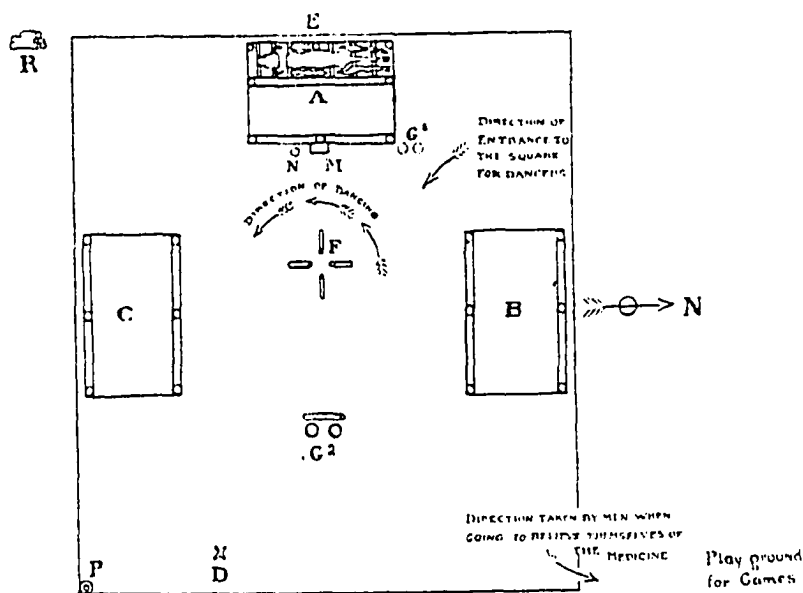
According to Charlevoix's account of a Natchez temple, "The temple is very near the great chief's cabin, turned toward the east, and

¹Bennett, *Southeastern Culture Types and Middle American Influences*, "El norte de Mexico y el sur de los Estados Unidos, as cited in Martí and Kurath, *Dances of the Anahuac*, p. 153.

²Speck, "Ceremonial Songs of the Creek and Yuchi," p. 118.

³Speck.

⁴Frances Densmore, *Seminole Music*, (Washington, D.C.: Smithsonian Institution, Bureau of Ethnology, Government Printing Office, 1956).



- | | |
|--|---------------------------|
| A. Chief's Lodge. | M. Town Chief's Seat. |
| B. C. Warriors' Lodge. | N. Drum. |
| D. Place Where Turtle Dance Begins. | P. Stake at S.E. Corner. |
| E. Steer Flesh on Scaffold. | R. Pile of Wood for Fire. |
| F. Fire Place. | |
| G1. Pots of Medicine Before Ceremony of Lactic. | |
| G2. Pots During Ceremony of Scratching and Emetic. | |

Figure 1. Sacred Ceremonial Grounds of Yuchi for Green Corn Ceremony¹

¹Frank Speck, "Ceremonial Songs of the Creek and Yuchi," p. 118.

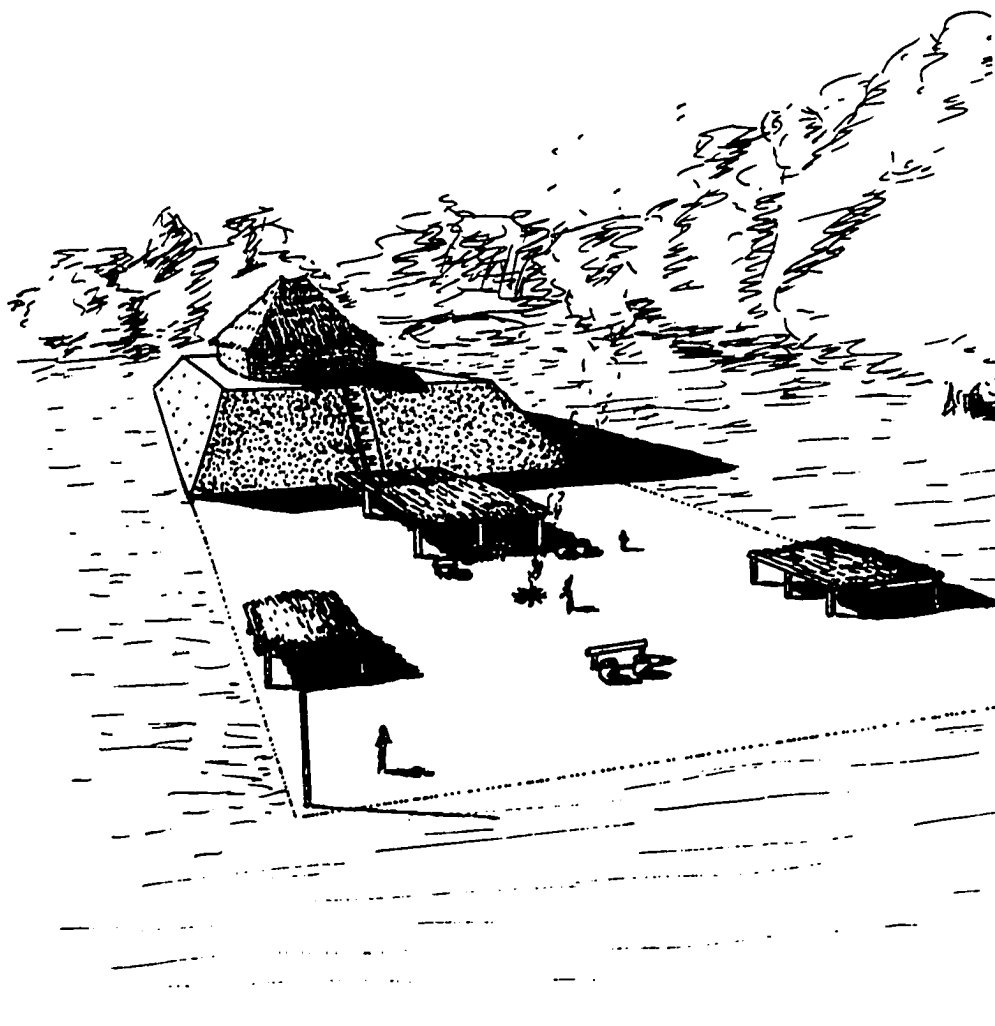


Figure 2. Green Corn Ceremonial Grounds next to Temple Mounds

at the end of the square. In the Temple the remains of the last Great Sun were kept."¹ The Great Sun was the exalted chief whose ancestry descended from the Holy Sun and who was a living god among the people. The living chief was the current Holy Sun and descendant of the last Great Sun whose bones were housed in the Temple Mound.

The Natchez and Creek were known to be tribes of the Temple Mound Culture. The Creek, of Muskogean stock, may have been the transmitters of this religion from Mexico to the Southeastern United States. To this day, the Creek still perform the Green Corn Ceremony on a sacred square of ground lacking only the temple mound. Myer's report indicates that the square and mound were adjacent to each other. It is therefore the writer's belief that the Green Corn Ceremony is a part of the ritual performed by the Temple Mound Culture. This is an important point since the attending songs which include the Stomp, or Snake, Buffalo, and Eagle Dances should be identified as music which was performed in this ancient rite on the sacred square before the Temple Mound.

The Green Corn Ceremony and the Feast of the Dead are a part of a whole series of ceremonies that are performed throughout the year by modern Indians in the East and elsewhere. These ceremonies and attending music are evidence of the development of a greater variety of music and an elaboration of religious ceremony. Kurath describes the music and dance as being codified into geometric designs representing symbolic

¹Pierre de Charlevoix, Journal of a Voyage to North America, 2 vols. 1761, as cited in William Myer, "Two Prehistoric Villages in Middle Tennessee," Forty-First Annual Report of the Bureau of American Ethnology, (Washington, D.C.: Government Printing Office, 1919-1924), p. 508.

thought which is analogous to advanced civilization.¹ The Green Corn Ceremony symbolizes a re-vitalizing power for renaissance. The new corn grows from the old corn through the re-vitalizing power of music. If the Green Corn Ceremony and Feast of the Dead can be associated with the Temple Mound Culture, they are evidence of a sophisticated stage of causational development. Such evidence is supported by the hierarchy of the sun kingdoms as representatives of deistic authority and power on earth. In the former stage of development, the Hopewell used music as a cosmological control on an external force. The Temple Mound Culture utilized music as a sociological, agricultural aid which was internalized. Thus, music insured the growth of corn and symbolized the deistic authority of the sun kingdoms. This stage of development is recognized as a theocracy² which can be compared to Biblical prophet-kings.

Disruption and Displacement

As the Eastern groups became more and more dependent upon cultivated crops for their food supply, they became more sedentary. The southeastern tribes settled into the regions where Europeans found them at the beginning of the sixteenth century. Four linguistic families have been described, showing their pre-historic evolution: the Algonkin, Siouan, Iroquoian, and Muskogean.

Other linguistic groups which were discovered in the Southeast at the time of European contact were the Timuquanans, a branch of

¹Gertrude Kurath, Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses, Bulletin 149, (Washington, D.C.: Smithsonian Institute, Bureau of Ethnology, Government Printing Office), p. 189.

²David Guralnik, (ed.), Webster's New World Dictionary of American Language, 2nd college ed., (Englewood Cliffs, New Jersey: Prentice-Hall, 1968), p. 1474.

Muskogean which located in Florida;¹ the Arawakan, a South American and Cuban group who settled in Florida after searching for the Fountain of Youth;² the Tunican, a tribe found on the lower Mississippi;³ the Natchez, a group found in Texas and Louisiana who practiced mound building, sun worship, and head flattening;⁴ the Attacapan, found in Texas and Louisiana;⁵ the Tonkawan, a Texas group whose origins are obscure.⁶

Northeastern tribes were not as well settled as southeastern tribes because of warring factions which may have begun with the Iroquois.⁷ Hyde states that shortly before the Europeans arrived, the Iroquois began a military campaign to destroy and eat their neighbors. The Iroquois appear to have been warlike throughout their history, causing contiguous tribes to retaliate and in some cases confederate their forces. As the Iroquois became more aggressive, a few tribes joined them as a matter of survival. The Iroquois Confederacy was such a group and included the Oneida, Onandaga, Seneca, Cayuga, and Mohawk tribes. Hyde believes that the Confederacy was active by 1545.⁸

Some displacement of tribal groups occurred and this caused further unrest. As tribes such as the Sioux and Algonkin moved West to

¹John Swanton, The Indians of the Southeastern United States, Bulletin 137, (Washington, D.C.: Smithsonian Institute, Bureau of Ethnology, Government Printing Office, 1946).

²Frederick W. Hodge, (ed.), Handbook of Indians North of Mexico, (Washington, D.C.: Government Printing Office, 1912, reprinted by Scholarly Press, Gross Pointe, Michigan, 1968).

³Hodge, p. 778.

⁴Hodge, p. 34.

⁵Swanton, p. 93.

⁶Hodge, p. 778.

⁷Hyde, Indians of the Woodlands, p. 86.

⁸Hyde.

escape the Iroquois, they met other groups who were unfriendly and unwilling to be displaced. As a result of unrest, major areas in the Northeast were in a constant state of flux. It was at this time that Europeans made their first contacts with the Indians and described them as warlike and cannibalistic. The displacement of tribes and European contact, with eventual removal of Eastern tribes, represents a disruption of the third stage of development that changed the entire history of the Eastern tribes and eventually the West as well.¹

Musical style was affected by the displacement of tribes. As tribes moved into other areas, musical style was transferred to other areas and probably mixed with existing styles. Kurath has noted that the antiphonal musical style of the Eastern Woodland tribes has been transferred to other areas of the United States as a result of diffusion.² The exact time of transferral has not been established. Trade and travel no doubt contributed to the change. Diffusion of the Eastern antiphonal style probably was given the greatest impetus when displacement began with European contact.

Western History with Comparisons to the East

The evolution of Indian tribes in the Western United States followed a similar pattern to those of tribes in the East with modifications and variations caused by environmental and historical conditions, and cultural proclivities. Advances in technology and cultural thought developed in stages which may be compared to Eastern tribes as well as

¹Hyde, Indians of the Woodlands, p. 86.

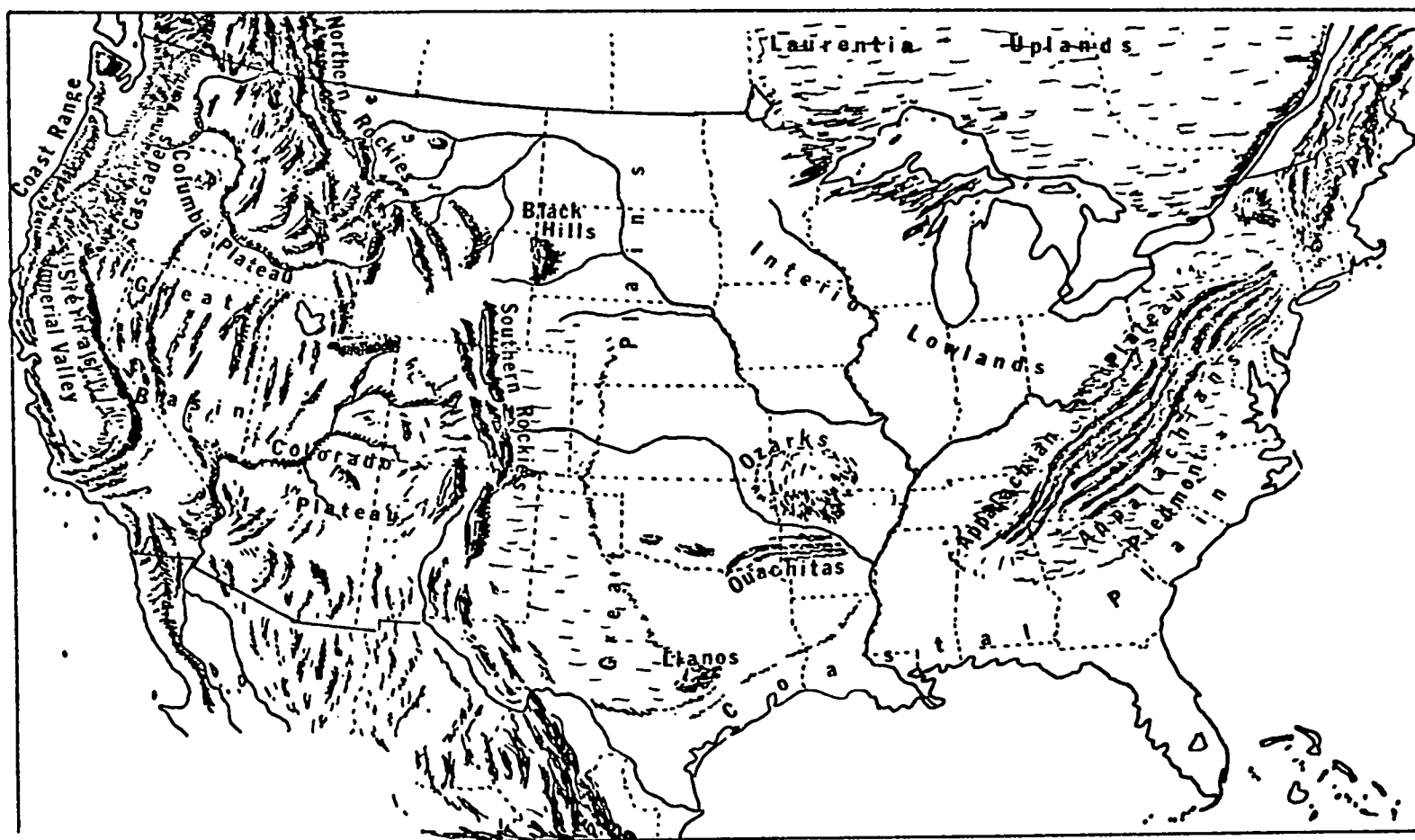
²Gertrude Kurath, "Antiphonal Songs of the Eastern Woodland Indians," Music Quarterly, Vol. 42, 1956, p. 520.

other civilizations throughout the world. The final stages of Western United States evolution represent a culmination and decline of all Indian culture with the removal of major Eastern tribes to the West.

The stark terrain of the Western United States varies greatly from the woodlands of the East--Map #4. While the Eastern United States has fairly uniformly wooded hills with generally gentle contours, the Western United States has a varied topography, being cut up into stark mountain ranges, high plateaus, low-ranging hills, or desert. The Rocky Mountains and the Desert Southwest, for example, have sharp contrast in geologic features but have the common features of angular and austere terrains, lacking in the dense foliage of the Eastern United States.

West of the high, jutting peaks of the Rockies is the hot, dry land of the Columbia Plateau, the Great Basin of Nevada, and the Colorado Plateau. West of these plateaus and basins are the Sierra and Cascade Mountains which form a band from Northern Washington, southward to Southern California. Finally, there is the narrow band of West coastal land from California to the Northwest Coast of Washington. This lowland forms a major North-South migration route which can be identified today as the Pasadena Plain, Imperial Valley, Wilomett Valley, and Puget Sound.

Indians living in these various regions of the Western United States developed very different life styles. Apparently, these varied life styles affected the arts, as evidenced by the wide differences in the musical styles that exist today in those areas. The historic evolution leading up to this variety of musical styles involved many hundreds of years and climate changes that necessitated changes in culture. Areas



Map 4. Topography of the United States

to be discussed correspond to geographic locations and cultural entities—Map #5.

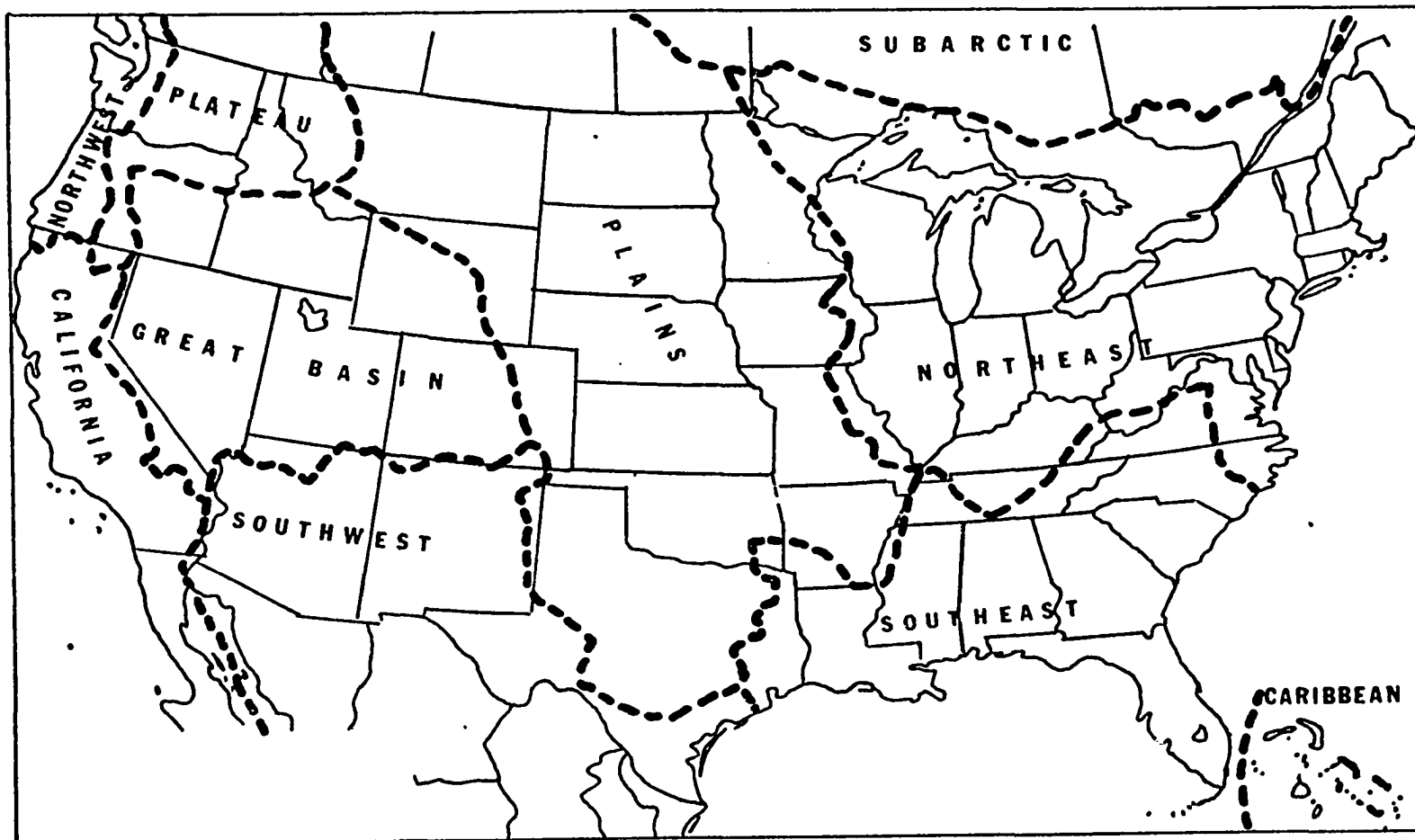
The wide variety of cultures in the West contrast to the homogeneous culture of the East and necessitates a different approach to study of the West. A historic evolution of Eastern cultural change which had a bearing on musical style has been described thus far. Because of the variety of cultures in the West, the section to follow catalogs cultural groups and compares the historic development of the West to Eastern stages of development.

The Desert Southwest

At approximately 5,000 to 6,000 B.C., a warming trend in the West created environmental conditions which were similar to the hot, dry climate of the present-day Southwest.¹ Existing cultures which adapted to this environment have been identified as Desert Cultures. The Desert Culture's divisions are named Anasazi, Mogollon, Hohokam, and Patayan, and date from approximately 3,000 B.C. Each group settled in different areas of the Southwest and maintained different types of housing and culture. By 1,500 B.C., a definite life style of village settlement was established.

Archeologists divide these groups into cultures according to type of housing and implements used, such as basketry and pottery. The Mogollon Basketmakers were the earliest group and built subterranean pit houses with an entrance through the roof. In time, the pits, later known as kivas were incorporated into the villages as sacred places reserved for ritualistic ceremonies and meetings. Today, ceremonies are still

¹ Spencer and Jennings, The Native Americans, p. 21.



Map #5. Cultural Areas of the United States

performed in the sacred pit houses within the pueblo villages.

Ceremonies are performed such as the Hopi Wuwuchim ritual in which symbolic cornplanting is enacted and chants are sung within the kiva to insure growth of corn crops.¹

A high degree of symbolism and oral history has been maintained by the Southwest tribes in order to insure the traditions of religious beliefs and causation. Several of the Southwest tribes believe that their ancestors came from below the surface of the earth and they symbolize the kiva as the womb of the Mother Earth from which they emerged.² Thus, the kiva represents the place from which all life must come. As has been noted, symbolization of an idea is the earmark of an advanced civilization. The symbolism of the Southwest tribes, then, could be compared to the Mississippian Culture and the Sun Kingdoms of the Southeast.

Some of the Southwest Indians learned farming as early as A.D. 350, causing the gradual development of sedentary villages such as exist with an agrarian economy. A gradual shift occurred from the subterranean pit houses to above-ground, connecting, stone houses like the modern day pueblos. These houses amounted to apartment complexes and were eventually incorporated, in some cases, into planned towns, some of which were quite large. Hill believes that the development of an agrarian economy during the time span between A.D. 500-800 caused unification of families for purposes of farming which would have accounted for the

¹Curtis, The Indians' Book, p. 479 ff.

²Frank Waters, Book of the Hopi: The First Revelation of the Hopi's Historical and Religious World-View of Life, (New York: Ballantine Books, 1963), p. 154.

cultural change in housing.¹ Below is a diagram of a pueblo village in Chaco Canyon, New Mexico, known as Pueblo del Arroyo and is typical of hundreds of such pueblos in the Southwest. The circular shapes represent the kivas.--Figure 3.

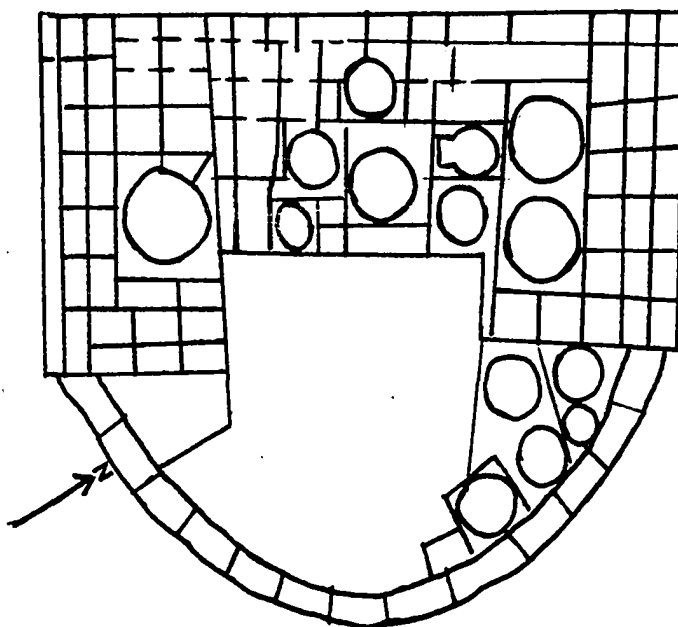


Figure 3. Pueblo del Arroyo²

The Hopi, Zuni, and Tewa are modern pueblos dwellers living in the same area as the earlier cultures of the Anasazi. They probably migrated into the four-corner area during various times of pre-history

¹James N. Hill, "Prehistoric Social Organization in the American Southwest," William Longacre, (ed.), Reconstructing Prehistoric Pueblo Societies, p. 55.

²Based on a drawing by R. Gwinn Vivian, "Prehistoric Social Organization in Chaco Canyon," William Longacre, (ed.), Reconstructing Prehistoric Societies, (Albuquerque: Univ. of New Mexico Press, 1962), p. 63.

and became a part of the village life of the pueblos.¹ In time, their languages and cultures were merged with pueblo indigents. Today, these tribes are recognized as the major groups of pueblo dwellers.

Village life of the pueblos based on an agrarian economy probably indirectly influenced the art styles as a result of several factors. Village life was more complex,² producing artisans and craftsmen who in turn caused greater emphasis upon individuality. Individual artists were recognized for their artistry in pottery or music. Curtis' study of modern Hopi music emphasizes the importance of composer-laureates and their recognition in society as distinguished artists.³ While most Indian tribes only allow musical compositions to be "received" in dreams, the Hopi purposefully compose certain types of music and recognize individual composers for these compositions.

Corollary to the complexity of culture is the complexity of musical style among the pueblos. Nettl describes the music as one of the most complex styles in North America.⁴ The complexity of musical style from this region can be substantiated by an analysis of recent Zuni and Hopi music as recorded by Curtis.⁵ There is frequent modulation, complex form, and melodic ornamentation.

Complexity and individuality within a culture suggests a freer art style than one which is restrained by the bonds of fear. Undoubtedly

¹Richard I. Ford, Albert H. Schroeder, and Stewart L. Peckham, "Three Perspectives on Puebloan Prehistory," Alfanso Ortiz, (ed.), New Perspectives on the Pueblos, 1st ed., (Albuquerque, N. Mex.: Univ. of N. Mex. Press, 1972), p. 55.

²Farb, Man's Rise to Civilization, p. 113.

³Curtis, The Indians' Book, p. 480 ff.

⁴Nettl, Musical Styles of North American Indian Music, p. 30.

⁵Curtis, The Indians' Book, p. 433 ff.

the musical style from this period was still quite conservative as evidenced by modern examples from this area. However, the early Pueblo dwellers' attitude toward music is relatively less conservative than the early Eastern Indians who used music out of fear to placate Elder Brother.

Another factor which undoubtedly affected musical and artistic style of the puebllos was the dry, hot environment of the Southwest which resulted in a perpetual need for rain. Rain and the conditions that bring rain were incessantly on the minds of the people as a life-giving source for their crops and thus, their life cycle. The religion and prayers centered upon the need for rain. Their art symbolized the constant need for rain. Bunzel's study of modern Zuni pottery states that an overwhelming number of pottery designs suggest clouds of different kinds and elements of nature associated with rain--wind, lightning, snow, and even flowers because they come out after rain.¹ The masked dancers of the Katsina are sky spirits from the clouds which bring rain.² The sky deities control nature from an important religious component in desert cultures and can be compared to Eastern sky deities of the Adena-Hopewell period.

As Bunzel found the art crafts to be symbolic of rain, Curtis found that the song of recent pueblo Indians was predominantly on the subject of rain. Regarding song transcriptions, she writes, "The three Acoma songs in this book are sung on vocables and contain only two

¹Ruth Bunzel, The Pueblo Potter: A Study of Creative Imagination in Primitive Art, (New York: Dover Pub., 1972, originally published in 1929), p. 70.

²Bunzel.

words, prolonged in singing--'shuilana' (cloud), and 'hawailana' (growing corn)."¹ The Laguna Indians told her, "After rain, the water stands in hollows in the rocks. It is good, fresh water--medicine-water. It brings new life to him who drinks."² Of the Pueblo Indians, she said, "The religion of this desert-dwelling, agricultural people expresses the supreme need--rain. Song and ceremony are one long invocation for the life-producing waters."³

Rain brings life. Therefore, every thought and aspect of the culture must inevitably focus upon the source of life--rain. Thus, the arts of the ancient peoples of the American desert and their descendants re-create the spirit of the life-giving rain through ceremonial dance and song. The re-vitalizing power of the music symbolizes the re-birth of life through rain and is sung in an attitude of prayer and admonition. Such abstraction of symbols reflects the religious thought of advanced civilizations and can be compared to the religious thought of the Sun Kingdoms of Eastern United States.

According to Kroeber, the distinctive feature of the Southwest is the presence of two kinds of population--". . . the fairly densely settled farmers and the very thinly sown non-farmers around and between them."⁴ In addition to the pueblo farmers, there were the Pima-Papago, Colorado Yumans, Southern Californians, Apache, and Navaho.⁵ These

¹Curtis, The Indians' Book, p. 447.

²Curtis, p. 461.

³Curtis, p. 426.

⁴Alfred L. Kroeber, "Demography of the American Indians," The North American Indians: A Sourcebook, p. 49.

⁵Kroeber.

tribes relied more on hunting and gathering than farming and in the case of the Navaho, sheep herding was practiced in historic times.

These non-agrarian peoples appear to have maintained a simpler life style and probably reflect a simpler art style as well. Studies by Densmore indicate that modern Papago¹ and Yuman² Indian music is less complex than that of the Pueblos peoples. For example, there is greater repetition of form and melodic line and less ornamentation. Nettl indicates that while there are similarities to the Pueblos' styles, Pueblos' music, particularly the Hopi, Zuni, Taos, San Ildefonso, and Santo Domingo, is more complex than the Papago or Pima.³

The Northwest Coast

West of the Rocky Mountains, along a narrow band of land between the Cascade Mountains and the West Coast, lived a cultural conglomerate of more than a dozen linguistic groups and societies. They occupied this narrow strip of land from its northern-most tip in Alaska, southward into British Columbia, Washington, Oregon, and northern California. Tribes located in that area were Tlingit, Haida, Tsimishian, Haisla, Kwakiutl, Bella Coola, Nootka, Salish, Makah, Quileute, Snohomish, Tillamook, Chinook, Coos, Tolowa, Yurok, Hupa, and Karok. These were hunting-gathering peoples, indicating a less advanced culture than agrarian, but they possessed technological skills

¹Frances Densmore, Papago Music, (Washington, D.C.: Smithsonian Institution, Bureau of Ethnology, Government Printing Office, Bulletin 90, 1929).

²Frances Densmore, Yuman and Yaqui Music, (Washington, D.C.: Smithsonian Institution, Bureau of Ethnology, Government Printing Office, 1932).

³Nettl, North American Indian Musical Styles, p. 30.

in hunting, fishing, and food preservation. For example, the harpoon was a technological advantage that enabled them to develop whaling skills. In addition, the Northwest Indians' land area produced an abundance of natural foods and animals. The rich environment and technology resulted in a well-populated society and a complex culture. According to Farb,

The Northwest Coast Indians might have developed any one of several different kinds of societies. But they handled this large population, which possessed a surplus of food, by developing elaborate institutions based largely on wealth, status, and rank.¹

Farb states that the Coast Indians developed a chiefdom in which one person, the chief, was the delegated authority to distribute surplus goods. The chief had no policing power, but he was in charge of the goods and foods which had been collected by the various special groups within the society. Having a developed technology, artisans, craftsmen, and specialists in hunting and gathering were able to hunt and produce goods for trade. These people exchanged products through their appointed leader by way of an elaborate ceremony known as the potlatch.

The potlatch served two functions: a method for distributing surplus goods and delineating the complex hierarchy within the society. Not only was the chief the most important individual in the society but also the wealthiest. The people brought goods and food to him in order to emphasize his importance in the community. His wealth was maintained by a kind of reverse psychology in which he gave away the bulk of his goods and possessions to the people. Obviously, the more he gave away, the wealthier he became.

¹Farb, Man's Rise to Civilization, p. 171.

This attitude of giving was maintained throughout the society so that individuals accumulated goods for the purpose of giving them away. The more a person acquired and gave away at the potlatch, the wealthier he was. A system of ranking individuals according to wealth and inherited relationship to the chief became a major motivation in the society. It was of utmost importance that an individual know his exact relationship to the chief and precise rank within the hierarchy of lower ranking individuals. Slavery was practiced in order to show wealth; leisure and grooming were given much attention; genealogy and acts of distinction were a necessary part of a wealthy man's stature in the community. A number of totem poles in front of a man's house explained his heritage and genealogy.

The art style and its function was unusual on the Northwest Coast. The complexity of Northwest society produced a variety of specialists and artisans in woodcarving, weaving, and mask-making for magico-rites. The complexity of the society resulted in an art style which approached agoraphobia.¹ Complex designs which filled the surfaces of every available space were comprised of metamorphosed animals, people, and mythical beings. The art style was similar to the animal art styles of Central Asia from the Chou and Shang Dynasties. This fact may indicate a late influence from Asia although not necessarily as late as the Chou Dynasty.²

¹Farb, Man's Rise to Civilization, p. 182.

²Shang Dynasty is dated 1523-1028 B.C. and Chou Dynasty, 1027-256 B.C., according to Sherman E. Lee, A History of Far Eastern Art, (Englewood Cliffs: Prentice-Hall, Inc., no date), p. 15.

Barbeau's comparison of Northwest Coast music to Chinese folk music concludes that there is no question that an early influence from

The function of art in the Northwest was perhaps its most unique aspect. According to Farb, "All the art was produced in the context of a status society."¹ He says that art had only one justification in that it glorified the status and wealth of individuals. While Hawthorn agrees in part, he suggests that wealth and status as a motivation for art has been overstated by ethnographers and the Indians themselves.² His contact with Mungo Martin, a distinguished wood carver, revealed that wealth and status were important but that,

. . . a drive to create art for the sake of creating would appear to be the source of much of his behaviour. He paints and carves incessantly. He sings and then wants to carve the forms conjured up in the song. He is impatient at being held down to an eight-hour day. Ideas come to him in the middle of the night.³

This is not the description of a man who is making art objects for wealth and status. It describes one whose aesthetic sense is compelling him to work as an artist. In fact, Mungo Martin is a consummate artist who is equally known for his musical and dancing abilities. Hawthorn studied him as a distinguished wood carver in 1961. Halpern studied him for his distinction as singer and "song-marker" in 1967.⁴ The story of Martin's childhood, his mother's desire that he become a wood carver, his uncle's lifelong artistry and influences upon Martin, indicate that the artist's

Asia existed in the music of the Northwest Coast. Marius Barbeau, "Asiatic Survivals in Indian Songs," Musical Quarterly, XX, 1934, pp. 107-116.

¹ Farb, Man's Rise to Civilization, p. 182.

² Harry B. Hawthorn, "The Artist in Tribal Society: The Northwest Coast," The Artist in Tribal Society: Proceedings of a Symposium held at the Royal Anthropological Institute, Martin W. Smith, (ed.), (London: Routledge & Kegan Paul, 1961), p. 65.

³ Hawthorn.

⁴ Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkways Records and Service Corp., 1967), p. 6.

role, while one of importance, was not the only motivation for art.¹ A parallel is made to early European artists and musicians who developed from the wealthy classes. While wealth and the accumulation of art was a motivating mark of status, the artists who were themselves wealthy also were motivated by an aesthetic drive.

Whatever the motivation, the complexity of art and music was corollary to the complexity of Northwest societies and bears out Fischer's theory that complex societies with highly advanced technology develop complex art styles.² Nettl describes the music style of the Northwest Coast as being one of the most complex in America.³ Indeed, Halpern's study reveals such complexities as occasional polyphony and the use of a microtonal scale similar to the pelog. Interestingly, individual vocal style is stressed among the Kwakiutl and Nootka to such an extent that singers are recognized by their vocal style. Singers are described as having voices that are dramatic, lyric and expressive, or brilliant and dynamic, each singer demonstrating his own distinctive style. Such artistic characteristics may stem from the cultural emphasis upon status and the importance of individual recognition. The music is characterized as having dramatic impact, accomplished by the unique vocal style, recitative, and special vocal effects such as glissandi, forceful accents, and long, sustained tones.⁴

¹Hawthorn, The Artist in Tribal Society, p. 64.

²John L. Fischer, "Art Styles as Cultural Cognitive Maps," Art and Aesthetics in Primitive Society, p. 10.

³Nettl, North American Indian Musical Styles, p. 10.

⁴Halpern, Indian Music of the Pacific Northwest, p. 7.

As in other areas, Northwest coastal music was a functional art that helped to maintain a balance between the natural forces and man while aiding him to control nature. Songs were received in dreams or were composed and given at potlatches as important and powerful gifts. Types of songs were developed from various societal functions to aid in the success of the work. For example, fishing and whaling songs were important because they aided in the capture of whales and other sea animals or were offered to the animal as thanks for allowing itself to be captured. The musical style was affected by the type of song utilized. As an illustration, the whaling songs were characteristically slow with prolonged tones to represent the whale's moan following the harpoon strike.

There were many other kinds of songs. Each one was meant as a control upon the type of work involved. There were also songs for enjoyment and social entertainment. The most important body of songs were the crest songs and potlatch songs which were sung for the purpose of relating a person's inheritance, wealth, and importance in the society. Crest songs were descriptive of the family genealogy and family crest. Potlatch songs were sung at the potlatch ceremony during the giving of gifts. Both song types are unique to the Northwest Coast.

The music and art of the Northwest are complex and distinctive from all other Indian styles in North America. The art more closely resembles early animal art styles of Asia. Since the Northwest has maintained constant contact with Asia, it is not surprising that there are similarities. The complexity of societies has resulted in complex music which emphasizes individual styles and solo singing.

California

According to Grant, "California is an extraordinary state--it offers every type of climate and environment."¹ The topography consists of two long valleys which run north-south along the entire length of the state, mountain ranges in the west and northeast, and a large desert in the southeast. A wide variety of flora and fauna also exists, offering a diversity of food resources.

The original California immigrants followed the natural trails from the North. Perhaps they liked the natural fortifications of the mountain ranges or the abundance of game and fish in the northern regions. Some settled in that area while others went further south. In time, a large number of ethnic groups populated the state. Kroeber describes some twenty-one linguistic sub-groups within the state--Table 6.

Table 6. Linguistic Groups of California^a

Athabascan	Yana	Yokuts
Yurok	Pomo	Esselen
Wiyot	Yuki	Salinan
Lituami	Washo	Chumash
Karok	Wintun	Shoshonean
Shasta	Maidu	Yuman
Chimariko	Miwok	Aggregate
	Costanoan	

^aR. B. Dixon and A. L. Kroeber, "Linguistic Families of California," R. F. Heizer and M. A. Whipple, (eds.), The California Indians: A Sourcebook, (Berkeley: University of California Press, 1951), pp. 88-94.

¹Campbell Grant, Rock Art of the American Indians, (New York: Thomas Y. Crowell Co., 1967), p. 106.

Grant states that, "Of the six language families in America north of Mexico, all but the Eskimo occur in California. In no other part of the country is there anything like the diversity of peoples in so small an area."¹

A diversity of climate, topography and Indian groups create a complex picture for the ethnographer and anthropologist. This is compounded by the influences brought to California from surrounding areas. The peoples of the Great Basin, the Northwest Coast, Mexico, and perhaps the Pacific Islands influenced Californians at one time or another. Kroeber estimates that there were four periods of development during which time the people of these areas exerted their influences.²

During the four periods, cultural traditions were introduced first from the North and East, then from the Southwest. In the final stage, there were continued influences from other regions but there was growth of specialization in each region of California. The four periods represent an evolution from uniformity and simplicity to specialty and complexity with outside influences acting as a catalyst for change.

The complex of cultures in the California area prohibits much generalization about influences on musical style. In addition, there are a limited number of studies on the California tribes' music. Nettl's study is not concerned with cultural influences on musical style. Heidsiek's study of Luiseño music does deal with cultural influences on musical style as an important aspect of his study. He states that while

¹Campbell Grant, Rock Art of the American Indians, p. 106.

²Alfred L. Kroeber, "The History of Native Culture in California," The California Indians: A Sourcebook, pp. 104-120.

Luiseno mythology is entirely different from that of the Indians of Central and Northern California, the general status and social conditions were not markedly different.¹ If this is true, there is some basis for generalization about California as a whole. Heidsiek states,

The synergism which resulted from the interaction of the social elements of religion, ceremony, song, dance, and costume, and the specific role of music can only be appreciated and comprehended when each social element is studied separately and in relationship to each other.²

He describes Luiseno mythology as the basis for and subject matter of all significant Luiseno song. "The songs, in return, act as a repository of mythology."³

The Luiseno belief in an omnipresent, fatalistic power known as ayelkwi can be compared to the cosmological beliefs of the Orient. Luiseno felt that ayelki, translated knowledge-power, ". . . must be handled correctly and with rigorous precision or the power could be disastrous within its sphere of influence."⁴

Their cosmogeny, divided into three parts, consisted of the origin of the world; Wujot, one of the first people; and Chingishnish, a folk hero and spirit man. Chingishnish was charged with the power of ayelki. Other mythology was concerned with many animals. There were ceremonies and songs for the following rites: mourning of the dead, puberty, hunting, marriage, healing, shaman, and rain making. Besides ceremonial songs, there were gambling songs, fertility songs, and songs for special ceremonies such as the dedication of a new enclosure, or a

¹Ralph G. Heidsiek, Music of the Luiseno Indians of Southern California: A Study of Music in Indian Culture with Relation to a Program in Music Education, (Los Angeles: University of California), Doctoral dissertation, 1974, p. 53.

²Heidsiek, p. 71.

³Heidsiek, p. 53.

⁴Heidsiek, p. 47.

new leader's investiture ceremony. One group of songs known as "battle songs" or "bad songs" were used to restore peace. These songs, amounting to a battle of words in song, were a substitute for real combat and spared lives for the more important work of maintaining and feeding the society.

The Luiseno types do not seem to differ a great deal from other tribes and in fact follow a general cultural pattern in which the arts are used for the continuation of causational beliefs and the maintenance of cosmological power. Music was especially believed to be a force or power which could maintain a proper balance of the environmental elements.

The Basin-Plateau and Ghost Dance Movement

The area North of the Desert Southwest, bounded on the West by the Cascades and Sierras and on the East by the Rockies, is the vast land of the Great Basin and the Northern Plateau. The Great Basin is essentially comprised of Eastern California, Nevada, Utah, and Western Colorado. The Plateau situated north of the Basin comprises Eastern Washington, Eastern Oregon, the panhandle of Idaho, Western Montana and southern portions of British Columbia in Canada.

These two areas have been occupied a very long time by diverse groups of people. According to Owen, Deetz, and Fisher, "The length of man's residence in the Basin-Plateau zone is still undetermined, but there are indications of possible antiquity greatly exceeding 10,000 years."¹ The diversity of the cultures in these areas makes it difficult to generalize. However, they claim, "Despite the apparent cultural

¹Owen, Deetz, and Fisher, The North American Indians, p. 240.

and linguistic divergence of the aboriginal populations of the Plateau in contrast to the Basin, the two regions were remarkably similar in many respects."¹

The Basin and Plateau areas were inhabited by hunting and gathering cultures, reflecting a simple life style. However, it should be pointed out that a simple life style does not imply that the people were inept. Even today the hostile environment of the Basin area is so prohibitive that only those who can adapt and adjust to its severe climate and are clever enough to discover its meager food supply can survive. According to Claiborne, "Men were compelled to maintain a nomadic existence to find enough food for survival, and their possessions were largely limited to what they could carry on their backs."² A simple life style, then, implies austerity in a harsh environment with a minimum of technology.

The Shoshonean linguistic families of Ute, Pauite, Goshute, Bannock, Snake, Paviotso, Panamint, and Chemheuvi occupied the Great Basin territory. A nomadic existence lead them from winter homes in the mountain valleys to the flat desert country at the foot of the mountains for the spring and summer, and back to the mountains for winter. Because animal life was relatively sparse, antelope and rabbit being the most abundant, they relied more on gathering wild nuts and seeds than on hunting.

While the life style of the Basin Indians was more austere than in other areas, lacking almost any technology, Farb indicates that their

¹Owen, Deetz, and Fisher, The North American Indians, p. 239.

²Robert Claiborne, "The First Americans," Jules B. Billard, (ed.) The World of the American Indian, (Washington, D.C.: The National Geographic Soc., 1974), p. 56.

cultures were complex with ritual. Concerning the Shoshone, he states,

At every moment of his life the Shoshone must be careful to observe the complicated folkways of his group, to do reverence to superhuman powers, to remember the courtesies and obligations of family, to pay homage to certain sacred plants, or to avoid particular places. And at those critical times of life called the rites of passage--birth, puberty, death--an elaborate etiquette regulates his behavior.¹

Thenholm and Carley enumerate several Shoshone beliefs which substantiate Farb's point. For example, Buhugant, the medicine man, was an intermediary between the people and Apo, the sun.² It was Buhugant's prayers which would invoke the growth of vegetation for abundant foods. The close association of the people to animals lead them to believe that animals could assume human characteristics and talk with people. It was Coyote's brother, Wolf, who met the soul after death and took it to its proper place, for example.

One would assume that the complexity of ritual and the demands of hunting and gathering food would leave little leisure time for development of art. However, Farb states that the Shoshone had a great deal of time and indicates that leisure time is not a necessary factor in the production of art forms.³

The Basin Indians were accomplished basketmakers whose art achieved high acclaim. The Paiute coiled storage basket illustrated by Corvarrubias reflects abstract beauty and balance--Figure 4. The arrangement of lines and empty spaces surrounding the design suggest a

¹Farb, Man's Rise to Civilization, p. 38.

²Virginia Trenholm and Maurine Carley, The Shoshonis: Sentinels of the Rockies, (Norman, Oklahoma: The University of Oklahoma Press, 1964), p. 11.

³Farb, Man's Rise to Civilization, p. 38.

stylized form. Further, the design and arrangement display some of the characteristics which Fischer describes as the art style of an egalitarian art: design repetition of a number of simple elements; large amounts of empty space; symmetrical design; and figures without enclosures.¹ Any hunting-gathering society is of necessity egalitarian. In the case of the Paiute basket, the artisan who made the basket adopted his culture's egalitarian attitude toward society and reflected it in his art. Thus, this artistic example indicates that cultural thinking influences the art style.

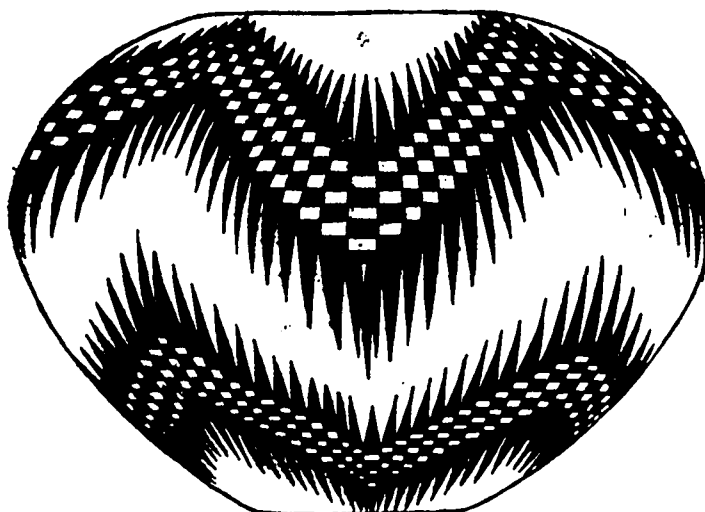


Figure 4. Paiute Storage Basket²

The cultural demands not only control the style but also the materials from which they are made. While other tribes in the West used pottery, the Basin Indians used basketry. Mails states that, "The

¹John Fischer, "Art Styles as Cultural Cognitive Maps," Art and Aesthetics in Primitive Society, p. 10.

²Miguel Corvarrubias, The Eagle, The Jaguar, and the Serpent: Indian Art of the Americas, (New York: Alfred A. Knopf, 1954), p. 197.

problems involved in the maintenance and transportation of earthen ware pottery made its production undesirable for the migratory tribes."¹ Basketry therefore became an almost unique feature of the Basin Indians because of a cultural necessity to migrate often.

Nettl describes the music of the Great Basin as being the simplest style in North America; its characteristics are small melodic ranges, many tetrachordal scales, and very short forms.² The simple musical style coincides with other aspects of their culture which have been enumerated. The simplicity of musical style is comparable to the paucity of types of music found in this area and suggests that simpler style lacks variety. It should be noted, however, that extensive research has not been conducted in this area. Steward describes the circle dance as the only social dance observed in early times.³ The dance, performed with fertility rites, took place around a willow pole. Small sticks which were phallic symbols were brought to the circle by women and placed in the ground. After dancing around these smaller sticks, the men pulled them from the ground and bore them to the center pole, dancing as they went. Trenholm and Carley state that Shoshone dances were held in the spring, along with fertility ceremonies, to insure growth of native seeds. They add, "The Bear Dance, borrowed from the Utes, was introduced in more recent years."⁴ This dance was

¹Thomas E. Mails, The Mystic Warriors of the Plains, (New York: Doubleday & Co., Inc., 1972), p. 253.

²Nettl, North American Indian Musical Styles, p. 14.

³Julian H. Steward, "The Great Basin Shoshonean Indians," The North American Indian: A Sourcebook, p. 251.

⁴Trenholm and Carley, The Shoshonis, p. 11.

performed to protect themselves from being attacked by bears. The dances and songs were used, like other Indian musics, to insure life and control factors such as weather and plant growth over which the Indian would otherwise have no power.

After the Spanish introduced the horse to America in the early sixteenth century, Indian life style changed. Buffalo which previously had been hunted on foot became easy prey for the Indian. Travel became easier and resulted in some acculturation of contiguous tribes. War between neighboring tribes became more commonplace. The scalp dance, horse dance, and sun dance were apparently dances which were introduced to the Basin-Plateau tribes by the Plains Indians.

The most recent dance introduced by the Basin Indians was the Ghost Dance which developed into a religious movement shortly before the Wounded Knee massacre in 1890. Wovoka, a Paiute religious leader, spread the idea among the Indians that the dance would return all the dead to the living, and there would be no more sickness or death. The white man would no longer suppress them. A religious fervor swept through many of the tribes as the popularity of the Ghost Dance spread. In Mooney's account of the Ghost Dance movement, Wovoka received a vision when he was about fourteen years old during an eclipse of the sun. The vision took him to ". . . the other world. . . ." ¹ There he was told to take a message back to his people. When he spoke to his people, his countenance was such that they accepted him as a messiah. The dance was the symbolic act and the dancers believed that this act would bring the dead to life at some unspecified time. Wovoka's message included

¹James Mooney, The Ghost-Dance and Wounded Knee, (New York: Dober Pub., Inc., 1973, originally published in 1896), p. 771.

instructions for the dance, admonition for his people to give up war, lying, and stealing caused his fame to spread to other tribes in the West. By 1890, the time of the Wounded Knee massacre, Wovoka was revered as "our father" by tribes as far south as Mexico and as far west as Washington. The oppression and frustration of all Indian peoples at that time reached a climax. Eastern tribes who had been removed to the West experienced many broken treaties with the white man. They fought wars in the West as a last attempt to retain land and maintain an Indian way of life; their defeat by the U.S. Army rendered them into a state of starvation and depression. The message of the Ghost Dance represented a final hope for a return to life as it was before the appearance of the white man. The Ghost Dance, then, represented the culmination of the stage of disruption and decline that began in the East and heralded a state of messianic hysteria. Indians danced hypnotically until they collapsed, unconscious. It was their hope to be swept away into the spirit world where they might join the dead. Such hysteria bordered on self-destruction and hopelessness.

The act of the dance was a social avenue of religious expression for all Indians and was accepted by many Indians. Its purpose was to induce a hypnotic hysteria and symbolically cleanse the individual of sickness and sorrow. It gave the people a new purpose and a new direction which they hoped would end sickness, war, and death.

The dance itself is steeped in the usual Indian symbology and is generally danced in early spring and summer, during the seasons of new life and the time of the former sun dance rites.¹ "The dance is to continue four successive nights, in accord with the regular Indian

¹Mooney, The Ghost-Dance Religion and Wounded Knee, p. 782.

system, in which four is the sacred number, as three is in Christianity."¹

The proper accouterments for the dance are sacred feathers, a Ghost Dance shirt, and sacred red paint to be worn on the face during the dance. Mooney also describes rabbit-skin robes, piñon nuts, and gaming sticks as other sacred objects given by Wovoka, the Messiah.

Mooney transcribed fifteen songs of five tribes, primarily from the Plains area.² These songs are characteristically simple with a narrow melodic range of five or six notes, utilizing a penta- or hexa-scale and following a minor triadic, melodic contour with almost no semi-tones. The rhythmic drive is steady and follows the rhythm of the text. Indicated tempi are moderately fast. Mooney states that no musical instruments such as drum, flute, or rattles were used. Lack of instrumentation is the most unusual aspect of the songs.³ The songs were first sung softly and repeated at a louder dynamic level.⁴ The songs were repeated until a hypnotic state was reached or until individuals swooned into a trance. The simplicity and repetition of the songs are characteristic of chant.

The simple style of the Ghost Dance is comparable to the simple style of the Basin and Plateau music, although there is considerable variety among the tribes within those areas. Because of the apparent acculturation between the Basin-Plateau tribes and the Plains Indians, musical examples exemplify a mixture of styles and song types.

¹Mooney, The Ghost-Dance Religion and Wounded Knee, p. 782.

²Mooney, p. 953, ff.

³Mooney.

⁴Mooney.

The Plains, Pan-Indianism, and Peyote Religion

The Plains region, which covers one-third of the United States land mass, extends from the Canadian border in the north to the Mexican border in the south. Its east-west borders are bounded on the west by the Rocky Mountains and on the east by the Mississippi River, exclusive of the Ozarks and Ouachitas.

The terrain consists of a gently rolling, treeless grassland, cut occasionally by shallow, silt-filled rivers and their tributaries. The only trees to be found are along creeks and rivers. The spring rains are heralded by violent thunderstorms and tornadoes, but the plains and prairie grasses, rich in nutrition, produce their greatest growth during this season. An unceasing, dry wind blows across the plains, making hot summers bearable to inhabitants, changing the tender green grass to a tough yellow. Fall seems to be continuation of the hot summer in its driest conditions and the nights become cooler as the wind brings the chilled air from the North. Winter rain, snow, and sleet are intensified by cold, blowing wind. Despite the harshness of the country, there is a stark, expansive beauty about the land where one can see for miles without obstruction, a humbling experience.

Although the Plains did not provide an abundant herbaceous food supply, there seems to have been an adequate supply of game for the Indians who migrated there. Antelope, deer, bison, and small game were common. The bison or buffalo seem to have been the most prolific until the turn of the century when they were hunted almost into extinction by Indian and White alike.

According to Mails, six families or stock languages are identified as Plains Indians: Algonkin, Siouan, Athabaskan, Kiowan,

Caddo, and Shoshone.¹ Sub-linguistic groups within each family are listed in Table 7.

Table 7. Sub-linguistic Groups of the Plains

<u>Algonkin</u>	<u>Siouan</u>
Cheyenne	Mandan
Arapaho	Hidatsas
Gros Ventres	Crows
Plains Cree	Sioux
	Assiniboines
<u>Athabaskan</u>	Iowas
Sarsi	Otoes
Kiowa	Missouris
Apache	Omahas
	Poncas
<u>Kiowa</u>	Osages
	Kansas
<u>Caddo</u>	<u>Shoshone</u>
Arikara	Uto-Aztecan
Wichita	Wind River
Pawnee	Comanche
	Ute

All of the named tribes migrated from other areas to the Plains at different times. The exact dates are uncertain.

Hyde indicates that there are traces of very early peoples whose identity is not known and suggests that the migrations of the Woodland tribes from the East signal the beginning of the pre-historic period of the Plains.² He dates the arrival of the Pawnee branch of Caddoans into Kansas, Nebraska, and perhaps western Oklahoma after 1200.³

¹Thomas E. Mails, The Mystic Warriors of the Plains, p. 185.

²George Hyde, Indians of the Woodlands, p. 204.

³Hyde.

It was at about this time that a strong group of Athabascans migrated southward onto the Plains and began a long period of domination in the Southern Plains, raiding and pillaging as they went. The Apache and Navaho branches of the Athabascans established themselves in the Southwest and by 1541, the Apaches held the Plains in Colorado, Western Kansas, Western Nebraska, Western Dakota, Eastern Wyoming, and perhaps as far north as the Saskatchewan.¹ By 1542, there are indications that the Apache controlled the entire width of the Southern Plains from Northern Texas up to the Arkansas River and beyond. These fierce, nomadic people raided nearby villages and met the exploring Spanish with equal hostility.

The Apaches' acquisition of the horse from the Spanish during the sixteenth century made their raids more effective. They were able to destroy villages in a single attack, taking and selling captives as slaves to the Spanish. The Pawnees were the primary victims during these times, and it was not until about 1700, when the Pawnee acquired guns from the French, that they were able to defend themselves.² The Apaches were not able to trade for guns with the Spanish and were therefore at a distinct disadvantage. They suffered further defeat after 1720 when the Comanches, joined by the Utes, drove them from the Eastern Plains of Colorado.³

¹George Hyde, Indians of the High Plains: From the Prehistoric Period to the Coming of the Europeans, (Norman, Oklahoma: The Oklahoma University Press), 1966, p. 8.

²Hyde, p. 44.

³Hyde, p. 56.

As has been noted, the Algonkin and Siouan tribes migrated from the east after 1650. Because of displacement by warring Iroquois, they settled in the northern plains as far west as the forks of the Platt and the upper branches of the Kansas River. This accounts for five of the six linguistic families which Mails identifies as plains tribes. The sixth, the Kiowa, are said to have linguistic affiliation with the Athabascan; but, according to Hyde, "There is at present some doubt about the origin and migration of the Kiowas."¹

Despite the raids and wars among the Plains Indians, there was some intermarrying, establishment of friendly relations, trade and barter, and cultural exchange. According to Farb, the exchange of cultures created, ". . . a melting pot for more than thirty different peoples, belonging to at least five language stocks."² Continuing, "By about 1800, the gross differences in culture among all these peoples had disappeared; . . ."³

With the introduction of the horse, the Plains Indian became a highly specialized hunter of buffalo. Every aspect of the Plains culture centered around the hunting of buffalo. The Plains Indians' clothing, food, and housing came from the buffalo and its abundance provided the Indian with new wealth. Quoting Farb,

They became inconceivably rich in material goods, far beyond their wildest dreams, and like a dream it all faded. By about 1850, the Plains culture was already on the wane as the 'manifest' destiny of a vigorous United States to push westward shoved them aside. The fate of the Plains Indians had been sealed with the arrival of the first miners and the first prairie schooner.⁴

¹Hyde, Indians of the High Plains, p. 137.

²Farb, Man's Rise to Civilization, p. 150.

³Farb.

⁴Farb, p. 145.

The contributing factors of change and the eventual end of the Plains Indians' cultures were: the early migrations of Eastern tribes in the thirteenth century; the spread of the Athabascans to the South at that time; the introduction of the horse in the sixteenth century; the late migrations of the Eastern tribes in the seventeenth century; the westward expansion of United States territories in the eighteenth and nineteenth centuries; and the demise of the buffalo as a major source of food. Prior to these circumstances, evidence points to the probability that these tribes lived in the Eastern woodlands, in Mexico, and sections of the Rockies.

Farb discloses that many aspects of their original cultures were changed to a homogenous blend of cultural practices. He cites the Sun Dance ceremony (honoring a Sky deity) as an example of change in religious belief. He states, ". . . the Sun Dance ceremony, for example, was eventually observed by virtually every tribe."¹ This would suggest that certain previous distinctions in culture, which would include the arts, have been submerged in deference to what is commonly referred to today as a "pan-cultural" style. In Indian music, for example, anthropologists and ethnomusicologists have described current Indian music of the Plains as being pan-Indian with similar literature and musical style. In areas such as Oklahoma, where many tribes live in close proximity to each other, there appears to be a pan-Indian musical style which can be observed. However, Indians living in Oklahoma today strongly deny any such merging of styles. While they will freely admit to an exchange of songs and dances with other tribes, they always identify the song by

¹Farb, Man's Rise to Civilization, p. 150.

tribe, explaining that, "This is an Oto song," or, "This is a horse-riding song from the Caddo." They insist that their ceremonies, songs, dances, and vocal styles have been carefully maintained by each tribe. By the same token, they believe that they have maintained through oral tradition their original religious beliefs and cultural traditions.¹ It is therefore important to note some differences and similarities in the respective cultures.

Religious symbology shall serve as basis for comparison since the arts are directly involved and represent one of the more conservative and stable aspects of culture. Natalie Curtis' collection of Indian music is an excellent source of symbology and religious beliefs.² She devoted a major section of her book to the Plains tribes. Furthermore, her information was collected through direct quotations from the Indians living at the turn of the century.

Among some of the Plains tribes is an ancient belief that may have originated in Asia. This belief supports the idea that life is based upon the male-female principle of two. In Asia, this principle is called Yang-yin.³ Among the American Indians, the Pawnee exemplify this belief. For example, Letakots-Lesa, a Pawnee chief says,

All things in the world are two—man and woman. This is true of men, of animals, of trees, of flowers. All things have children of two kinds in order that life may be. . . .

All things in the world are two. Man himself is two in everything. Two eyes, two ears, two nostrils, two hands, two feet—one for man and one for woman.⁴

¹Vynola Newkomet (conversation, a Caddo-Delaware, Norman, Oklahoma, 1973).

²Curtis, The Indians' Book.

³Sherman E. Lee, A History of Far Eastern Art, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., no date), p. 53.

⁴Curtis, The Indians' Book, p. 98.

Every aspect of life was viewed as contrast of two. For example, light and dark, day and night, sun and moon, left and right, man and woman, weak and strong, etc. Pawnees, Kiowas, and Sioux symbolized this belief in some aspects of their daily lives and in certain ancient myths. For example, the Omahas, of the Siouan linguistic stock, built camp in a circle and divided it in half, placing the women on one side and the men on the other. One side represented the earth, and all of the clans having association with the earth such as hills, lakes, rivers, and animals were housed on that side. This can be compared to the Elder Brother concept of Eastern tribes. The other side, representing the sky, was responsible for the clans including stars, rain, and wind.¹ The latter compares to the Eastern sky deities.

Similarly the Kiowa symbolize this belief in the male-female principle of two in such rites as the antelope ceremony and song. An ancient story of a young brave explains how he saved his people from starvation; and, it refers to the circle, two arrows, two horsemen, and two groups of hunters.² Even the structure of the music is affected since the antelope song is sung twice.

On the other hand, the Cheyenne and Arapaho of the Blackfoot tribes believe that the number four is sacred. The number four symbolizes the four directions of the earth in many of their ceremonies. For example, the Arrow Renewal Ceremony is executed by four priests who stop four times on the way to the sacred lodge where the four sacred arrows are housed.

¹Curtis, The Indians' Book, p. 39.

²Curtis, p. 38.

Farb reveals that the Sun Dance was performed by all the Plains tribes and represents a cultural exchange. Yet, each tribe retains some of its former cultural identity by maintaining some of the former symbols. In the case of the Pawnee, their former association with the Caddo established the ancient cosmology of the stars and the sacred number two. The Cheyenne and Arapaho are Algonkin; thus, their version of the Sun Dance is based upon the former cultural belief in the sacred number four.

The Kiowa exhibit characteristics of both symbology of two and four. As noted, the antelope ceremony suggests the symbology of two. However, they also exhibit the belief in four in the Sun Dance. Mayhall makes the following comparisons: the Kiowa Sun Dance lasts four days and four nights, there are four main dancers, the dancers appear in the Sun Dance for four successive years, and the ritual of halting four times is observed.¹

Regarding earlier times on the plains, Mayhall states that the Sun Dance was not practiced by all the Plains tribes; it belonged exclusively to the Sioux and Cheyenne.² Apparently the Kiowas adopted the Sun Dance some time after they migrated onto the Plains and superimposed this newer religious belief upon an older one. The acceptance of a new religious belief based upon symbols from an older belief is not unique. Christianity, for example, a new religion brought to pagan

¹Perrin du Lac, Travels, p. 76, as cited in The Kiowas, Mildred P. Mayhall, (Norman, Oklahoma: The University of Oklahoma Press), 1962, p. 30.

²Perrin du Lac.

Europeans, adopted the ancient pagan symbols of the Christmas tree and the Easter egg.

Both acculturation and conservation are observed in music of the Plains tribes. The Ghost Dance religion as well as the Sun Dance were adopted by most of the Plains tribes. The Forty-Niner Dance, a social dance from Oklahoma, is ubiquitous among the Plains Indians. On the other hand, the vocal styles of Sioux, Algonkin, Caddo, Athabaskan, Kiowa, and Shoshone are quite distinguishable from each other.

Hoebel indicates that the Sun Dance was introduced to the Cheyenne by the Algonkin-speaking Suhti after they crossed the Missouri River in their westward migration.¹ The central theme of the Sun Dance for the Cheyenne is world renewal, the object being to make the world over again, or a cyclic concept of time. This attitude, similar to Oriental beliefs, relates to their cosmological view which is in terms of the world rather than the universe. "The sun and stars figure prominently in their concerns (the moon less so), but more as the outer extensions of a system of which earth is the largest element."² He goes on to say that to the Cheyenne,

The total energy charge of any object, and of the world itself is thought of as limited. As it is expended through activity, it is dissipated and diminished. Thus plants wither, animals become scarce, the earth runs down. Renewal through regeneration is necessary, if men are to survive. The ceremonies produce a recharge and readjustment of the parts so that the whole operates at its full potential once more.³

¹E. Adamson Hoebel, The Cheyennes: Indians of the Great Plains, (New York: Henry Holt & Co., 1960), p. 12.

²Hoebel.

³Hoebel, p. 82.

Mails states that, "The primary purpose of all Plains ceremonials was to seek the aid of God through His intermediary supernatural powers, which were the celestial beings, the elements, and all that was a part of and lived on the earth."¹ He goes on to say, "Thus in a culture without a written literature, the ceremonies became living dramas which kept the good things of old alive by renewing their memory in an annual cycle of ceremonial rites."² The experience served to reinforce one's memory and to provide the necessary cosmological power for the revitalization of the earth's resources. It incorporated characteristics that would best translate into defined beliefs; i.e., the subject matter was appropo to the ceremony, musical style was fitting to the tribe, and repetition often depended upon the sacred number involved.

In recent years the Peyote religion, or Native American Church has replaced the Ghost Dance among Plains tribes and some southwestern tribes. Mescal is a plant which produces hallucinations and has been used in religious rites by Mexican and southern United States Indians for a very long time. However, in recent years the use of the drug has spread to other tribes as far north as the Cheyenne and as far east as the Caddo. The Peyote ceremony, which is a mixture of Indian and Christian beliefs concerning purification and inner tranquility, is performed with the taking of the drug. The Peyote Religion represents the sixth and final stage of development in Indian life, a pacific acceptance of Euro-American dominance.

¹Mails, The Mystic Warriors of the Plains, p. 183.

²Mails, p. 185.

In conclusion, the Plains Indians appear to represent a conglomerate group who assembled on the Plains at various times for various reasons. Major factors which changed the cultures were the horse, the propinquity of neighboring tribes, and the continued intrusion of the white man. The horse brought about a specialized culture in hunting buffalo; the neighboring tribes, despite war, brought about an exchange of cultures; and the white man brought about the demise of the Plains Indian cultures.

To summarize Indian cultural development in the United States, the Indian migrated from Asia over ten thousand years ago across the Bering Strait and along available trails to the mainland of the Americas and Canada. They settled in all parts of the two continents, establishing themselves in various geographic locations, and adapting to local environment. Because of the variety of topography in the United States, study of Indian cultures generally has been divided into eastern and western areas. The East generally has a similar topography with wooded hills or piedmonts. Because of this, the eastern cultures are referred to as Woodland, having local diversity. The West is quite another picture. The variety of topography and environment has resulted in very different cultures--Map #4. A number of cultural regions have been described in the United States. In the West, there is the Northwest Coast, California, Basin and Plateau areas, and the Southwest. The central United States, consisting of the Great Plains, was occupied sporadically until after the thirteenth century, when migrating tribes from the East and West moved into the area. In the East, there is the Northeast and Southeast--Map #5.

Eastern Indians evolved in place until the fifteenth century when they were disrupted and removed by Europeans. The function of music in that area evolved in stages from a psychology of fear to symbolism of deistic authority and power. Stages represented are: placation of Elder Brother and earth-bound gods; sky deities of the Adena-Hopewell and cosmological power; and agrarian symbolism of The Temple Mound culture.

Western tribes also developed through comparable stages. After Eastern tribes were removed to the West, another stage of frustration and hysteria culminated in the Ghost Dance religion, followed by a final stage of acceptance of Euro-American dominance and the establishment of a Peyote religion otherwise known as the Native American Church.

In the West, a variety of musical styles evolved because of separation caused by geographic boundaries. Each area developed a musical style commensurate with the complexity of the culture. In the Southwest, the style was complex, developing from complex culture. Similarly, the Northwest style became complex because of complex culture. California varies in style from simple to complex due to the large, geographic area and the variety of topography and existing cultures. The Great Basin area is a simple culture with simple musical style.

The Plains area developed mixed musical styles due to the mixing of many cultures after 1200. This area was recently occupied by groups migrating from other areas.

The complexity of musical style compares with the complexity of culture. Farb's taxonomy¹ of cultures compares with Nettl's descriptions² of the degree of complexity of musical style. The simpler cultures produced simpler musical styles; more complex cultures, complex musical styles--Table #8.

¹Farb, Man's Rise to Civilization.

²Nettl, North American Indian Musical Styles.

Table 8. Taxonomic Comparisons

Classification (Farb)	Tribe Described (Farb)	Musical Complexity (Nettl)
The Band	Great Basin Shoshone Eskimo Sub-Arctic Southern California	One of the simplest in America Simple to complex Simple Moderately simple
The Tribe	Zuni and Religious Unity Iroquois - Governmental Unity Plains and Acculturation	The most complex style Moderately complex Complex musical style
The Chiefdom	Northwest Coast and Wealth Natchez	One of the most complex styles No information given (extinct group)
The State	Aztec	Highly complex*

*Nettl does not cover Aztec music in his analysis. Marti^a and Stevenson^b indicate that Aztec music at the time of Spanish intrusion was highly complex.

^aSamuel Marti and Gertrude Kurath, Dances of the Anahuac: The Choreography and Music of Precortesian Dances, (Chicago: Aldine Pub., 1964), p. 177.

^bRobert Stevenson, Music of the Aztec and Incas, (Berkeley: Univ. of California Press, 1968), p. 89.

CHAPTER III

AMERICAN INDIAN MUSIC: MUSICAL STYLES, PERFORMANCE PRACTICES, AND AESTHETICS

Introduction

The present chapter describes characteristics of Indian musical style, performance practices, and aesthetics. Specific characteristics are presented in transcribed musical examples and recordings via cassette--see Volume II. The recordings and transcriptions provide an important, integrated feature of this chapter and are to be studied during the course of reading the chapter. Recorded examples illustrate aural characteristics such as vocal style, antiphonal singing, instrumentation, variation, improvisation, and microtonal modulation. Transcribed melodies are analyzed for characteristics of form, rhythm, melody, transcription comparisons, and other factors which are readily apparent through written analysis.

Indian musical style and performance practices as they relate to dance and ceremonial rite are described widely in various studies of tribes whose music survives; however, descriptions of aesthetic values are exiguous. Studies dealing with Indian music primarily are descriptive of musical phenomena and do not attempt to deal with aesthetics or the psychological aspects of culture which produce values. The result is that little is known about Indian aesthetics.

Most researchers describe Indian music as primitive and consider Indians to be lacking in aesthetic concepts by Western standards. For

example, Merriam's study of Flathead Indians lead to the conclusion that they had no concept of aesthetics as Westerners recognize it.¹ Merriam refers to other researchers of Indian music who encountered similar difficulties in defining aesthetic concepts and values.² Meyer concurs, "In primitive cultures as a rule no special realm of experience is separated out as the aesthetic."³

Comparative musicologists of the early twentieth century and recent ethnomusicologists have been concerned with the collection of objective data as a method for descriptive research. Meyer has criticized this approach because of its limitations with regard to aesthetics. He says,

In short, a purely descriptive method provides data rather than explanation (theory). In itself such data tells us little about music as a form of human activity--about its significance for the peoples who make and enjoy it. And when significance is, so to speak, thrust upon it, descriptive data is apt to be misleading because objective similarities do not necessarily give rise to correspondingly similar psychological responses and because, conversely, objective differences⁴ may be products of essentially similar psychological mechanisms.

Researchers using the descriptive method have contributed substantial data on Indian music but have not provided interpretation regarding aesthetics. Yet, the recent goal of research in aesthetics

¹Alan P. Merriam, Anthropology of Music, (Evanston: Northwestern University, 1964), p. 269.

²Merriam, p. 270 ff.

³Leonard Meyer, Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture, (Chicago: University of Chicago Press, 1969), p. 54.

⁴Leonard Meyer, "Universalism and Relativism in the Study of Ethnic Music," Ethnomusicology, Vol. 4, (2): 49-54.

has been to bring attention to ". . . the diversity of ideas, systems, and values in Western and non-Western traditions."¹

As a result of the paucity of related literature on Indian aesthetics, the writer searched the general area of aesthetics and primitive aesthetics for principles which could be applied to Indian music. Schwadron's study clarified the whole field of aesthetics, describing various theories, categorizing them, and relating educational philosophies for aesthetics.² His study was considered for its general application to Indian aesthetics. Schwadron's more recent article on comparative aesthetics provided an account of recent research in comparative aesthetics as it relates to music education and suggested general objectives for future research.³ The article served as a general guide for determining educational implications in Indian aesthetics. Meyer's article on principles of ethnic aesthetics⁴ and his study of twentieth century directions⁵ were utilized to develop specific criteria for aesthetic concepts and values in Indian music.

Meyer's theory regarding ethnic aesthetics designates what factors control the aesthetic patterns of culture. He posits that

¹Abraham Schwadron, "Research Directions in Comparative Music Aesthetics and Music Education," (unpublished manuscripts, Anaheim, California, March, 1974).

²Abraham Schwadron, Aesthetics: Dimensions for Music Education, (Washington, D.C.: Music Educators National Conference, 1967).

³Schwadron, "Research Directions in Comparative Music Aesthetics and Music Education."

⁴Meyer, "Universalism and Relativism in the Study of Ethnic Music."

⁵Meyer, Music, the Arts, and Ideas.

fundamental beliefs influence one's sensations, feelings, and perceptions to the extent that what one knows literally changes his or her responses to a work of art.¹ Furthermore, he believes that cultural beliefs underlie aesthetic criteria, one of the most important of which is derived from causation. Complimentary to causative beliefs is one's belief in human freedom. Conclusively,

. . . the way in which the need for varied experience is fulfilled depends upon the way in which a particular culture views change, novelty, personal expression and aesthetic experience, and in fact, upon the total complex of beliefs, attitudes, and dispositions which may be called its ideology.²

Factors determining ideology, as described by Meyer, were considered for their effect on Indian ideology. Aesthetic criteria derived from Indian perceptions of causation and human freedom are presented and compared to Western aesthetics in the following section. Music examples were examined for aesthetic values based on described criteria and are included as documented evidence.

Aesthetic Criteria based on Indian Ideology

Indian ideology, derived from causation, varies in idiomatic expression from tribe to tribe. For example, deistic authority may be personified in one or several deity; omnipotent, or limited in power. It is difficult to generalize certain causational aspects because of these differences. However, there are some aspects which seem to be common among most tribes. These are described below.

¹Meyer, Music, the Arts, and Ideas, p. 57.

²Meyer, p. 127.

One common aspect of Indian causation is based upon characteristics embodied in animism. Pre-historic Indians believed that rocks, trees, animals, everything had a soul. They believed that original ancestors were animals which were described in legends and related through oral history.¹ Through animism, the Indian developed a sense of reverence and respect for animals and nature.² Natural phenomena, such as animals, land, food from crops, trees, and water are gifts from Great Mystery.³ These gifts were not to be abused; rather, they were given for the Indian's use. The land was important to the Indian because it was his dwelling place; he had no right to sell or dispose of it.⁴ The Indian did not feel that he owned the land. Instead, he felt he was to live in harmony with the environment; he was not to change it.⁵

Another belief common to the Indian is related to a cyclic concept of time.⁶ Ceremonial rites represent evidence that the Indian believes in a general deterioration of cosmological forces. As seasons pass, he believes that it is necessary to re-vitalize these forces

¹Thomas E. Sanders and Walter W. Peek, "Pre-Columbian Religions: From Wakontah, the Great Mystery . . .," Literature of the American Indian, (Beverly Hills: Glencoe Press, 1973), p. 13 ff.

²James Mooney, The Ghost Dance Religion and Wounded Knee, (New York: Dover Pub., Inc., 1973), p. 713.

³Hiamovi, Chief among the Cheyennes and the Dakotas, cited in Natalie Curtis, The Indians' Book, (Dover Pub., 1968), p. ix.

⁴Smohalla, Chief of Wanapum of Washington, cited in Mooney, The Ghost Dance Religion and Wounded Knee, p. 710.

⁵Smohalla, p. 724.

⁶J. Eric Thompson, The Rise and Fall of the Mayan Empire, (Norman, Oklahoma: The University of Oklahoma Press, 1966), p. 166.

through selected rites and the power of music.¹ Life forces are cyclic and must be "gotten again." Because of this belief, conformity to tradition and repetition become important aspects in both ceremony and music. "Sometimes this ceremonial pattern demands a repetition for each world direction with formal changes involving the color, plant, animal, and so forth, associated with each station on the circuit."²

Another common belief among Indian tribes is one which has worldwide distribution. The male-female principle of two is a conceptual belief found in India, Asia and many other parts of the world, dating back to pre-history. The belief is based upon the idea that universal origin and creation is derived from the principle of two and personified in Man as male and female. This belief permeates all aspects of Indian life and phenomena.

Indian convictions relating to human freedom are based upon the principle of causation. Because a tribe is recognized as "the people" and others are something other than "the people," Indians see themselves as an entity, separate and distinct from others.³ Each Indian perceives self as an integral part of "the people" and cannot achieve psychological separation from this social entity. They are group-oriented and socially motivated.⁴ The group, or society, is primary in Indian

¹E. Adamson Hoebel, The Cheyennes: Indians of the Great Plains, (New York: Henry Holt and Co., 1960), p. 82.

²Sanders and Peek, Literature of the American Indian, p. 107.

³Charlotte Luther, (conversation, a Navaho, Window Rock Reservation, Arizona; University of Oklahoma student, Norman, Oklahoma, 1972).

⁴Murray L. Wax, Indian Americans: Unity and Diversity, (Englewood Cliffs, New Jersey: Prentice-Hall, 1971, p. 119.

society--self is placed second. Consequently, originality or being different is not common to the Indian's normal frame of reference.

Indian ideology differs in some respects from Western ideology. According to Meyer, Western ideology is based on social progress, originality, dignity of labor, differentiation between mind and body, and value of the aesthetic experience.¹ From the previous descriptions of causative beliefs and human freedom, the Indian ideology is based upon respect and reverence for natural phenomena, living in harmony with the environment, conformity to tradition and resistance to change, subordination of the individual to the social group, renewal through repetition of tradition, and division of all phenomena into the male-female concept of two.

Criteria for aesthetic value in music based upon Indian ideology may be described as follows:

1. preference for nature-oriented subjects and natural (non-instrumental) performance styles;
2. dominance of repetition and stasis over variety;
3. preference for group performance rather than solo;
4. structural preferences for symmetry and duality.

Aesthetic values and concepts based upon the above criteria is presented and discussed in following musical examples. The music is presented in context, including analysis of style and performance practices.

¹Meyer, Music, the Arts, and Ideas, p. 129.

Music Styles by Area

Nettl's original categorization of musical areas is as follows: Athabascan, Eastern, Great Basin, California-Yuman, Plains-Pueblos, and Eskimo-Northwest and he states, "The characteristics of culture are shared by the musical areas. . . ."¹ His study of sub-areas of larger musical areas apparently has led him to revise the musical areas to the following: (1) the East, the Plains, part of the Plateau, and the Eastern Great Basin, together with the Pueblo and Eastern Apache tribes; (2) the Eskimo which has certain similarities to (3) the Northwest Coast and Coast Salish; (4) the Western Basin and Northern California; and (5) the California-Yuman area, plus the Navaho.² For clarity, the musical characteristics of sub-areas are described, showing classical characteristics and unique features of a style.

The Eastern Musical Style

The largest area is the East and covers the land east of the Mississippi River, and the Great Lakes. Numerous tribes once lived in the East and were eventually removed to the West. Present-day Eastern tribes live on small reservations and a few of them have sustained their musical heritage. Much of the music of the East has changed in recent times due to migration of tribes to the West and it is therefore important to examine early transcriptions for comparison to present styles. Also, sub-groups within the East are compared for stylistic characteristics and aesthetics.

¹Bruno Nettl, North American Indian Musical Styles, (Philadelphia: Memoirs of the American Folklore Society, 1954), Vol. 45, p. 7.

²Nettl.

³Nettl.

The East is divided into two sub-areas: Northeast and Southeast. Both areas belong ". . . in all probability, to one musical area."¹ However, differences in melodic and vocal styles make each area distinctive. Musical characteristics of Eastern tribes described by Nettl are summarized in Table 9.

Table 9. Nettl's Characteristics of Eastern Style in Summary^a

-
-
1. Musical style in North is simpler than in South.
 2. Antiphonal and responsorial techniques are common.
 3. Rudimentary polyphony, imitation and canon exist.
 4. Calls and yells associated with songs.
 5. Some pulsation in voice.
 6. Drone has been heard but is rare.
 7. Tremolo used in playing instruments.
 8. Undulating melodic movement.
 9. Variety of scales.
 10. Average range in North is an octave; a sixth in the South.
 11. Relatively simple and asymmetric rhythmic organization.
 12. Short sections or motifs with iterative and reverting elements of form.
 13. Song cycles or series.
 14. Short songs; some as short as 10 seconds.
-

^aNettl, North American Indian Musical Styles, p. 33 ff.

¹Nettl, North American Indian Musical Styles, p. 33.

Kurath says, ". . . antiphony is a southeastern Woodland product, and it turns up in other parts of the United States as the result of diffusion."¹ The Cherokee Bear Dance, Snake Dance, Buffalo Dance, and Fish Dance are examples of antiphonal style. She cites the "stomp" dance as a typical representative of the antiphonal sound. The recording of a modern Creek "stomp" is an example of the antiphonal style--Recording #1, Appendix A. Several stylistic characteristics can be heard in this recording and these are illustrated in Table 10.

Table 10. Analysis of Creek "Stomp" Recording^a

Timbre	- Vocal leader and chorus with rattle accompaniment. Full, melodious vocal qualities.
Rhythm	- Steady with syncopation.
Pitch	- Narrow range in quasi-pentatonic scale. Microtonal changes from strophe to strophe.
Form	- Calls and shouts act as introductory and ending sections. Strophic with elaboration by repetition and variation.
Harmony	- Polyphonic due to overlapping of melodic lines between leader and chorus as well as heterophonic changes in melodic line.
Text	- Vocables.
Texture	- Alternation from thin to thick but generally thick.
Growth	- A gradual climax created by dynamics, microtonal rise from strophe to strophe, increased tempo, and vocal excitement.

^aTony Isaacs, Songs of the Muskogee Creek, Part 1, (Taos, New Mexico: Indian House, 1970).

The earliest transcribed melodies and descriptions of Eastern Indian song offer comparison to the modern example. Stevenson describes

¹Gertrude Kurath, "Antiphonal Songs of Eastern Woodland Indians," Music Quarterly, Vol. 42, 1956, p. 520-27.

the characteristics of three Micmac medicine songs of the Northeast, transcribed by Lescarbot,¹ in this narrative:

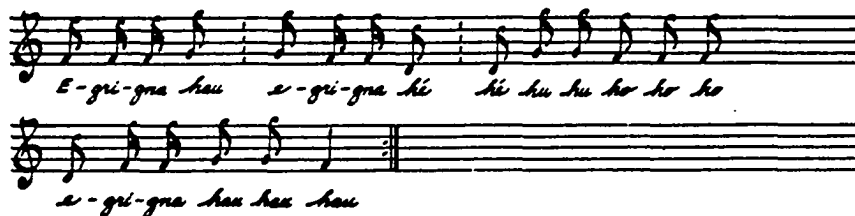
. . . the medicine man begins to sing . . . and the others who are there answer in unison. . . . Haloet ho ho he he ha ha haloet ho ho he. These vocables were repeated several times. The tune which I also wrote in my notebook, reads thus:

Example 3.



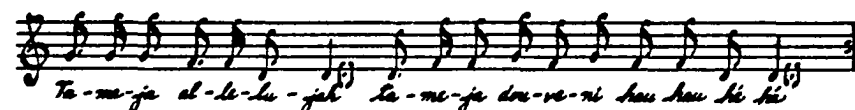
This song being ended, they all shouted He-e-e-e. Then they began another song, saying: Egrigna hau egrigna he he hu hu ho ho ho egrigna hau hau hau. The tone goes thus:

Example 4.



After the usual concluding shout, they began a third song with these words: Tameja allelujah tameja douvent hau hau he he. The tune whereof was:

Example 5.



¹Marc Lescarbot, *Histoire de la Nouvelle-France*, 3rd ed., (Paris: Adrien Perier), 1617, p. 729, as quoted by Robert Stevenson, "Written Sources for Indian Music Until 1882," *Ethnomusicology*, Vol. XVII, No. 1, January, 1973, p. 14.

These examples of early transcriptions and narrative are significant because the evidence seems to indicate that the antiphonal style has not changed in over three hundred years. Among the Huron just twenty years after Lescarbot's transcriptions, Sagard noted that the tortoise shell was used to accompany dances, that shouts occurred before and after the songs, and a leader-chorus style of singing was performed.¹

Lescarbot's transcriptions of the Micmac songs denote a narrow range and frequent repetition of notes. The result is a rather static line. The presence of the word "allelujah" in the third example is significant because it vividly indicates an early influence from the French Jesuits in the area. The question must be asked, "Which characteristics are native and which have been influenced by other cultures?" The presence of vocables and an antiphonal technic are probably native since it has already been established that these are performance characteristics. All three examples are classified as medicine songs. Therefore, they undoubtedly were incorporated as an integral part of ceremonies for curing the ill. It should be noted that medicine songs are highly specialized and do not necessarily represent the general style of a tribe's music. Many more examples must be studied before an assessed representative style would be evident. In addition, transcriptions do not contain sufficient symbolic detail to fully describe tempi, accompaniment, and possible variations, characteristics which were not or could not be notated.

¹Gabriel Sagard, Le Grand Voyage du Pays des Huron, (Paris: Denys Moreau, 1632), Chapter X, pp. 116-118, as cited in Robert Stevenson, "Written Sources for Indian Music Until 1882," Ethnomusicology, XVI, No. 1, January, 1973, p. 19.

Curtis' transcriptions of twelve Wabanaki melodies are representative of modern Northeast musical style. A comparison of these melodies to the three Micmac songs divulges that the Wabanaki melodies have a much wider range and are in major tonality rather than minor. The Wabanaki collection is much more complete in that several types of songs are included, tempi are indicated, types of accompaniment are sometimes given, and English translations are given beneath the Indian words. Information such as the manner of singing is not mentioned and there are no recordings made of these songs. The following is an example of a Passamaquoddy Dance song from the collection of Wabanaki songs.¹ The Passamaquoddy was one of five tribes of the Wabanaki--Example 6. An analysis is given below--Table 11.

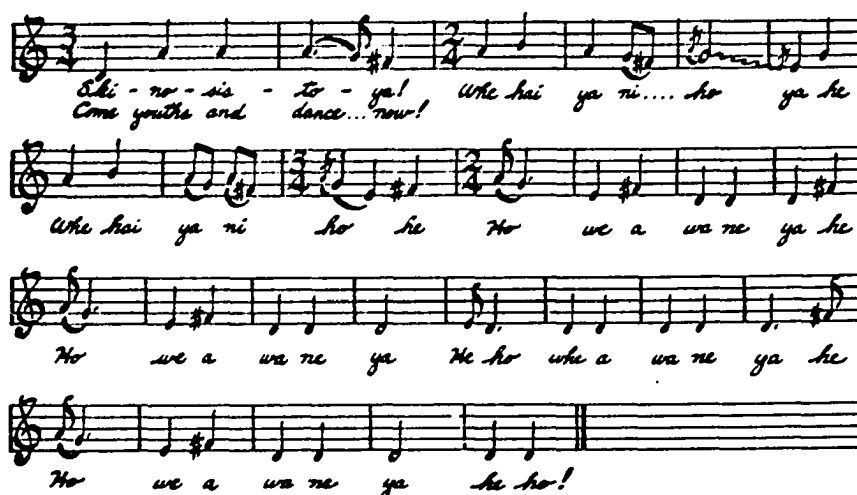
Table 11. Analysis of Passamaquoddy Dance Song

Timbre	- Vocal. Instrumental accompaniment or number of voices not indicated.
Rhythm	- Changing meter (3/4 to 2/4) with a steady beat. Fast tempo.
Form	- Period with extended antecedent and consequent.
Harmony	- None indicated.
Text	- Mostly vocables with one line of text.
Pitch	- "D" Major tonality utilizing hexatonic scale. Rather static.
Growth	- Melodic movement develops greatest interest beginning in measure 7 before reaching cadence formula. Repeated repetition would have been necessary for dance purposes.

¹Natalie Curtis, Indians' Book, p. 14 ff.

Speck's study of modern Penobscot is another example of the Northeast style.¹ He describes the antiphonal style and another which involves only one or two men. Densmore² and Kurath³ cite examples of soloists or two men singing antiphonally indicating that both styles are common to the Northeast and Southeast. The solo or duo style is utilized in hunting, animal, and love songs.

Example 6. Passamaquoddy Dance Song⁴



An early transcription of a Cherokee trading song divulges for the first time the actual notation of the antiphonal style. It is unfortunate that so many transcribers afterward did not comprehend the importance of notating anything more than the melodic line--Example 7.

¹Frank Speck, Penobscot Man, (Philadelphia: University of Pennsylvania Museum, 1940), p. 165.

²Frances Densmore, Seminole Music, Bureau of Ethnology, Smithsonian Institution, Bulletin 161, (Washington, D.C.: Government Printing Office, 1956).

³Gertrude Kurath, Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses, Bureau of Ethnology, Smithsonian Institution, Bulletin 187, (Washington, D.C.: Government Printing Office, 1964).

⁴Natalie Curtis, Indians' Book, p. 25.

Example 7. Cherokee Trading Song¹

Chief

Al la cooach

hoh hoh hoh hoh hoh hoh

Women

Man

haigh al la cooach al la cooach al la

hoh

hoh hoh hoh hoh hoh hoh hoh

haigh - ha haigh haigh haigh haish - hi haish haish

hoh

hoh hoh hoh hoh hoh hoh hoh

haigh - ha haigh - ha haigh haigh haigh - ha

hoh hoh hoh hoh hoh

haigh - ha haigh haigh haigh

¹William Beresford, "Indian Song as generally sung by the Natives of Norfolk Sound previous to commencing trade," Captain George Dixon, *A Voyage Round the World*, (London: George Goulding, 1789, as cited by Robert Stevenson, "English Sources for Indian Music Until 1882," *Ethnomusicology*, XVII, Sept., 1973, p. 408.

This example illustrates how the antiphonal technic was coordinated. The chief's melodic line is surprisingly more static than the chorus'. The small range of notes strongly indicates an "a" minor tonality. Stevenson questions the authenticity of the melodic line and Beresford's notation of the rhythm. He says that the piece, ". . . could also have been barred in 6/8 or even 12/8 had he (Beresford) not insisted on the equally heavy stress at the beginning of the group of threes."¹

The text emphasizes vocables and the interjection "haigh'ha" (friendship). This would suggest an objective attempt to bathe the listener in the aural equivalent of friendship. Songs of this type were sung to traders who usually approached the tribe by boat. The reverberation of sound over water would have amplified the sound considerably and emphasized the word "haigh'ha" (friendship). The visitor, approaching by boat would have been barraged by words and music of welcome and friendship. This no doubt would have produced a feeling of confidence and friendship in the visitor. If the song was meant to express friendliness and strength, then the "a" minor tonality seems inappropriate to a Western musician. However, minor tonality does not necessarily indicate sadness in Indian music as evidenced by many songs in minor tonality which are utilized for happy occasions.

The Cherokee trading song transcription appears to be representative of a simple style. In reality, it is quite complex because of the performance practice which results in a profusion of

¹William Beresford, "Indian Song as generally sung by the Natives of Norfolk Sound previous to commencing trade," cited in Stevenson, Ethnomusicology, p. 408.

sound on sound, centered around one basic thought. An analogy to much more sophisticated Western art music but which utilizes this same compositional device is Handel's "Hallelujah Chorus." In Handel's work, the dialog between voices, the aspirate sound, and the focus upon one word are comparable in a more technical way to the Cherokee song. The aesthetic significance of the Indian song can be derived from the single thought and the emphasis upon that thought by diminution, augmentation, and the rhythmic drive created by the aspirate.

As stated previously, the Green Corn Ceremony is an old and widely distributed rite among the Eastern tribes as well as the Southwestern tribes. Speck indicates that this ceremony may have originated in Mexico.¹ Various tribes perform this rite when the corn crop is ripe for eating. In addition, it symbolizes the authority of local deities and beliefs.

The ceremony is comprised of a number of dances which are performed with local ritual. The order and type of dances vary according to area: however, three dances are consistently performed in all three areas. The Buffalo, Buzzard or Eagle, and Stomp dances represent a body of songs over a wide geographic area in the East and incorporate the antiphonal style.

The rite is essentially a dedication of the ripened corn to various deities, a thanksgiving service, and a cleansing of the spirit and body of offenses and disease. The Yuchi believe that their deity, the Sun, is watching their ceremony and will refuse to continue its

¹Frank Speck, "Ceremonial Songs of the Creek and Yuchi Indians," Anthropological Papers, Vol. 1, (Philadelphia: University of Pennsylvania Museum, 1907-11), p. 131.

daily passage through the sky and they shall cease to be known as Yuchi if they fail to perform the ceremony.¹ They believe that they actually become the totemic ancestors of their clan (otter, skunk, wolf, etc.) as they perform the various dances of the clans.² This conviction can be compared to the Christian rite of Holy Sacrament in which some Christians believe that the holy bread and wine actually become the body of Christ as it is blessed and consumed, thus entering the human soul and cleansing it. In the same way, the Yuchi become their ancestors at the moment they perform that dance, re-establishing communication with the "Old Ones" and rededicating themselves to the Yuchi way. In this sense, the aesthetic of the dance is derived from the transformation of the body to the soul of the animal ancestor, undoubtedly a profound moment for the Yuchi.

The stomp of the Green Corn Ceremony is commonly practiced by most tribes in the East and therefore is a logical choice to compare. The stomp is known by various names such as Corn Dance, Feather Dance, or Snake Dance but follows the same dance pattern of moving vigorously in a spiraling line behind a leader. Melodies for the dance vary considerably because tribesmen are allowed to compose new songs for the occasion. The vocables and shouts are always demonstrated as a part of the song. Recordings of the Creek, Seminole, and Iroquois tribes follow for aural analysis--Recordings #2, 3, 4, and 5, Appendix A. Two recordings were made of the Iroquois--a corn dance illustrating a slower dance and the livelier stomp. A comparative analysis follows--Table 12.

¹Speck, "Ceremonial Songs of the Creek and Yuchi," p. 65.

²Speck.

Table 12. Analysis of Stomp and Corn Dance Recordings

Recording #2: Creek Stomp^a

- Vocal quality - full and melodious with no vocal tension;
- Vocal style - antiphonal style between male leader and chorus;
- Melodic line - triadic in cascading contour;
- Rhythm - syncopated melody over steady beat of accompanying rattles;
- Text - vocables used throughout.

Recording #3: Seminole Corn Dance^b

- Vocal quality - no vocal tension; lacks fullness of Creek. (This may be due to poor quality of recording);
- Vocal style - single male singer; Densmore indicates another male singer normally performs with leader in antiphonal style;
- Melodic line - more quartal, moving in fourths rather than thirds;
- Rhythm - steady and no rattle can be heard; Densmore indicates that rattles were used in actual performance;
- Text - vocables used throughout.

Recordings #4 and #5: (a) Iroquois Corn Dance and (b) Stomp^c

- Vocal quality - more strident than Creek or Seminole;
 - Vocal style - single male singer; Kurath indicates that a male chorus would normally accompany leader in antiphonal style;
 - Melodic lines - rather dissimilar to Creek and Seminole although moving in thirds;
 - Rhythm - steady and slower in Corn Dance using deer horn rattles instead of leg rattles. More vigorous in Stomp;
 - Text - vocables used throughout.
-

^aIsaacs, Songs of the Muskogee Creek.^bFrances Densmore, Songs of the Seminole Indians of Florida, from collection of Densmore-Smithsonian Collection of the Archive of Folklore, Library of Congress, (New York: Ethnic Folkways), originally recorded by Densmore in 1931-32, p. 6.^cGertrude Kurath, Songs and Dances of Great Lake Indians, (New York: Ethnic Folkways Library, 1956).

The greatest differences in the four songs are heard in the melodic line. This may be due to the fact that tribesmen were permitted to compose their own Corn Dance or Stomp as long as they stayed within the framework of recognizable melodic and rhythmic movement; i.e., a downward melodic contour generally moving in thirds over a steady rhythmic beat of the rattles. Constancy was maintained by the same dance movement in the stomp, the use of glissandi and shouts as a formal introduction to the main body of the song, the rattle as the basic accompanying instrument, a steady accompanying rhythm beneath a somewhat syncopated melodic line, and the use of an antiphonal singing style between leader and chorus.

Densmore notes that continual rise in pitch occurred during the singing of the Seminole song, going from one strophe to the next and continuing to rise microtonally to the end of the song.¹ She was not able to record this characteristic because of technical limitations of her equipment.² A modern recording of a Creek Long Dance clearly shows a microtonal rise can be heard in pitch from strophe to strophe-- Recording #6, Appendix A.

The microtonal rise demonstrates a type of variation from the original strophe which acts as a compositional device to increase tension. This is a device commonly used in many Indian songs throughout the United States. Halpern noticed this phenomena in her study of Northwest songs:

Their intonation might appear to us out of tune but it is certainly not so. It is not simply a fixed intonation but,

¹Densmore, Seminole Music, p. 212.

²Densmore.

once begun, follows in strict melodic pattern and variation. They vary their melodic material by a slight raising or lowering of pitch, a consistent feature of their singing. This raising of pitch continues several times in a song, often three or four times, though it may, in our system, amount to only half a tone altogether. We should never, however, assume that they are out of pitch. These slight raises of pitch represent their variation technique.¹

Further analysis of recordings reveals that the microtonal rise is common in many areas of the United States. This is seldom notated in transcriptions from the literature, however. A misconception is conveyed through transcriptions that transcribe only the original strophe. Repetitions in performance reveal alterations and variations in melodic motifs, rhythmic patterns, and modulation via the microtonal rise. It is important, therefore, to recognize the inadequacies of most transcriptions that do not show the variations from strophe to strophe.

Indian song form in the East and other areas is always repeated numerous times and is varied with each repetition. The first strophe of the song is like the theme of theme-and-variations in Western music. The second and following strophes disclose the variations although with much greater conservatism than in Western style. Such conservatism in variation is significant of aesthetic value. Aesthetic meaning is derived from repetition and miniscule variations in the melodic and rhythmic formulas of the song. The preference for repetition is perhaps related to the cyclic concept of time.

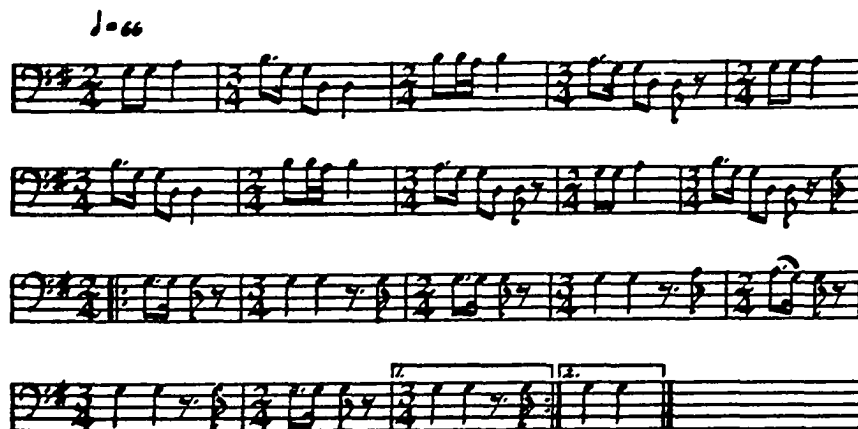
Other major eastern tribes are the Choctaw, Chickasaw, Cherokee, and Shawnee. All of these tribes were removed along with the Creek, Yuchi, and Seminole to Oklahoma. Except for the Shawnee and Yuchi, they

¹Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkway Records and Service Corp., 1967), p. 8.

represent the Five Civilized Tribes of Oklahoma, a historic governmental body of the Indian Territory period. Some Cherokee and Seminole are still on small reservations in the East but most were removed.

All of the named tribes display the eastern musical characteristics but exhibit some minor differences in performance and style. The Choctaw, for example, sing in an antiphonal style but characteristically display many more repeated notes than other tribes. Below is an example of Choctaw song--Example 8.

Example 8. Choctaw Snake Dance Song¹



There are numerous types of ceremonies and dances performed which should be mentioned--Table 13. Each of these dances are celebrated at different times of the year. Each ceremony is performed with a series of specified dances which serve to aid in the cosmological power of the ceremony. Some dances are social, but most function in some way to aid in the betterment of the tribes' conditions.

¹Frances Densmore, Choctaw Music, Bureau of Ethnology, Smithsonian Institution, Bulletin 136, (Washington, D.C.: Government Printing Office, 1943), p. 152.

Table 13. Eastern Ritual and Dance Types

<u>Northeast</u>	
Iroquois ^a	Rituals to the Creator Rituals to the Midpantheon Shamanistic Cures Women's Medicine Rites Rituals to the Food Spirits Social Dances Miscellaneous Dances
Penobscot ^b	Round or Wedding Dances Snake or Creeping Dance Micmac Dance Greeting or Election Dance Malecite Dances Trading Dance
<u>Southeast</u>	
Creek ^c	Fish Dance Leaf Alligator Dance Rabbit Dance Steal-Each-Other Dance Chicken Dance Ball Game Dance Feather Dance Duck Dance Crazy Dance Yuchi Dance
Seminole ^d	Hunting Dances Animal Dances Social Dances Ball Game Dance Hinata Dance

^aKurath, Iroquois Music and Dance, p. 73 f.^bSpeck, Penobscot Man, p. 278 ff.^cSpeck, "Ceremonial Songs of the Creek and Yuchi," p. 164 ff.^dDensmore, Seminole Music.

Christianity has had a negative effect on some of the older dances.¹ Early Christian sects condemned the Indians' religious dances, causing the Indians to change the significance of the dances. Dances that once were religious became social dances. The Eastern Duck Dance may be an example of this change. There are a greater number of social dances today than in older times. The Forty-Nine Dance is an example of a recent dance that became popular after Indians were brought to Oklahoma.

The use of the war dance is another example of dance that has changed with modern times. It is one of the most popular modern dance types and is the most vigorous in movement and style. Modern Indians seem to enjoy the war dance, but do not perform it as a preparation for war as they once did. However, there is an apparent psychological motivation in performing the dance, perhaps remembering stories and legends of former times and ancestry.

Common Eastern instruments are the water drum, a small drum containing water for tuning; the small, single-headed song drum; various rattles, including turtle shells, gourds, and deer horn; and the flute, which compares to the German recorder in construction. Drums and rattles are used in ceremony and song. The flute is used for personal enjoyment or during courtship. It may have been used during ceremonies in ancient times, but it seems to have evolved to personal use in modern times.

Aesthetic meaning can be derived from several factors in the musical style. First, the dances have evolved from ancient mimetic

¹Frank G. Speck, Penobscot Man, p. 118.

dances to increasingly codified, stylized, abstract dances which reflect objectivity.¹ According to Merriam, objectivity is a necessary aspect of aesthetic value.² Second, manipulation of form is evidenced in the individual interpretations of identified songs. The Creek, for example, show a mastery of ornamentation and improvisation within the framework of the stomp. Aesthetic significance is derived from the artistry of the individual singer. Third, the music has emotion-producing qualities for the Indian. Kurath observed the Iroquois' exhilaration and excitement during the performance of certain dances.³ Fourth, animal dances symbolize ancestry and heritage, signifying an aesthetic value which is related to causation. Finally, repetition is such a common musical characteristic that extensive use seems to infer aesthetic significance. It acts as a stabilizing effect which alludes to the conservative nature of Indian cultures and the cyclic concept of time.

To summarize the Eastern musical style, it has been established that an antiphonal vocal style, producing polyphony is common throughout the East. A second style utilizing a soloist or duo of men is also noted. Turtle shells and other rattles, the song and water drum are common instruments of accompaniment. Frequently-used technics embody calls and shouts as a structural device, vocables, repetition of melodic and rhythmic motif within the song, and repetition of the entire song. Variations of repetition are achieved through microtonal rises, shouts and calls, and vocal excitement. Syncopation over a steady beat and

¹Kurath, Iroquois Music and Dance, p. 64.

²Merriam, Anthropology of Music, p. 259 ff.

³Kurath, Iroquois Music and Dance, p. 64.

ornamentation of vocal line is common in the East, but it is more complex in the Southeast.

Performance practices involve music integrated with dance in numerous ceremonies throughout the year on specially prepared grounds or houses. The Green Corn Ceremony is one of the most important ceremonies and is performed in a song series.

The Plains Musical Style

Nettl originally described the Plains-Pueblo musical style as one sharing common characteristics with the music of the Plains, Pueblos, and Woodland Indians of the Great Lakes.¹ Later, he described the Pueblos musical styles as being weakly related to the Plains.

Yet because the Plains influence has been strong for a long time in the Eastern Pueblos and many of their songs are in the classical style, it is necessary for us to take cognizance of the relationship.²

In order to avoid confusion, the writer has examined first the music with classical Plains characteristics, and second, music showing mixed styles.

The largest area representing the greatest number of tribes is the Plains area. Representative tribes are the Cheyenne, Sioux, Mandan-Hidatsa, Omaha-Nebraska, Ponca, Pawnee, Arikara, Kiowa, Arapahoe, Crow, and Caddo. Several of these tribes were Woodland tribes which migrated to the Plains immediately prior to European contact, thereby developing Plains characteristics rather recently.

¹Bruno Nettl, North American Indian Musical Styles, p. 24.

²Nettl, "Musical Areas Reconsidered: A Critique of North American Indian Research," p. 185.

Several characteristics can be described as classic Plains musical style: (1) an intense, nasal, pulsating vocal style which is mixed with yelling and glottal manipulation somewhat akin to yodeling; (2) a predominance of drum sounds and style, particularly those associated with the large group-drum of the Plains; (3) a melodic contour which begins at a high pitch and moves toward a low pitch, commonly referred to as a terrace-contour; (4) the use of a vocal leader who is often supported by a second or sub-leader and chorus; (5) when they are used, female singers sing a subordinate part that is intentionally flatted to the male melodic line, creating a pitch difference within a quarter-tone of the male-leader; and (6) a predominance of vocables for text. The Omaha-Heluska probably best represents the Plains style illustrating most of the characteristics described--Recording #7, Appendix A. This style is typical of the style heard at pow-wows in Oklahoma today--Table 14.

Two predominant characteristics at once are noticeable in Plains style; a tense vocal style and a steady, accentuated drum beat. These characteristics are demonstrated through the use of the leader and chorus singing in a loud, yell-like vocal style and the large Plains group-drum played by up to ten drummers. The leader attacks each phrase with a sforzando-like attack and the chorus follows. A second, subordinate leader leads the chorus and at times is heard as the only voice following the leader's. The chorus in this instance follows the leader's cries as the melodic contour plunges from a range of a tenth to a low, flatted tonic. No modulations or microtonal changes are made from strophe to strophe but each time the tonic is slightly flatted.

Table 14. Analysis of Omaha-Heluska Tape Recording

Timbre	-	Vocal leader with second leader who leads off a chorus, singing with a forceful, yell-like vocal style. Drum, bell, and whistle are accompanying instruments with great emphasis on drum sound.
Rhythm	-	Drum produces a steady rhythm throughout without syncopation. Alternation of strong-weak beats.
Form	-	Strophic with each strophe being in four sections: A A B B. Each strophe is extended by repetition of the cadence formula.
Harmony	-	Primarily heterophonic but some overlapping of voices between leader and chorus, producing polyphony.
Text	-	Vocables.
Pitch	-	A terrace-like contour of melodic line which begins high and drops progressively to a low pitch. Each phrase is attacked sharply with a yell of indefinite pitch. The tonic sung by the chorus is definitely flatted each time, particularly in the lower octave.
Growth	-	A gradual climax is reached midway and diminishes to the end by dynamic changes and heavier accents of drum, whistle, and louder singing at a slightly faster tempo in the middle section.

The drum is a predominant feature of the music and it seems to have equal, if not more significance than the singing. A steady but heavily accented beat is maintained. Changes in dynamics function as a cadence formula at the end of a strophe. The bells and whistle add to the timbre and have a dramatic, tension-building effect. Below is an illustration of a Plains-style drum which is mounted on a rack. It is played on its side by several drummers who also sing--Figure 5.

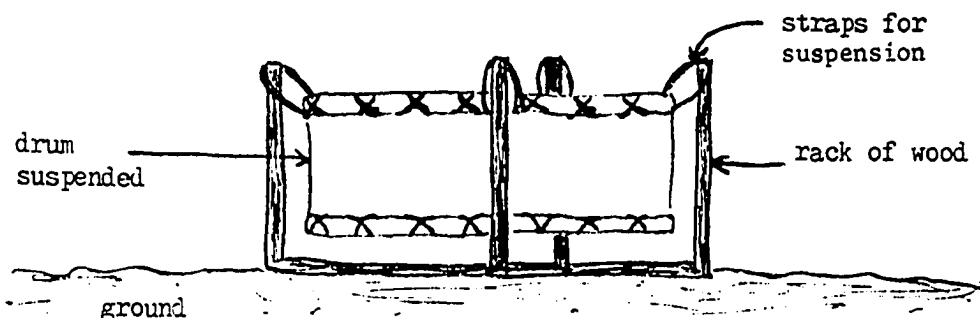


Figure 5. Plains-Style Drum

A Mandan-Hidatsa recording exhibits the predominance of the drum which at times overwhelms the singers--Recording #8, Appendix A. Drumming technics consist of accented drumming and changes in tempo and dynamics. A cadence is created at the end of a section by accented drum beats alternated with rests. Occasional yips, tempo changes, and dynamic increases add to the tension and excitement of the piece.

Other instruments of the Plains are not so important as the Plains-style drum, but include several other types. Bells and rattles are used frequently. A bone whistle is often used for emphasis and excitement. The flute is rarely used except for personal enjoyment and courting.

The Plains style is practiced by other tribes but with minor differences in vocal style. These tribes include Ponca Heluska, Arikara, Ponca, Kiowa, Arapahoe, and Crow. The Sioux vocal style is so distinctive that it is one of the most easily recognized of the Plains Indians. Vocal style is extremely tense and nasal with vocal pulsation—Recording #9, Appendix A. The range of this song moves downward from the fifth pitch scale to the lower fifth.

The next example is a recording of a Cheyenne male and female demonstrating microtonal differences in each of the melodic lines. The female sings slightly flat to the male creating a microtonal harmony. The male sings louder and ornaments more of the notes—Recording #10, Appendix A.

Researchers have attempted to incorporate performance technics in transcriptions and have found this to be challenging. Example 9, a Sioux melody shows two or three horizontal lines above the notes to indicate voice pulsation.¹ The flatted low tonic is not indicated nor is there a tempo marking. No indication of accompanying instruments or style of singing is noted. What can be seen is the terraced contour of the melody, the triadic movement and the cadence formulas accomplished by repeated tonic tones.

Curtis' transcription of a Sioux war song illustrates tempo, terraced contour, flatted tonic, and a melodic line which appears to have

¹Stephan H. Long, transcribed a melody which appeared in William H. Keating, Narrative of an Expedition to the Source of St. Peter's River, Lake Winnepeek, Lake of the Woods, & performed in the year 1823, by order of the Honorable J. C. Calhoun, Secretary of War, under the command of Stephan H. Long, U.S.T.E., (London: George B. Whittaker, 1825), I, as cited by Stevenson, "Written Sources for Indian Music Until 1882," p. 421.

two tonal centers--Example 10. To the Western musician, "C" Major tonality is established in the first line of music via the emphasis of the major third, "E" to "C", followed by stress on "B" which functions as a leading tone. The tonic of "C" is reached again via a grace note "D" in the seventh measure. The tonic of "C" is destroyed, however, in the tenth measure when the "B" is treated as the third to a new tonic on "G." The "G" tonality is stressed when "F-sharp" is introduced in the eleventh measure. A sequence is created in measures 10-15 based upon measures 1-9.

Example 9. Sioux Melody.¹



A traditional Western analysis is not suitable for this example and indeed for much of Indian song. The "E-flat" which is introduced in measure sixteen and again at the end indicates need for a complete re-evaluation of the piece. The "C" tonality returns momentarily in the second measure, followed by a similar treatment of the melodic motifs

¹Stevenson, "Written Sources for Indian Music Until 1882," p. 421.

centering around the tones "C" and "G." However, the "E-flat" at the end of the piece destroys the tonality of "C" or "G."

Example 10. Sioux War Song.¹

*Very rhythmic,
not too fast
♩ = 116*

Hi ye ha hi ya hi yi Hi ye ha ha

hi ya..... hi yi Hi ye ha hi ya..... hi

yi Hi ye ha hi ya Hi yi e.....

yo..... oi Ko-la pi-la ta-hu-ya - ka - - pi-lo
Comrades Kins-men now have ye spo - - ken thus,

Ma-ka kin mi-ta - ara ye lo..... E-pi - na-hax
The earth is mine, tis my do main Tis said and now a-

lla-ha-mi - ci - - ye! E..... yo.....!
now I am - art me!

An alternative analysis is to consider the piece in "e" minor with a flatted lower tonic. This is characteristic of the Plains style because of the flatted tonic. However, such an analysis is characteristic of a Western style and is more suitable for Western music.

Nettl has suggested still another approach for analyzation of non-Western music.² By weighting the scale according to frequency of use, the following gapped scale is derived--Example 11.

¹Curtis, The Indians' Book, pp. 89, 90.

²Bruno Nettel, Music in Primitive Culture, (Cambridge: Harvard University Press, 1956), p. 46.

loose. This dance was banned by the United States Government for many years. However, the dance has continued despite the ban.

The purpose of the ceremony is similar to many other ceremonies of all Indians in that the mind and body is cleansed of former weaknesses, failings, or illness and is given new strength and dedication through the ceremony. Hoebel describes the attitude of the Indians as renewal with life. These ceremonies coincide with the arrival of the spring season.¹

The Sun Dance is similar to the Arrow Renewal Ceremony. Four arrows symbolize and serve to revitalize the ". . . collective existence of the tribe."² Two of these arrows have power over buffalo and two have power over human beings."³ The symbolism of the male-female philosophy and the four cardinal points is personified throughout the ceremony.

Other ceremonies associated with Plains tribes are the Morning Star and Making Mother Corn ceremonies of the Pawnee, the Buffalo Dance, Bear Dance, and Horse Dance. There are dances and ceremonies associated with other exclusive societies including the Dog, Fox, Wolf, Bear, and Lance. Members often were young braves who constituted a nucleus of fighting men against other tribes and eventually non-Indians.

The aesthetic concept of older Plains Indian music appears to have been associated with the cosmological power of music and the symbolism of certain rites. The belief that the world's powers and

¹Hoebel, p. 84.

²Hoebel, p. 7.

³Hoebel, p. 8.

strengths must be re-vitalized is accomplished through various ceremonies such as the Arrow Renewal and the music associated with specified rites.

An aesthetic concept more aligned to the Western aesthetics was observed by Nettl in his study of the Blackfeet.

Music is becoming less in religion and ritual, and it has become almost entirely a matter of entertainment. In the course of this change, the idea of music as something to be evaluated on its own and not just as a tool of the supernatural has developed.¹

Nettl believes that it is ". . . definitely something esoteric, and in that sense it can be interpreted . . . as a counterpart to European art music in typical American communitys [sic]."² Nettl's observations seem to have validity concerning the Indian's attitude toward Indian music as an art. However, there is a great deal of evidence to indicate that much of Indian music is still associated with ritual and religious ceremony.

In summary, the Plains style is most easily identified by an intense, pulsating vocal style and predominant drum accompaniment. A comparison of the Plains with the Eastern style reveals characteristic similarity in the antiphonal vocal technic but differs in that a second leader is utilized in the Plains style. The most apparent difference is the manner of singing. Other differences are the choices of accompanying instruments and the more complex rhythms and the melodies of Eastern style. The Eastern style appears to be more complex melodically with more ornamentation and displays syncopation in much of the rhythm whereas the Plains style has little or no syncopation.

¹Bruno Nettl, "Studies in Blackfoot Indian Culture," Part II, Ethnomusicology, XI, (September, 1967), p. 307.

²Nettl.

The Great Lakes Musical Style

The tribes immediately west, south, and east of the Great Lakes have been influenced by Eastern and Plains tribes. Great Lakes tribes belonging to Siouan and Algonkin linguistic stock are the Chippewa, Winnebago, Menominee, and Canadian Cree. These tribes have occupied the Great Lakes area since pre-historic times but were displaced to some extent by the Iroquois in the fourteenth and fifteenth centuries. Great Lakes tribes which moved to the Plains continued to influence tribes in the Great Lakes area. Also, Eastern tribes influenced the Great Lakes area with the result that the Great Lakes culture and musical styles are mixtures of Eastern and Plains styles.

Musical characteristics reflect both Woodland and Plains influences. The vocal style, for example, is similar to both eastern Iroquois (loud and strident) and western Plains (attacking each phrase with a yell). A Winnebago friendship song is a good example of the mixed style--Recording #11, Appendix A. Particularly, listen to the forceful singing, similar to eastern Iroquois, mixed with the western yell at the beginning of each phrase.

Nettl's comparison of Plains to Great Lakes styles indicates that the Menominee and Chippewa of the Great Lakes have a wider melodic range and more complex rhythms.¹ The melodic movement is characteristically the same terrace type as Plains. Slightly over half the scales used are pentatonic. The rhythmic accompaniment is even or stresses every other beat, which is similar to the Plains style.

¹Nettl, North American Indian Musical Styles, p. 25.

Both the Eastern water drum and the Plains group drum are used in the Great Lakes. The Menominee, for example, use both types, depending on the ceremony. The group drum was adopted in recent times by the Great Lakes Indians, particularly the Menominee and Chippewa. According to Menominee legend, a Sioux woman who was witness to the Custer massacre at Little Big Horn in 1876, was supposed to have dreamed of the drum and brought the message of the drum to the Menominee and Chippewa. The message of the drum was interpreted as a new religious belief which the Menominee adopted.¹

Densmore's study of Menominee indicates that ceremony is not as significant as in other tribes. Ceremonies which are stressed are rites that are of a personal nature or ones that have a direct bearing on individuals such as dream song ceremonies and curing rites.² The drum ceremony is perhaps the most important ceremony. A drum song which is believed to be a fairly typical example of the Menominee style is listed below--Example 12.

There are numerous repeated notes and the terraced melodic contour is plainly visible. The syncopation and triadic movement are Eastern traits.

The Ojibwa distinguished themselves from other Great Lakes tribes through picture writing. It is significant because it was used as a mnemonic device in performance of their music--Example 13.³

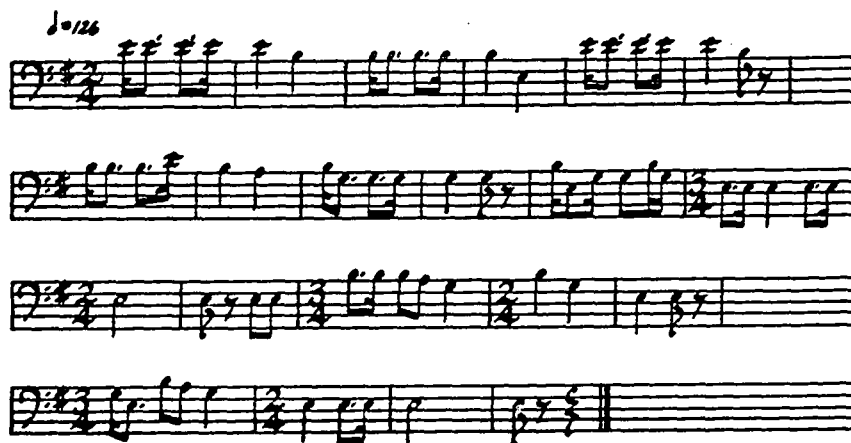
¹Frances Densmore, Menominee Music, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1932), p. 170.

²Densmore, p. 174.

³Frances Densmore, The Midewiwin of the Ojibwa, Smithsonian Institution, Bureau of Ethnology, (Washington, D.C.: Government Printing Office, 1901), p. 208.

In summary, the music of the Great Lakes is not as easily identified by vocal style or other characteristics because it is a combination of other styles. It is a blend of more distinctive musical characteristics, namely the Plains and Eastern, particularly the Iroquois.

Example 12. Menominee Song



Great Basin Musical Style

Trenholm and Carley indicate that there have been three cultural influences in the Basin region: the Basin, Plateau, and Plains.¹ Nettl recognizes at least two musical types in this region.² The first type exhibits a small range of a fourth or less, an arc-shaped melody, and simple but changing rhythms. Nettl describes this type as being free

¹Virginia Trenholm and Maureen Carley, The Shoshonis: Sentinels of the Rockies, (Norman, Oklahoma: The University of Oklahoma Press, 1964), p. 3.

²Nettl, North American Indian Musical Styles, p. 16.

Example 13. Ojibwa Song.



Wa-ne-o-ho ne-geshi-go-ni

Ko-sa-we, hi, wa-ni-sa-na.

We have lost the sky (it becomes dark).

(Clouds obscure the sky, and the arm of the Midt is reaching up into it for its favor of clear weather.)



Wano-ho-ti ne-geshi-go-ni, Wano-ho-ti ne-geshi-go-ni, D.C. ad lib.



Ki-saw hi hi wa-ni-sa-na, wano-ho-ti ne-geshi-go-ni.



Uli-tah-ni-ni-na-he, ni, ho, ho.

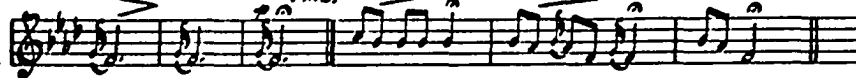
ni-ni-wi-tah-nan.

I am helping you.

(The Otter-skin Midt sack is held up to influence the Otter Spirit to aid them.)



Uli-tah-nan-he ni ho ho ni-ni-wi-tah-nan Uli-tah-nan-he FINE. D.C. ad FINE.



ni ho ho U-a-ni-ma we U-a-ni-ma we Aniguiak.



U-a-ni-ma, we, hi-ni-guiak.

I have made an error (in sending).

(The Otter-skin Midt sack has failed to produce the desired effect.)

REST.

of vocal tension and pulsation. The second type has wider range and a gradually ascending melodic contour.

At least two musical styles and possibly a third can be heard in Rhodes' collection of Paiute, Ute, Bannock, and Shoshone songs of the Great Basin.¹ The collection also contains examples of Ghost Dance and Peyote music which are representative of two religious, pan-Indian musical styles. The Ghost Dance is associated with the Great Basin style and culture and Peyote style is similar to the Ghost Dance. Both styles are described later in this section.

Paiute and Ute music are similar in that the melodic range is narrow and there are simple rhythmic accompaniments beneath a somewhat syncopated melody. The vocal style is rather free of tension and ". . . is roughly comparable to that used in most Western European folk music."² However, there are some noticeable differences. The vocal style of the Ute is slurred with the lips and mouth almost non-functioning. This results in a readily identifiable vocal style. A Paiute song demonstrates the Western European vocal style as noted by Nettl—Recording #12, Appendix A. The Ute song demonstrates the slurring style of the Ute—Recording #13, Appendix A. The instrument used in the Ute song is a notched stick scraper played on a basket resonator. Both songs have melodic lines with flatted tonic pitches. Both have narrow ranges and a steady rhythm beneath a somewhat syncopated melodic rhythm. Both are representative of the first style described by Nettl.

¹Willard Rhodes, "Great Basin: Paiute, Washo, Ute, Bannock, Shoshone," Folk Music of the United States, (Washington, D.C.: The Library of Congress, Music Division Recording Library, n.d.).

²Nettl, North American Indian Musical Styles, p. 14.

The second musical style described by Nettl is heard in a Ute Turkey Dance Song--Recording #14, Appendix A. This style indicates an influence from the Plains region. The contrasting dynamics and accents of the drum, the terraced melodic contour, and the more pronounced vocal style with pulsation is characteristic of the Plains style. The microtonal sliding or slurring on pitches may be characteristic of the Great Basin although it has been noted in some Plains tribes, particularly Kiowa.

Rhodes' collection contains several examples of vocal styles which indicate other influences. For example, a Ute song demonstrates the typical Basin style which exhibits a relaxed ombouchure and slurred vocables, but is reminiscent of the Sioux vocal style--Recording #15, Appendix A. Another example may be representative of a third style in the Basin area. A Shoshone Sun Dance exhibits terraced dynamics, slurred vocables, and a doubling of male voices an octave below the others. This last technic creates a new timbre which is not heard in any other example--Recording #16, Appendix A. It is not clear whether this characteristic was unique to that particular group of singers recorded by Rhodes or is representative of another vocal style in the Basin. Perhaps it indicates that there is never a clear, basic style, but a great deal of variation upon identified styles. More research is needed to clearly identify local styles within the Basin region.

The Ghost Dance Peyote Musical Styles. The Ghost Dance originated in the Basin area. Therefore, it seems appropriate to describe its musical style as a part of the Basin style. Its popularity spread beyond the Basin area to a large number of the Western tribes

after 1890.¹ The musical style is basically a simple style with a steady rhythmic pulsation and lack of accompaniment. It is comparable to Basin style in that it has a narrow range and simple rhythmic pattern. A recording of a Shoshone Ghost Dance is fairly typical of other Ghost Dance music--Recording #17, Appendix A.

Peyote music is similar in style to the Ghost Dance and has been influenced by the Ghost Dance to some extent.² The typical narrow range and simple rhythmic pulsation compare to the Ghost Dance. The tempo is faster and the small song drum is used for accompaniment--Recording #18, Appendix A. McAllester notes that the vocables "he ne ne yo wa" conclude most Peyote songs and appear to be a unique feature of the style. He compares the ending text to the European "amen" in hymns.³ Mooney believes that the Peyote cult came up from Mexico and reached the Plains via the Apache.⁴ McAllester states that the Peyote movement marked the cessation of militant action by the Indians which was replaced by a philosophy of peaceful conciliation.

Northwest Coast Musical Style

The complex cultures of the many tribes along the northwest coast is representative of one of the most complex musical styles in North America. Nettl describes two sub-areas in the region: a complex

¹James Mooney, The Ghost Dance Religion and Wounded Knee, (New York: Dover Pub., 1973), p. 894.

²David McAllester, Peyote Music, (New York: Viking Fund Publications in Anthropology, 1949), No. 13, Johnson Reprint Corp., New York, p. 80 ff.

³McAllester, p. 85.

⁴Mooney, The Ghost Dance and Wounded Knee, p. 987.

style belonging to the Kwakiutl, Nootka, and Tsimshian, and a similar style shared among the many Salish tribes.¹ The Nootka and Kwakiutl belong to the Wakashan linguistic stock. The Salish tribes consist of some forty different groups. A list of Salish tribes is provided below—Table 15.

Table 15. Salish Tribes

Sinkakakaius	Samish	Methow	Suquamish
Skagit	Sahehewamish	Lummi	Swallah
Snohomish	Quinault	Kwaiailk	Swinomish
Snoqualmis	Queets	Duqamish	Twana
Spokane	Puyallup	Cowlitz	Wenatchee
Squaxon	Nooksack	Copalis	Chimakuan (
Sinkaitk	Okanagon	Colville	Quileute (Wakashan-
Semishmoo	Nisqually	Chelan	Hoh (Salish
Satsop	Neketemeuk	Chehalis	Clallam
Sanpoil	Muckleshoot	Wynoochie	Columbia or
			Sinkiuse-Columbai

There is such a variety of musical styles in the Northwest area that it is very difficult to make any generalizations. There are four types of songs that have been identified: crest songs, many of which are animal songs; potlatch songs, an important gift-giving ceremony; other ceremonial songs including Hamatsa, a mysterious mythical being; and everyday songs such as love songs, children's song, war songs, and game songs.² The most important type of songs are the crest songs because they reflect the importance of family lineage and the place of each individual in the community. The crest songs are most often sung

¹Nettl, "North American Indian Musical Styles," p. 8.

²Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkway Records, 1967), p. 6.

at the potlatch which is the most important ceremony of the year and allows individuals to display their wealth and importance. Other ceremonial songs may or may not be sung at the potlatch.

Each song type utilizes a different style of music. For example, whaling songs exhibit prolonged tones because this sound represents the movement of waves and water or the moan of the whale after being harpooned. Potlatch songs almost always contain sections of recitative or dialogue to allow the singer an opportunity to elaborate upon the gifts he is giving.

In addition to different musical styles, the vocal style is unique to each individual. Halpern described four different vocal styles for four different singers.¹ Emphasis is given to individual style and the unique aspects of each singer. Solo style is the most popular but there is group singing and duets. Generally, the vocal style is nasal but relaxed and without vocal tension.

Singing technics are varied and complex. A common vocal technic is a wavering or bouncing tone which is sung on prolonged tones.² Another vocal technic is intentional breath-taking as a part of the melody. A rather unusual vocal technic is what Halpern describes as simultaneous sounds, ". . . as though the singer were producing two tones at once, which in transcription might be expressed by two notes together . . ."³ The following technics can be heard in a recording of

¹Halpern, Indian Music of the Pacific Northwest Coast, p. 6.

²Frances Densmore, Nootka and Quileute, Bulletin 124, (Washington, D.C.: Smithsonian Institute, Bureau of Ethnology, Government Printing Office, 1939), p. 60.

³Halpern, p. 7.

a Raven Song by Billy Assu, a Kwakiutl: simultaneous sounds, prolonged tones, pulsating or bouncing tone, and an expressive, lyric vocal production. In addition, the imitation of the bird's call, "kah, kah" can be heard--Recording #19, Appendix A.

Other characteristics of Northwest style include the use of glissandi for dramatic emphasis, a mixture of recitation and vocables, and a small melodic range with extensive use of microtones. The use of microtones and microtonal melodic movement is an important feature of the Northwest Coast style. The narrow range of a recorded Hamatsa Song is exploited by microtonal movement, making what appears to be a simple song quite complex--Recording #20, Appendix A. This piece should be transcribed in cents because of very small melodic movement from pitch to pitch. The animal crest songs have the smallest melodic range of the four song types listed. Whaling songs and love songs have larger ranges. Some use of pentascales exist and are of the pentaphonic variety with equidistant pitches. Such scales are rare in North America and resemble the ancient Javanese pelog system. Table 16 lists pentascale types and pelog. Halpern states, "There is the same clinging to the third, sometimes a major, mostly, however, a minor."¹ She cites a gambling song as an example of this ancient scale type--Example 14 and Table 17 present analysis.

The Gambling Song illustrates microtonal modulation. In addition to microtonal movement within the melody, microtonal key changes from strophe to strophe serve as a minute variation on the original strophe, creating tension. Halpern states that the main melody appears

¹Halpern, Indian Music of the Pacific Northwest Coast, p. 7.

Table 16. Pentatonic Scale Types and Pelog^a

Pentatonic - 5 tones. Octave reached at the 6th degree.

3 Types:

Tonal (Anhemitonish) - no semitones.

c d . f g a . c
 d . f g a . c
 f g a . c d
 g a . c d . f
 a . c d . f g

Semitonal (Hemitonisch) - with semitones.

c . e f g . b c - omit 2 and 6.
 c . e f . a b c - omit 2 and 5.

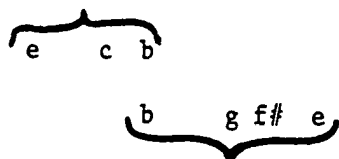
Pentaphonic - equidistant, like Salendro.

Salendro (Javanese) - equidistant. Introduced by Buddhists in 8th century.

Developed from older Pelog scale

0	240			480			720			960			1200		
+															
0	100	200	300	400	500	600	700	800	900	1000	1100	1200			
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C			

Pelog - Consists of 2 conjunct tetrachords, each divided (approximately) into a semitone and a major 3rd. Varies with use of instrument.



The 2 thirds are filled in, resulting in a 7-tone scale.

^aWilli Apel, Harvard Dictionary of Music, 2nd ed., (Cambridge: Harvard University Press, 1969), p. 652.

Example 14. Gambling Song

The musical score for 'Gambling Song' consists of seven staves of music. The first six staves are in treble clef and contain a melody with various rhythmic values and accidentals. The seventh staff is in bass clef and contains a lower melody. The score is divided into three sections: 'SCALE' (first staff), 'PELOS' (second and third staves), and 'RISES' (fourth through seventh staves). The 'RISES' section includes a double bar line and a key signature change to one sharp (F#).

SCALE PELOS RISES

Table 17. Analysis of Gambling Song

Timbre:

Male leader with female assistant.
Rim drum accompaniment.
No vocal tension; no pulsation; no nasality.

Melody:

Undulating with general tendency to cascade downward.
Pentatonic with Pelog similarity. Scale is not tempered.
Microtones present.
Gradual rise in pitch through microtonal rise.
Cadence formula is made up of repeated tones.
Melodic interest centers around 5ths and 4ths with 4ths
filling into thirds.

Rhythm:

Straightforward with general feeling of four pulsations.
Unifying factor through repetition.

Growth:

Dynamics increase to end.
Shouts increase excitement to end.
Rise of pitch creates tension.
Unity occurs from repetition of well-defined phrases.

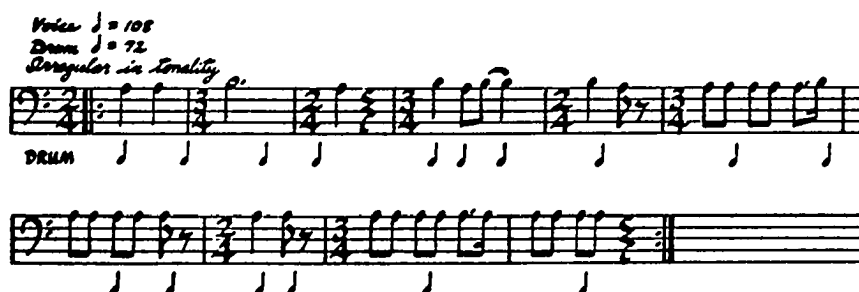
Form:

Strophic with variation and repetition.

four times altogether and each verse is sung a microtone higher than the last. The song is in two sections, each one beginning on the following pitches: (1) e, b minus; (2) e, b; (3) f, c; (4) f, c plus¹--Example 14, Recording #21, Appendix A.

Another characteristic of style is the paucity of instruments for accompaniment. Planks, oars, sticks, or hand clapping are often the only accompanying instruments. Yet, very complex accompanying rhythmic patterns are maintained, some of which do not coincide with the rhythm of the singer. Densmore transcribed the rhythmic pattern from the singer²--Example 15.

Example 15. Makah Song³



Halpern describes this type of rhythmic accompaniment as polyrhythm:

In a song, we have two definite rhythms: the rhythm of the accompaniment, which is completely different from the rhythm of the melody. To try to establish a relationship between them is impossible. The melodic part of the voice and the accompaniment each has its own rhythm. The generally accepted belief of syncopated accompaniment is wrong. Parallelism of the two

¹Halpern, Indian Music of the Pacific Northwest Coast, p. 7.

²Densmore, Nootka and Quileute, p. 270.

³Densmore.

rhythms results in incidental combinations. What we find here can be understood as polyrhythm.¹

Halpern concluded that it was impossible to state rhythmic synchronization in terms of time signatures and measures. "It was found easiest to express the rhythmic beats with the help of modes, analogous to our modal notation, using stressed and unstressed beats."² Mungo Martin, a Kwakiutl, explained that the voice always followed after the clapping was begun and that the two never come together. An example of this characteristic is found in a Finishing Song--Recording #22, Appendix A.

Although polyphony is quite rare,³ Halpern recorded two examples--Recording #23, Appendix A. The melodic line is harmonized mostly in fifths so that a parallel harmony is created much like organum. The melody is delivered in a slow rhythm with prolonged tones. This is followed by sections of dramatic recitative.

The dramatic delivery of recitative passages is a fairly common technic that is similar to the Apache recitative style. The Apache are Athabascan who migrated from the North into the Plains and eventually settled in the Southwest. While the Apache recitative is rather different from Northwest use of this technic, there is some basis of comparison. A comparison of this technic to Apache shall be made later.

The complex musical style of the Northwest is not without aesthetic values. Music is described as pleasing or beautiful by the natives. In describing a whaling song, Young Doctor, a Makah says,

¹Halpern, Indian Music of the Pacific Northwest Coast, p. 7.

²Halpern.

³Halpern, p. 8.

"Nothing could be prettier than the sound of the paddles and the voices when singing this song."¹ The beauty of the song seems to be in the meaning it has for him. Densmore describes the prolonged tones of a whaling song as pleasing and symbolic of moving water. "The mingling of motion and repose may suggest the ocean, on which so much of the life of these people was spent."²

Melodic composition is deliberate among these people rather than being "received" in dreams. Densmore describes the manner in which two women wrote songs together as girls. ". . . they would sing together and keep changing the tune, one suggesting a word or the other a musical phrase until the melody was satisfactory to both. Sometimes a song was not completed one day and would be resumed the next."³

Although composer laureates were usually chiefs or important personages in Northwest communities, they studied music and dance all of their lives and worked diligently to perfect their art. An analogy is made to early troubadours such as Richard the Lion Hearted. The most important people of the society, the aristocracy, were the artists.

In summary, the Northwest Coast style is very complex. Four song types have been identified: crest songs, potlatch songs, other ceremonial songs, and everyday songs. Each song demands its own singing style. Animal crest songs are programmatic and melodious; potlatch and ceremonial songs are animated with an excited tonal quality and a

¹Densmore, Nootka and Quileute, p. 72.

²Densmore, p. 125.

³Densmore, p. 268.

declamatory style; everyday songs such as love songs are tender and soft with a slow tempo. Songs are rhythmically complex, representing a common practice of polyrhythms created between the voice and accompanying instruments. Other characteristics include prolonged, wavering or bouncing singing tones, pentaphonic scales resembling ancient pelog scales, or microtonal scales within a small range, glissandi, a mixture of vocables and recitation often delivered in a dramatic style, some imitation of animal sounds within certain songs, little instrumental accompaniment except planks or hand clapping, and the rare use of polyphonic singing.

The Southwest Musical Style

The musical styles in the Southwest quadrant of the United States below the Great Basin area must be divided into several sub-areas of rather unrelated styles. Researchers in this region have dealt with either individual tribes or have attempted to group tribes by cultural affinities or geographic propinquity. Grouping the tribes does not account for local diversity and pre-historic intrusion from outside tribes into the area.

The Southwest exemplifies a mixture of several other styles and indicates frequent intrusion and influences from other areas. Three areas have influenced the Southwest: the South (Mexico), the East (Plains), and the North. Likewise, the Southwest has had some influence on Mexico.

The earliest civilizations in the area were the Basketmakers. These people evolved in place and became the Pueblos Dwellers. The Pueblos people lived in the area for a very long time and developed a

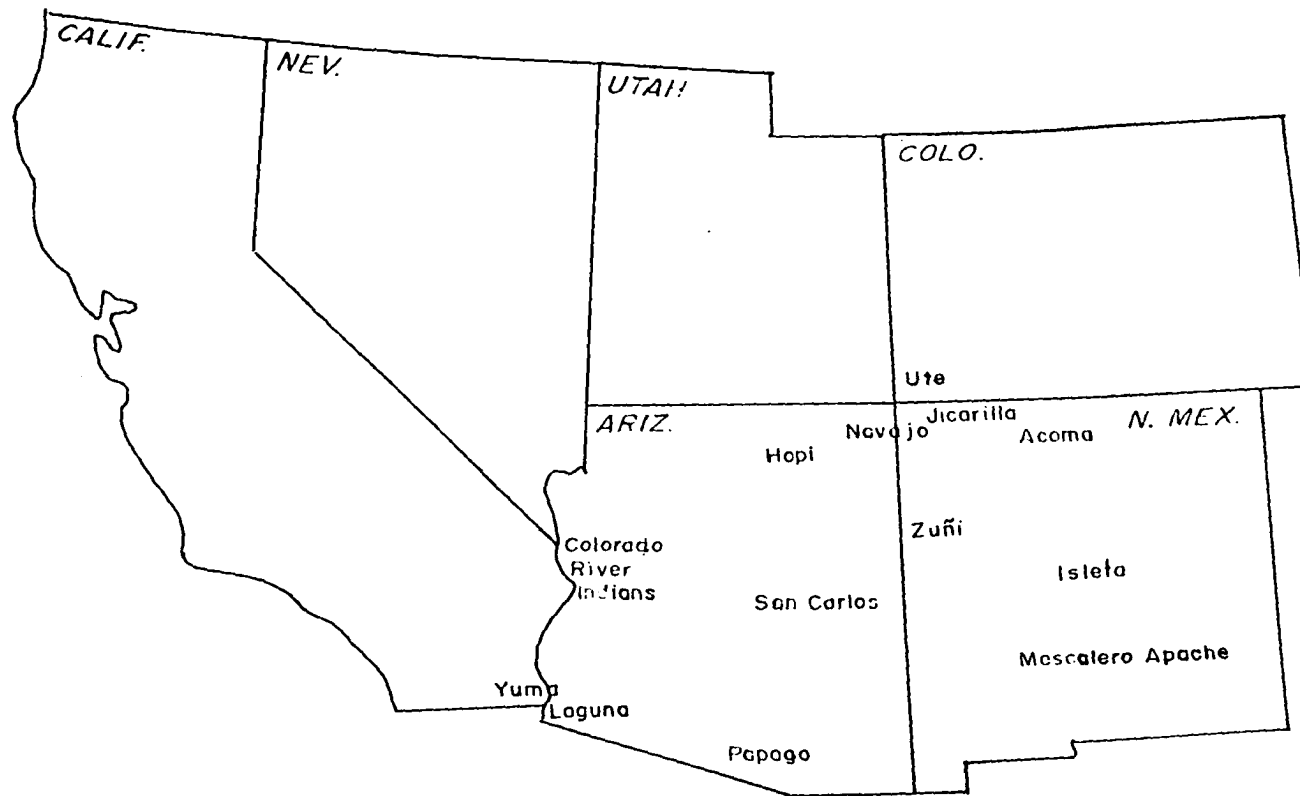
highly advanced agricultural economy. Invading tribes from the North disrupted pueblo life to some extent. Many pueblos were abandoned, although it is not clear whether invading tribes or drouth caused abandonment. Some pueblos are still occupied today. Below is a list of tribes living today in the Southwest area--Table 18, Map 6.

Table 18. Southwestern Tribes

Apache	Papago
Navaho	Taos
Zuni	Yuma
Hopi	Pima
Havasupai	Mohave
Walapai	Santa Ana
San Ildefonso	Yaqui

As a result of the intrusions and influences, musical styles are mixed and difficult to identify. Sub-areas within the Southwest show both classic characteristics and mixtures of other styles. For clarity, the writer has grouped the Southwest into three sub-areas for discussion: the Apache (Athabascan), the Desert Dwellers, and Pueblos.

Apache (Athabascan). Athabascan tribes from Canada and Northwest United States migrated southward along the eastern edge of the Rocky Mountains some time immediately prior to the entrance of the Spanish into Mexico. These people were war-like and fought with all peoples they contacted both on the plains and in the mountains. After reaching the Southwest area, they settled in various areas of the mountains and desert. Some settled near the pueblo dwellers and are identified today as Navaho. Others settled in the mountains and desert near the plains, southeast of the Navaho. These people are known today as



Map #6. Southwestern Tribes

Apache. There are several subdivisions of the Apache group: Mescalero, Chiricahua, Lipan, Jicarilla, Western Apache, and Kiowa-Apache, the last-named group having merged with the Kiowa of the plains.

The writer has identified two Apache musical styles: the classic Apache style and a style which shows some influences from the Plains. The second style appears in a few song types. The classic style shall be discussed first.

The classic Apache style is identified by a coarse vocal timbre, a simple, steady accompanying rhythm played on drum and bells, and a formal structure of recitation and chorus. These characteristics are different from any other of the surrounding tribes and make the Apache style easily recognizable. A recording of this style demonstrates all three of the characteristics--Recording #24, Appendix A.

The vocal technic of the classic style is one of the more unusual and easily identifiable vocal technics in the United States. It appears to be one of the few vocal styles utilizing the baritone or bass voice. Most Indian vocal styles utilize a high male voice for their singers. The Apache seem to prefer the deep, rough voice.

The simple, steady accompaniment is also a rather unique feature in this area whereas most tribes create more complex rhythms. The Apache prefer not only a simple rhythm for accompanying instruments, but simple melodic rhythms as well. Syncopation in the melodic line is used occasionally.

Recitation mixed with vocables is reminiscent of the Northwest Coast style, which seems to be the only other style that utilizes recitation-aria technics. The Northwest Coast style is much more complex, but worthy of comparison because the Apache originally lived in

the Northwest. Is it possible that the recitative is a very ancient technic that was brought from the North by the Apache and retained in a more simplistic style? More research is needed to determine the early styles of northern tribes, especially northern Athabascan. Densmore transcribed a song by the great chief, Geronimo, which shows the recitative characteristic--Example 16.

Example 16. Apache Song¹

With spirit
♩ = 108

O...ha le e o...ha le e O...ha le e o...ha

li yi e ye Aw-li-ya-ye shi-ha-da-hi ya go ni ni ya-ang-
Through the air I fly up-on a cloud toward the sky, far,

ang-a O...ha le e o...ha le e O...ha le e o...ha
far, far,

li yi e ye Tea-go de-gi na-le ya Ah yu uhi yu uhi ye e
There to find the ho-ly place,

Tea-go de-gi na-le ya Ah yu uhi yu uhi ne ya O...ha
There to find the ho-ly place Ah, now the change comes o'er me!

le e o...ha le e O...ha le e o...ha li yi

e ye

A plains influence can be heard in some songs of the Apache.

Plains technics such as attacking each phrase with a yell and

¹Curtis, The Indians' Book, p. 325.

ornamentation through arpeggiation can be heard in a Sunrise Dance--Recording #25, Appendix A. The recitative is the most prominent characteristic throughout the song but the chorus exhibits an ornamental arpeggio that is reminiscent of Arapaho singing style from the plains. This singer has a more nasal quality, also. This may be a plains or pueblo influence since both styles exhibit nasality.

The Apache fiddle is an unusual instrument which most ethnologists refuse to recognize as originating with the Apache. Rather, it is generally believed that the Apache crudely copied the Spanish violin, inventing what the Apache call the "buzz, buzz." Whatever its origin, it is one of the most unusual instruments of American Indian music. The rare recording made by Rhodes demonstrates the sound of the instrument and the oriental quality to the melody--Recording #26, Appendix A. One might presume that such a crude instrument could not be played in tune accurately. However, the original melody, sung by a male and female, is identical to the fiddle version--Recording #27, Appendix A.

The male and female voices in the preceding recording display the nasal quality of the pueblo style. In addition, another vocal technic is used which begins each phrase by completely nasalizing the beginning of the phrase. This is a technic used in the pueblos, particularly the Navaho. It is difficult to tell whether this technic originated with the Navaho or the Apache since both are of the Athabascan linguistic stock and originated in the North. Perhaps it is a common technic.

It is believed that the Athabascan were recent arrivals from Asia because of the oriental quality of their language and culture. The love song by the male and female in the preceding recording is

reminiscent of an Asian style, demonstrating nasal quality, slurring from one pitch to another, and a heterophonic singing style.

In summary, classic Apache style is a relatively simple style which is recognized by a rough vocal technic, a simple accompanying rhythm, and recitative-chorus structure. Influences from the plains are the ornamented arpeggio; from the pueblos, a nasal quality. This nasal quality may be borrowed from the Navaho cousins of the Apache. Navaho also are recent Asian arrivals and may have introduced the characteristic to the Southwest region.

Desert Dwellers. A number of tribes living along the Colorado River, Southern Arizona, and Southern California constitute a group who subsist on the arid lands of that region. These tribes are the Yuman, Yaqui, Papago, Laguna, and San Carlos Indians. The Yuman linguistic group includes Yuma, Havasupais, Maricopas, Cochimis, Walapais, Seris, and Mojaves. Of the named tribes, the Papago, Yuman, and Yaqui tribes have been studied by Densmore.^{1,2}

The style exhibited by the Yuma, Yaqui and Cocopa (the last named group being a part of Densmore's study of Yuman and Yaqui) Indians compares to a European folk style with Spanish influence. Little or no vocal tension is heard, rhythms are simple and straightforward, and melodic ranges are narrow. There is a mixture of text and vocables. The text is predominant and somewhat descriptive and patter-like. A

¹Frances Densmore, Papago Music, Smithsonian Institution, Bureau of Ethnology, Bulletin 90, (Washington, D.C.: Government Printing Office, 1929).

²Frances Densmore, Yuman and Yaqui Music, Smithsonian Institution, Bureau of Ethnology, Bulletin 110, (Washington; D.C.: Government Printing Office, 1932).

Spanish influence was identified in recorded examples of Yaqui.

Densmore transcribed two songs with Spanish influence, indicating that they were accompanied by guitar.¹ A recording from her collection demonstrates the patter of text, the more complex rhythms, and the typical melodic contour of the Spanish folk song style moving up an interval of a sixth and then moving downward by step--Recording #28, Appendix A.

An unusual characteristic of the Yaqui music is that of a grand pause at various points in the song. Densmore frequently mentions this. Other characteristics including a narrow range, repetition of phrases, and repeated cadence notes. A typical example of this style can be heard in a recording made by Densmore--Recording #29, Appendix A.

Nettl's study classified the Southern California tribes with the Yuman and described the area as follows:

The California-Yuman area is characterized by two important traits: the use of a relaxed, non-pulsating vocal technique, which is found here to a greater degree than elsewhere on the continent, including even the Great Basin musical area, and the presence of the Rise, a type of form and melodic movement. . . . The Rise consists of the interruption of the general melodic trend, which is usually the repetition of a short section or at least movement in a restricted range, by material with higher pitches.²

He cites an example by Densmore of the Rise. His transcription is illustrated below--Example 17. The Rise begins in measure 17.

Northern California tribes such as the Pomo, Miwok, Karok, and Maidu are classified by Nettl as representative of the Great Basin musical style.³ Other styles of southern California tribes such as

¹Densmore, Yuman and Yaqui Music, p. 199.

²Nettl, North American Indian Musical Styles, p. 18.

³Nettl.

Mohave, Diegueno, Maricopa, and Yavapai compare with the Yuman style, according to Nettl. Heidsiek's study of the Luiseño of southern California describes a diaphragmatic grunting cadence as one of their most distinguishing characteristics. "It functions to send the spirits away, and it serves musically to define form very clearly."¹ No recorded examples were located to illustrate this characteristic.

Example 17. Yuma Song²



Papago music is another style from the desert area which is characterized by a relaxed vocal style. It is similar to Yuman-Yaqui but does not exhibit any Spanish influence. The rather pleasant

¹Ralph Heidsiek, Music of the Luiseño Indian of Southern California: A Study of Music in Indian Culture with Relations to a Program in Music Education, unpublished doctoral dissertation, University of California, Los Angeles, p. 175.

²Nettl, North American Indian Musical Styles, quoting Densmore, Yuman and Yaqui Music, p. 99.

melodies could be mistaken for a European folk song. Beginning intervals are characteristically a perfect fifth moving upward, followed by diatonic movement generally in a downward movement. Also characteristic is frequent downward slurring of a semitone, second or third intervals. The slur and the arc-shaped melody can be heard in a recording made by Densmore--Recording #30, Appendix A.

Papago music recorded by Densmore is sung by various soloists and has no examples of group singing. More recent recordings demonstrate group singing and even some rudimentary harmonizing of the melody--Recording #31, Appendix A. The harmony is created by a rather static line sung by the women. Male voices sing a melodic line which moves in oblique motion to the female melodic line somewhat like early organum. The female melodic line cadences in unison with the male melodic line. Harmonization of any type is rare in Indian music and this example may be due to Western influence.

Numerous song types are recorded by Densmore including songs connected with legends, ceremonies, salt expeditions, treatment of the sick, dreams, war, and ball games. The Papago were influenced by the Mexican Indian tribes since they worshipped the sun and played the same type of ball games on clay courts.

In summary, the Desert Dwellers' style is a simple, relaxed vocal style which can be found in a number of tribes over a rather large area. There has been some influence from the Spanish in some tribes, particularly the Yaqui. Harmonization of melodies appears to be a recent trait and may be due to Western influence.

Pueblos. The Navaho, although not pueblo dwellers, live near the pueblos and demonstrate a musical style similar to the pueblos style. The Navaho are from the Athabascan linguistic stock who migrated to the southwest region around 1200. They are distantly related to the Apache. They live in semi-subterranean, round houses called hogans and have learned sheep herding from the pueblos and silversmithing from the Spanish. Very recently, they have become one of the more affluent tribes in the country because of their silver crafts and small industries in jewelry making.

The Navaho musical style is recognizable by the very nasal vocal style which is heavily pulsated on vocables. It is probably one of more complex musical styles in North America. Curtis' transcription of a Navaho song seems to verify this--Example 18.

This transcription appears to be typical of the Navaho formal structure. Compared phrases result in the following structure:
 AA¹BCBCBCA²BCA²BA¹BA. There is conservation of melodic material which forms an asymmetrical arch. The text, "Comes the rain, comes the rain with me" is the central idea of the song as it is made constant by repetition of text and motif. Other melodic ideas vary in text but the "B" motif always maintains the same text. The aesthetic significance is derived from the hypnotic repetition of the "B" motif and its attending text.

The nasal quality and vocal pulsation of Navaho singing are its most distinguishing characteristics. A silversmith song displays these characteristics--Recording #32, Appendix A. The accompaniment is the silversmith's hammer, tapping out a rhythm while he works. A microtonal change occurs midway through the song. This change and the gradual

Example 18. Navaho Song¹

In moderate time
♩ = 72

He ne-ye ya-a He-ye tin-ish-tin Schicht toha hu-yish tin'ahle, a-ye-na,
Far as man can see, Comes the rain, comes the rain with me,

ha-a ne-ye, Ki-tan disch-i-ye Li ya na-ash-te; Schicht toha hu-yish tin'ahle,
with me. From the Rain Mount Rain Mount for away, Comes the rain, comes the

a-ye-na ha-a ne-ye Tahi-na-tan a--to-hu-ye le--tra-a-ko,
rain with me, with me. O'er the corn, o'er the corn, tall corn,

Schicht toha hu-yish tin'ahle, a-ye-na ha-a ne-ye, Bi-tra-ko
Comes the rain, comes the rain with me, with me. Mid the light-nings;

Ka'i-tai-ni klich-i-ye Ka'i-ta-hay la ye ko, Schicht toha hu-yish tin'ahle
mid the lightnings zig-zag Mid the lightnings flash-ing, Comes the rain, comes the

a-ye-na ha-a ne-ye Bi-tra-ko Ka-trash-jah do High i ye
rain with me with me. Mid the swallows, mid the swallows, swallows blue

Ka'a-na-det la-a-ko Schicht toha hu-yish tin'ahle a-ye-na ha-a ne-ye
chipping glad to-ge--ther, Comes the rain, comes the rain with me, with me.

Bi-tra-ko Tra-de-tin-i-ye Bang-a-to-yish--ti-ni-ko,
Thro' the pollen, thro' the pollen-bloss, All in pollen hid--den,

Schicht toha hu-yish tin'ahle a-ye-na, ha-a ne-ye Ki-ye tin-ish-tin
Comes the rain, comes the rain with me, with me. Far as man can see

Schicht toha hu-yish tin'ahle ai ye a--ang--an ne ye
Comes the rain, comes the rain the rain with me, with me.

¹Curtis, The Indians' Book, p. 399.

growth in dynamics is a tension-building device as the piece progresses.

There are many ceremonies for rain which are sung at various times of the year. An unusual characteristic found in the ceremonies is the use of falsetto voice. This rare vocal technic can be heard in a recording of the "Yei-bei-chei," a night chant--Recording #33, Appendix A.

Other characteristics found in Navaho style are a preference for vocables mixed with text, some stridency in the voice, a simple rhythmic accompaniment with drum or gourd, and singing solo or in chorus. Choral singing does not utilize the antiphonal styles of the East or Plains.

The Pueblos tribes in general seem to have little or no vocal tension. The preference for drum or gourd accompaniment is delivered in a steady, simple beat. However, the rhythm of the melody is syncopated and complex. The drum beat is synchronized with the singers and pauses are observed at the ends of some phrases or cadences to coincide with the words of the singers. As among the Navaho, singing is delivered either solo or in chorus.

There is some similarity in Zuñi and Navaho style. A recording of a Zuñi Rain Dance demonstrates this--Recording #34, Appendix A. The Zuñi sing in a high to middle vocal register as do the Navaho. In addition, the delivery of the vocables and nasal vocal style can be compared to the Navaho. The shout given at the beginning of each phrase is a Plains characteristic.

The range among the Pueblos Indians is much larger than other Southwest tribes. Songs covering two octaves are not uncommon. This

taxes the vocal range of the singers causing them to sing in the extreme high and low ranges of the voice, all within one song.

The Hopi demonstrate one of the more complex styles of the area with complicated drumming technics and complex melodic material. A Hopi song recorded by Fewkes exhibits some of the characteristics of Hopi style: formal introduction, European folk-like vocal style with no tension, some pulsation, complex drum patterns synchronized with singers, changes in tempo and meter, key changes, and improvised shouts as accompaniment to the song; some of which sound rather Spanish in origin--Recording #35, Appendix A.

To summarize, the pueblos style is quite complex. Ranges are wider than most tribes and rhythms are complex. The vocal style is relaxed but nasal and many vocal technics are utilized for various effects.

A summary of the characteristics of musical style found in each area of the United States is listed below--Table 19. Also shown is the degree of complexity of style as compared to other areas in the United States.

Table 19. Musical Characteristics of Areas in the United States

Area	Stylistic Complexity
<u>East</u> (Southeast and Northeast sub-areas)	
Antiphonal style with leader and chorus (male) Full, melodious sound (southeast) Full, strident sound (northeast) Steady beat beneath some syncopation Ornamentation Calls and shouts as structural delineation Strophic repetition with variation Rattles and small water drum	Moderately complex
<u>Plains</u>	
Antiphonal style with leader, sub-leader and chorus (male) Loud, yelling sound with yell to begin each phrase Rather tense vocal sound Steady rhythm with accented beat pattern, tempi, and dynamic changes Large plains drum is very important Whistle and bells used for tension Strophic repetition with variation	Moderately complex
<u>Great Lakes</u> (Acculturation)	
Antiphonal style with leader and chorus Loud, yelling sound Steady beat Plains drum Strophic with variation	Moderately complex
<u>Northwest</u>	
Solo and/or group. Emphasis on Solo Not much vocal tension. Some nasality Complex polyrhythms Recitative, shouts and animal imitations Clapping, oars, planks as instruments	Very complex

Table 19. (Continued)

Area	Stylistic Complexity
<u>Great Basin</u>	
Solo or group	Simple
Very little tension, slurring labials	
Simple, steady rhythm	
Basket and Scraper or drum	
<u>California-Yuman</u>	
Northern California similar to Great Basin	Moderately simple
Southern California similar to Desert cultures	
Solo or group	
European vocal folk style	
Simple rhythms	
Sticks slit and drum	
Some Spanish influence	
<u>Southwest (Apache, Desert, Pueblos)</u>	
Apache	
Leader and chorus (male)	Moderately simple
Dark, loud, rough vocal style	
Recitative and chorus	
Steady simple rhythm	
Drum and bells	
Desert	
Leader and chorus (male)	Moderately simple
European folk style	
Moderately simple rhythms	
Pueblo	
Solo and/or group	Very complex
Nasal sound. Little tension	
Moderately complex rhythm	
Strophic and iterative	
Modulation	
Drum	

CHAPTER IV

AMERICAN INDIAN MUSIC: A CONTEMPORARY PERSPECTIVE

Introduction

Previous chapters presented evidence of cultural evolution, concepts of aesthetic values, and characteristics of Indian musical style. The present chapter explores the humanistic and aesthetic import of Indian music in order to synthesize aesthetic and educational implications for music education. More specifically, potential for the art of Indian music in contemporary American society is investigated and considered as basis for the development of an universal aesthetics.

In the following pages, the significant data from Chapters II and III are presented in synthesis for interpretation. First, the meaning of western art is compared with the art of Indian music. Second, Indian music, its nature and function, is reviewed and summarized for its universality and educational potential. Finally, a synthesis of universal aesthetics, derived from examples of Indian art, serve as a basis for developing educational guidelines.

Synthesis

Art is a product of human intelligence acting upon nature, ingeniously affecting it in the fulfillment of human purpose. If perfect civilization is to be coincident with complete intelligence, then life in such a state is to be expressed through art. The extent of a civilization's disorderliness is one of degree with which it has come

in conflict with natural laws and aesthetic progress.¹ All art, according to Ives, is an expression of the deepest sentiments of human emotions and values.² The worth of art, then, is determined by the sincerity of its inspiration, universality of its appeal, extent of its communicative potential, and endurance as a living expression.

The idealistic concept of art is an imaginative force that parallels and compliments human evolution. Man, it is commonly believed, had to learn to live before he had time or predilection for art. Yet, anthropologists repeatedly find that in the midst of existing, even primitive man was inclined to add a design to a pot, apply a painting to a wall, or brush color on a basket. While history records events, art mirrors their accompanying purpose, value, and emotions. Philosophically, Edman posits that ". . . there is a truth about things that is not the truth of them."³ The formula for water is not its taste; the astronomer's description of the moon is not that of the poet's. Artistic truth, then, ". . . is the expression of a fact as humanly encountered and experienced, not a neutral description of its status in the total uncaring context of things."⁴

Music, representing an idiomatic expression of truth, derives specific characteristics from the culture from which it emanates. The ideologies of contrasting cultures, expressed through the arts, emerge

¹Irwin Edman, Arts and the Man, (New York: W. W. Norton & Co., 1939), p. 36.

²Charles Ives, Essays Before a Sonata, (New York: W. W. Norton & Co., 1964), p. 51.

³Edman, Arts and the Man, p. 141.

⁴Edman, p. 34.

in dissimilar forms and styles: Bach dedicated his cantatas to the glory of God; the Yuchi Indian clan dance was performed to transform his soul to his ancestors.

The purpose of music in the life of the early American Indian differed little in nature from that of persons of Western culture--music was a functional component of culture. Each song served a distinctive purpose. There were corn-growing songs, hunting songs, love songs, war songs, and the like. The song style, however, is distinctly non-Western. In keeping with the origins of the Indian, the music presents similarities to Asian styles and value systems. The musical style is characterized by heterophony, pentascales, microtonal movement, and variable tuning. The fact that the music is not notated provides further evidence of its aural, cultural, and functional nature. In keeping with a non-Western character, its values and outlooks reflect an abiding respect for natural phenomena, a harmonious existence in natural environments, unchanged by Man, a concept of duality in all things, contrasted and personified as male and female. Despite the myriad number of tribes and linguistic groupings, there exists a rather common musical style. The basic form of Indian music is an accompanied strophic song form. The songs are void of harmony in the western sense, though heterophonic and polyphonic textures may develop in performance. Unity is obtained through the function of range, tessitura, repetition, and timbre. Variety is subtle and achieved by microtonal modulation, timbral tension, intensity, and changes of tempo.

In view of the above non-Western characteristics and the distinctness and subtlety of the musical style, it is not surprising that Indian music poses some difficulty to persons conditioned to Western

styles and sonorities. It is not uncommon to discover that a song which sounds simple, repetitious and "out-of-tune" actually has a complex rhythmic structure, form, and variation--variation so subtle that only after careful analysis does the microtonal modulation, complex heterophonic texture, and existing polyrhythm become apparent to the listener.

Regarding the Indian's perception of art and music and its aesthetic significance, Momaday¹ comments:

I believe that the American Indian is possessed of a vision that is unique, a perception of the human condition that distinguishes him as a man and as a race. . . . In my experience Indian art, in its highest expression, is at once universal and unique. It is the essence of abstraction, and the abstraction of essences. . . . The oral tradition of the Indian, even more than his plastic arts, is vast and various. His stories and songs, his legends and lore and prayers, are exceptionally rich and imaginative.²

Momaday further states that through art, ". . . the Indian affirms his commitment to an aesthetic ideal--'You see, I stand in good relation to all that is beautiful.' The Indian's perception is humane, centered upon an ideal understanding of the whole context of his humanity."

The view espoused by some, that Indians lack aesthetic perspective, needs to be considered in context.³ As a people exemplifying a philosophy of life, there was neither reason nor time for the development of a theoretical codified value system. Unlike a Western style, music was an integral component of the life process in that all

¹ Natchee Scott Momaday, a Kiowa Indian, was awarded the Pulitzer Prize in literature, 1969, for House Made of Dawn, (New York: Harper & Row, 1968).

² Natchee Scott Momaday, 1969, "I Am Alive--," Jules B. Billard, (ed.), The World of the American Indian, (Washington, D.C.: National Geographic Society, 1974), pp. 11-26.

³ Alan P. Merriam, Anthropology of Music, (Evanston: Northwestern University, 1964), p. 269.

Indians, in large measure, were composers, performers or active participants. Even today their artistic endeavor is participatory and characterized by a type of involvement that differs markedly from the consumer oriented experiences of their Western counterparts. Indian arts, especially music, when considered in terms of its function, the sincerity of its inspiration and practice, and endurance as a form of human expression, demonstrates aesthetic dimensions of significant and universal proportions.

American Indian music with its unique aural systems, formal structures, and native instruments offers the Western artist a unique idiom of materials for creative expression and deserves his attention. The Indian's non-Western technics of composition, such as microtonal modulation and polyrhythmic movement between instrument and voice, provide the Western musician with aural alternatives. The integration of song and dance, which explores the aesthetics of structured movement, and the visual effect of colorful costumes, adds a significant dimension to Indian music. Also, the psychological effect of the dance that transposes the Indian psyche to another level of being, a new awareness that intensifies the very essence of his identity, suggests another dimension of music.

Indian music is a viable art form which has unique qualities, yet possesses the common aspects of all art that speak to the nature of man. Its unique qualities originate from the nature of the Indian and his relationship to Indian culture--Indian music is a by-product of Indian culture. The common qualities of Indian music derive from the nature of all men to express the ordinary experience of life as humanly encountered--"You see, I stand in good relation to all that is beautiful."

The significance of American Indian music is corollary to the contributions which Indians have made in American social and political institutions. Although not widely recognized, Indian cultures influenced many aspects of American life and set examples for early colonists. For example, the Iroquoian form of government so impressed European colonists in America that they modeled some aspects of present-day democracy after Iroquoian governmental structures. Many expressions borrowed from the Indians have become a part of the American language. "Americans drink hootch, meet in a caucus, bury the hatchet, have clambakes, run the gauntlet, smoke the peace pipe, hold powwows, and enjoy Indian summer; . . ."¹ One need only look at a United States map and read the names of rivers, cities, and states to become aware of the influences of Indian names. These influences are largely assumed without an awareness of their origins.

One common perception of early Indian culture is that it was primitive, thereby, bearing a negative connotation. However, the term "primitive" simply means "first." This misperception has created problems and conflicts between Indians and Euro-Americans. European dominance inevitably resulted in displacement of the Indians from their original habitations and an exigent modification of Indian culture to more Western traditions.

Problems besetting the Indian, including his adjustment to Western culture, are historically documented and will not be chronicled here. Let it suffice that their external problems originated with European immigrants unable to understand or cope with manifest cultural

¹Peter Farb, Man's Rise to Civilization: As Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State, (New York: Avon Books, 1968), p. 313.

differences. The intervention of time has not resolved all of the issues. The American Indian, because of cultural displacement, continues to encounter difficulty integrating into the mainstream of American life.

Some of the Indian's problems are related to the attitude of other Americans and the structure of American society. In recent years, America has been described as a pluralistic society. Although once called a "melting pot" of world cultures, Americans have in some respects remained stratified, clinging to some of the Old World traditions while embracing the "American way." Across the nation, small sub-cultures of one ethnic group or another reside side by side. In New York City alone, communities of Puerto Ricans live next to Polish, Jewish, or Irish communities. Despite a fierce pride in American life style, many individuals still recall their former Old World identities. In some places, even the Old World languages persist, along with the traditions and religions.

The pluralistic structure of American society may be cause for alarm if there is no cohesive attitude or if there is an imbalance of power structures. "When one element in a pluralistic system becomes very powerful in relation to the others, the pluralism of the system itself is in danger."¹ It is important, then, to develop a value system that will allow intellectual and cultural freedom. "This permits a pluralism of beliefs, a tolerance of differing traditions and a

¹ John W. Gardner, Self-Renewal: The Individual and the Innovative Society, (New York: Harper and Row, 1964), p. 71.

diversity of intellectual positions that have contributed greatly to the vitality of our national life."¹

Cultural and intellectual freedom would allow an individual, whether Irish or Indian, to choose those traditions, religions, and value systems he wished. In the Indian's case, he may choose to westernize or remain committed to the "Indian" or "Old Way." If cultural freedom exists, the Indian's choice, whatever it may be, will be accepted by fellow Americans. If such acceptance does not yet exist in American society, then the objective is to find a basis for understanding and acceptance of Indian culture or, for that matter, any culture.

Accepting the premise that history objectively attempts to record events and art mirrors the values and emotions from which they arise, it would seem that an understanding of American Indian cultures may be facilitated through the study of their art forms. Music, as the integral component of the dance ritual, representing the embodiment of the totality of Indian artistic endeavor would provide the basis for study and understanding.

The compilations presented in chapters two and three provide evidence of the vitality and highly developed structure and style of Indian music, indicating its educational potential. Serious consideration and study of this material, as well as additional research, would serve several purposes. Wider recognition of the aesthetic nature and worth of Indian music would facilitate the American Indian's integration into the American cultural milieu. As with any minority group, an

¹Gardner, Self-Renewal, p. 69.

acknowledged cultural heritage provides for a sense of identity in the acculturation process. Presently, many Indians suffer from an identity crisis regarding status and position in American society. On the one hand, Indians feel a loyalty to their heritage and have some identity within the Indian community; yet on the other, the American economic system beckons with promises of economic rewards and a different quality of life. While the Western life style has been attractive to some Indians, many still maintain ties to Indian traditions through their music. The music, more than any other art, represents the Indians' cultural mark of identity and has brought about a "pan-Indian" movement that informally unifies diverse tribal traditions.

Whether Indians participate in powwows because they enjoy the arts and the sociability, or because they thereby define themselves to outsiders as being "Indian"; the fact remains that the spread of this popular culture represents the emergence among Indians of a common set of traits, institutions, and symbols.¹

The music expresses Indian identity and heritage to the American people and the world, serving as the concrete basis for understanding the Indian people.

The complexity and variety of musical styles purvey to other Americans the opportunity for insight into the fundamental nature of Indian life. As the bulk of literature available on Indian culture is anthropologically or historically referenced, the music provides the opportunity to go beyond the apparent to the very essence of Indian culture. So approached, the culture is understood as the

¹Seymour H. Fersh, "Studying Other Cultures: Looking Outward is 'In'." Yearbook, (Washington, D.C.: National Council for the Social Studies, 1968), chapter 8, as cited by Abraham Schwadron, "Research Directions in Comparative Music Aesthetics and Music Education," a speech delivered at the National Convention of MENC, Anaheim, 1974.

unification of art and native ethic at one with natural laws and the environment.

With regard to plurality, the myriad of world cultures within American society offers the observer not only insight through the Indian's music, but perception through other musical styles as well, and, in some measure, results in introspection. "The 'glass' through which other cultures are viewed serves not only as a window; it serves also as a mirror in which each can see a reflection of his own way of life."¹ America is a microcosm of world cultures, wherein the German, the American Indian, the Korean may observe the other's culture and marvel at its strange beauty. Gardner states that,

We must combat those aspects of modern society that threaten the individual's integrity as a free and morally responsible being. But at the same time, we must help the individual to re-establish a meaningful relationship with a larger context of purposes.²

Indeed, the value of an innovative society is its change, its renewal for common needs and causes within society. Thus, the study and evaluation of social needs and the active pursuit of desired change may result in the renaissance of society, making man more fully human, more fully aware of his own worth.

The insightful study of Indian music, and for that matter, all musics, may lead us to a tolerant attitude and acceptance of all men, a greater awareness of the magnitude of Man's music, and ultimately, its true significance.

¹Seymour H. Fersh, "Studying Other Cultures."

²John W. Gardner, Self Renewal: The Individual and the Innovative Society, (New York: Harper and Row, 1964), p. 94.

Educational Implications

At the beginning of the twentieth century interest in comparative musicology resulted in greater recognition of native-American arts. Musicologists including Fletcher, Gilman, Fewkes, and Densmore were the catalysts for acquainting American Society with Indian music. American composers such as MacDowell,¹ Cadman, Lieurance, and Jacobi composed works based upon Indian music and culture. Indian songs were freely adapted, i.e., westernized in late-Romantic style, demonstrating their prerogative to utilize ethnic folk music for artistic purposes.

In time westernized adaptations of Indian music themes were introduced in the classroom, especially for the piano.² The practice not only misrepresented authentic style but also conveyed misconceptions about Indian music and culture. Fowler condemned the practice and offered the following suggestions:

Only authentic ethnic music, presented with its own indigenous accompaniment, its own language, or its own dance, will provide fair representation to another culture. Children acquire a distorted view when presented to cultures or subcultures by means of quaint customs or superficialities. . .³

¹Edward MacDowell, "From an Indian Lodge," is one example for piano.

²Max T. Krone (ed.), Voices of America, (Chicago: Follett Pub. Co., 1957). Most of the authentic Indian songs chosen for this text are set to piano accompaniment.

³Charles Fowler, "The Misrepresentation of Music: A View of Elementary and Junior High School Music Materials," New Perspectives in

More recently, efforts have been made to prepare educational materials based upon authentic Indian music without adapting them to a Western style.^{1,2} Through such efforts the authentic style may be preserved. However, the authentic style may produce another problem resulting from hearing an aural system other than one's own. The reaction is called aural shock and may produce a negative ethnocentric attitude of rejection. The problem can be minimized when students are conditioned to the new sounds by objectifying and discussing performance technics, sophistication of training necessary for performance, and aesthetic meaning.

Despite recent efforts to present authentic music in its proper idiom, little effort has been made to present educational materials beyond the elementary grade school level. The limited exposure is unfortunate since it is the older student who should be capable of fully grasping Indian music as an art form and understanding the ramifications of the art as a cultural representation. New materials are being developed for older students in other disciplines, such as literature and social sciences. Assuming that music educational materials will be developed for older students, criteria for selecting materials should be based on authenticity with regard for cultural traditions and prohibitions.

Music Education: Source Book III, (Washington, D.C.: Music Educators National Conference, 1966), p. 290.

¹Louis Ballard, American Indian Music in the Classroom, (Phoenix, Arizona: Canyon Records, 1974).

²Paul Parthun, "Tribal Music in North America," Music Educators Journal, vxn/5, (January, 1976), pp. 32-45.

In addition to limiting Indian musical study to grade school children, it seems that the music chosen for elementary music texts has been made with little regard for cultural or traditional prohibitions. For example, medicine songs and rain dances are included in elementary texts.¹ Perhaps the editors were unaware that the songs are sacred to the Indian and only sung by medicine men or tribesmen who have specially prepared through sacred rites. Indian children are not allowed to sing such songs. Therefore in an effort to minimize such problems, care should be exercised in selecting authentic material that does not offend religious prohibitions and customs.

As Fowler has indicated, all musics, both Western and non-Western, can be presented through authentic materials and instrumentation, explaining the basic nature of the style and stressing aesthetic values, unique qualities and commonalities. Presentation of authentic materials through an objective method, allowing time and exposure for assimilation of the sound system, will allow the student an opportunity to overcome aural shock and the barriers of an ethnocentric attitude.

The merit in study of world musics is found in the greater awareness of the nature and function of music in culture, the understanding of differing resolutions to musical thought as a result of cultural tradition and environment, and the ultimate clarification of the nature of Man. Music is the expression of Man's experiences,

¹See New Dimensions in Music, Book 3 (New York: American Book Co., 1970).

patterned and characterized by world cultures. The nature and function of a culture's music reflects that culture's perception of the universe and leads to an understanding of universal aesthetics.

The ultimate goal in aesthetic education is the development of concepts of universal aesthetics, understood and derived from world cultures. Unique qualities and commonalities of art provide the vehicles for study. Development of criteria for evaluation and methods of teaching are needed. In addition, further research is needed in the area of learning and maturation levels for development of modes of study.¹

The search for universal aesthetic has occupied the attention of musician-educators for some time and has resulted in efforts to bring non-Western studies into the curriculum. Through the influences of the Yale Seminar (1964) and the Tanglewood Symposium (1967), efforts have increased, resulting in new research on non-Western studies.

The Tanglewood Symposium Documentary dealt with educational goals of aesthetic education and described a new aesthetic understanding in terms of world musics. All musics, whether characterized by Western style or non-Western, are studied for their interest, method, purpose, and materials.² Though lacking formal designation, the aesthetic value system that emerges as one applicable to any music and understood by its relationship to culture could be termed functionism;

¹Schwadron, "Research Directions in Comparative Music Aesthetics and Music Education."

²Robert Choate, (ed.), A Philosophy of the Arts for an Emerging Society, Music in American Society: Documentary Report of the Tanglewood Symposium, (Washington, D.C.: Music Educators National Conference, 1967), p. 113.

i.e., the belief that music's mode of expression, purpose, interest, and materials are determined and patterned by culture. Provided this new term is apt and descriptive, functionalism as a theoretical set would allow for the study of commonalities between and among diverse musical styles and idiomatic expressions of any culture. Cultures determine the purposes, materials, methods, and interests of music. Principles of stasis and change, sound and silence, tension and release, and temporal and structural phenomena function within culture according to each cultural entity. Each culture expresses its music according to its function within the broader spectrum of world culture. As all cultures are worthy of study, any music is worthy of study for its manifest function and aesthetic significance within culture. The ideologies of culture embodied and symbolized in its music provide avenues to aid our understanding the people and the beauty of their inner vision.

As described by the Tanglewood Documentary, the four factors involved in the study of any music are interest, purpose, method, and materials. These four factors are described broadly, allowing for latitude in interpretation. As they apply to functionalism, the factors should be understood clearly in terms of meaning and use. Definitions of the four factors need not be absolute, thereby limiting their use, but should provide a framework of understanding which reflects the basic premise of functionalism. The following definitions of the terms are suggested for application to functionalism and reflect functionalism's emphasis of cultural control on the arts:

Interest. The quality of music which causes feelings of fascination or absorption for the arts in individuals or groups belonging to a certain culture.

Method. The means or manner of producing music, involving not only structural and elemental procedures, but performance practices, relationships of music to other arts, and cultural proclivities which influence the patterning and determination of musical style.

Purpose. The cultural use of music resulting in an effect that is intended or desired, whether physiological or psychological. Examples of physiological effects may be the increase or decrease in the rate of the heartbeat, breathing, or perspiration, changes in blood pressure, or neurological stimulation. Examples of psychological effects may be pleasure and other emotional responses, or more intellectual responses involving aesthetics, philosophy, metaphysics, and religion. In addition to intended effects, there may be side effects which are not intended. Unintended effects should not be considered as purposeful, but nevertheless are often a result of some purposed effect and should be noted.

Materials. Precursory types of musical elements used for making music in a culture including the categories of rhythm, pitch, timbre, and structure; and instruments including musical, non-musical, and physical.

As they relate to functionism, the four factors involved in the study of any music focus attention upon and emphasize the cultural proclivities which influence the arts. The emphasis given to one or the other of the four factors determines the character of a particular culture as compared to another. For instance, one culture may be more interested in purpose while another emphasizes method. In American Indian culture, for example, the medicine song is an important aid to recovery from sickness; its structure is not significant to the Indian.

In Western-European societies, music is generally used for enjoyment as an art form and structure is of utmost importance.

While groups or individuals within a culture determine the character of the four factors of functionism, people outside of the culture also may affect some influences upon the four factors. The introduction of a new type of instrument into a culture, for example, or another style of music from another culture may effect that culture's musical style. An example of such influence is noted in the music of Japan and Korea which has changed recently from an Oriental style to a mixture of Western and Oriental styles. Thus, it is possible for individuals or groups of individuals to effect change from culture to culture. Composers who have studied the music of other cultures have developed new musical styles as a result of merging two styles. Debussy, Bartok, Stravinsky, and others have introduced new, exotic musical materials from other cultures into their own Western styles.

Study of the arts, as perceived by the functionist, is objectively presented in terms of cultural interest, method, purpose, and material. To the functionist, music is a cultural expression of truth which is not fixed but is based upon the values and value judgments of a given culture. Thus, a culture's art is judged according to the established values of that culture.

Functionism as an aesthetic theory contrasts with other theories in that it emphasizes cultural influence upon the arts. The categories of aesthetic theory described by Schwadron as isolationism and contextualism, by definition or by use, exclude functionism as a compatible theory. Isolationism is defined as,

The classification of music as a form of mathematical logic revealing innate laws of universal significance which may be traced historically to the concept of a fundamental divine harmony, as theorized by Plato, Aristotle, and the Pythagoreans.¹

The Aristotelian ideal or divine law precludes functionism because of a narrow perception of music as being derived from an absolute model and based upon truth which is fixed and unchanging.

Contextualism ideally compares with functionism because of the contextualist's view held that ". . . music is more than mere sounds in motion,"² and that truth is based upon social and cultural values. The problem with contextualism is that its actual application too often has been extreme, utilizing music as a social tool for what amounts to propaganda.³ Such abuses of music are observed critically⁴ and are contradictory to the basic premise of functionism; i.e., the uniqueness of each culture's music means that truth is relative to its culture making an absolute or a uniform model of truth unacceptable.

Relativism, another aesthetic category, is philosophically compatible with functionism. "For the relativist, musical meaning is a psychological product of expectation, an outgrowth of stylist experience and general cultural orientation."⁵ As a theory which has existed for

¹Abraham Schwadron, Aesthetics: Dimensions for Music Education, (Washington, D.C.: Music Educators National Conference, 1967), p. 35.

²Schwadron, quoting J. W. N. Sullivan, "Music as Expression," Problems in Aesthetics, M. Weitz, (ed.), (New York: The MacMillan Co., 1959), p. 380.

³Schwadron, p. 37.

⁴Schwadron.

⁵Schwadron, p. 47.

some time, relativism's actual application or use has been primarily applied to Western-European traditions of music. For example, Langer's hypothesis of symbolic expression deals primarily with examples of Western traditions.¹ Similarly, Meyer deals with examples of Western traditions of musical styles, even though he emphasizes the idea that emotional behavior is largely a learned cultural phenomenon.² The functionist recognizes the plurality of values espoused by relativism, but actively stresses the cultural differences of musical style; going beyond relativism, so to speak, to a system for objective study and active pursuit of non-Western systems. In a sense, relativism is contained within functionism. Relativism's recognition of plural values is only a first step toward the active pursuit and study of other systems. Functionism's four factors for the study of other cultures' musical systems attempt to structure a system of objectivity. As the world community moves into the twenty-first century, the reconstruction of world societies toward harmonious co-existence depends upon a general understanding of diverse traditions. Functionism serves that ideal.

Functionism represents a universal aesthetic in that it stresses the universality of diversity and because it actively emphasizes study of other cultures through an objectified system. Diversity is universal by virtue of the fact that a variety of modes of expression and styles exists within world cultures. Study of these systems is possible through objective observations of purpose, interest, method, and material. The

¹Suzanne K. Langer, Philosophy in a New Key, (Cambridge: Harvard University Press, 1957), p. 222.

²Leonard B. Meyer, Emotion and Meaning in Music, (Chicago: University of Chicago, 1956), p. 264.

functionist believes that objective study of the diversity of culture will bring understanding to the world community, respect for its members, and may lead to the harmonious co-existence of future world citizens.

Technological advance in the twentieth century has brought the world community closer together, made us aware of our ideological differences, and has provided the power for destructive or constructive alternatives. During the twenty-first century, world citizens must make the choice between destruction and construction. In making that choice, several questions must be asked: What kinds of world citizens do we want? What kinds of values should exist within the world community? What are the advantages or disadvantages of diversity.

Buchen describes the future world citizen as a collectivized individual, a person who is able to absorb diverse ideas to such an extent that he will participate actively in multiplicity. "He will be capable of sustaining many allegiances, without contradiction, on both a national and international scale, and be closer to being, especially through global perspectives, a world citizen."¹ Existence on such a level can follow only after preparation of the future citizen through active study of world cultures. Thus, functionism with its system of objective study and emphasis upon cultural diversity may serve as the next logical step toward development of the future world citizen.

The study of American Indian music can serve as an example of functionism. Interest in Indian music is derived from the

¹Irving H. Buchen, "Humanism and Futurism: Enemies or Allies?" Alvin Tofler, (ed.), Learning for Tomorrow: The Role of the Future in Education, (New York: Vintage Books, A Division of Random House, 1974), p. 136.

unique qualities of its aural phenomena and the total integration of music with the other arts for the universal, combined expression of each member of the Indian community, old and young, male and female. Its method involves non-Western technics of performance practices and musical materials. The purpose of Indian music is to express the ideology of Indian people, both individually and as a group, representing their distinction as the first Americans. The musical materials consist of non-Western scales, rhythms, and native instruments. Collectively, the method, materials, purpose, and interest of Indian music function as an expression of the Indian's world view and perception of the universe. One segment of American society, the American Indian culture represents a unique non-Western art form within the stratum of a predominantly Western society. American Indian music represents only one part of a multiplicity of art styles within the pluralistic society of American culture.

Because America is a pluralistic society, representing a microcosm of world cultures, it may be used as a laboratory for study of many diverse cultures with arts as the embodiment of a culture's identity. Sub-cultures in American society may be studied as cultural entities and compared with Old World cultures. The school curriculum may provide a scholarly analysis of these cultures and serve as a common ground of cultural exchange for the ultimate goal of understanding culture. A culture's music can be studied for its value systems, aesthetics, commonalities, and aural organization as a basis for comparison to other systems.

The present-day American microcosm of world cultures, existing within the world community, is witness to conflicts of world-wide

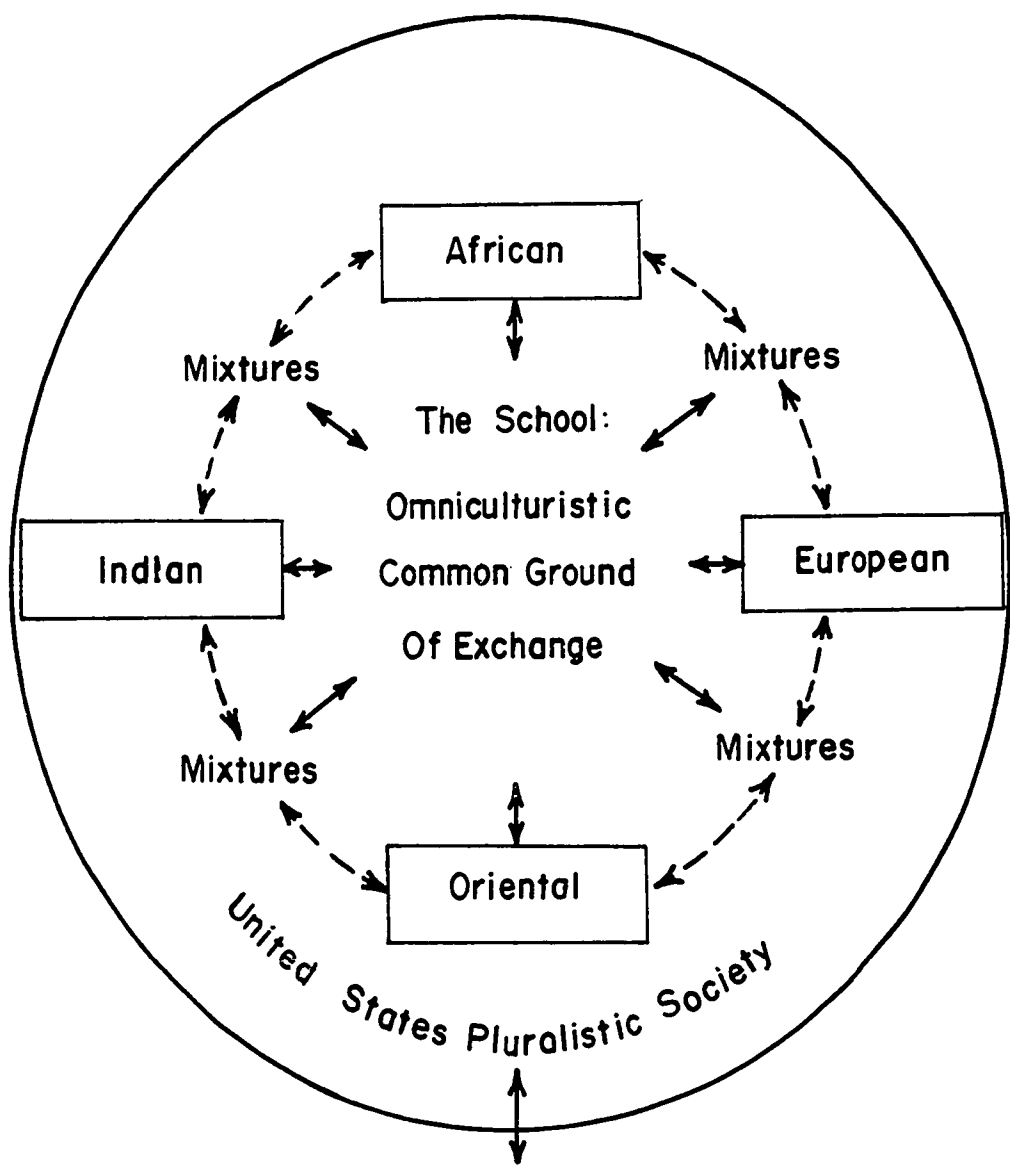
cultures which produce the result of differing value systems and ethnocentrism. Conditions which contribute to world conflicts are the result of rapid technological expansion, a plurality of cultural values, and conflicts of ideology.

The conditions of conflict are centered upon ethnocentrism; an unwillingness to recognize any values except those of one's own culture. Criticism of another culture is made from criteria based on one's own cultural values, resulting in rejection of other cultures. An alternative to this criticism is to develop criteria for criticism of other cultures based upon that culture's own system of values. Thus, Western cultures are judged upon Western value systems; non-Western cultures upon non-Western values.

The arts, acting as mirrors of cultural ideologies, provide the mechanism for understanding cultural values. Artistic truth is synonymous with cultural reality. Truth is not fixed, but contingent upon the people from which it is derived and must be learned in terms of cultural entities. Ethnocentrism, that myopic barrier which clouds the vision from the realities of cultural diversity, will be submerged and a new attitude substituted.

The educational philosophy of the twenty-first century might be termed omniculturism, the belief that all cultures are worthy of study. In an omniculturistic society, the ideologies of contrasting cultures are objectively sought for their intrinsic worth. Each cultural entity represents an environmental laboratory for study which may be projected from a scholastic curriculum in the school. Figure six illustrates the plural system which exists in America and the omniculturistic common ground of the school. The student of culture may move from the school

PLURALISM



Within the World Community

Figure 6.

curriculum into any of the living laboratories for study and observe not only stratified samples but homogenous mixtures of cultures. The American microcosm of world cultures may be compared to the original, Old World cultures. Individuals may adopt a value from one culture or respect it for its diversity, but never reject it as unworthy of consideration or study. The arts, acting as a myriad of artistic truths extracted from world cultures, may be observed. Thus, the music of Germany reflects Western ideologies, the music of China, non-Western ideologies. The music of the American Indian represents that culture's ideology in American society and is evaluated in terms of its own values. Thus, the universal aesthetic, functionism, derives meaning from an omniculturistic philosophy.

Learning centers already are being established as cogent representations of functionism and omniculturism. The Museum of Man in Washington, D.C., is only one example of the type of institutional study that is possible. Universities and other institutions can provide the framework for future centers. As Man continues to investigate the natural state of an ever-widening universe, affecting it toward the fulfillment of human purposes, he reaches out to touch the fingers of Mankind and to embrace in universal communion.

CHAPTER V

SUMMARY AND CONCLUSIONS

Introduction

The purpose of this study was to synthesize research on native American Indian music within a cultural context in order to determine inherent aesthetic values and implications for music education. Specifically, literature relating to culture, musical style, and aesthetics was compiled into a descriptive profile of the American Indian and his music for the determination and application of generalized concepts in music education curricula.

The present study developed from a need to synthesize data on music of the United States Indian and his culture for music education. Literature from anthropological books, journals, reports, institutional research bulletins and recordings of authentic Indian music provided data on Indian music within a cultural framework, musical performance practices, and aesthetics resulting in a profile of the Indian and his music. Indian music was examined for its artistic significance in American culture in order to determine universal aesthetic and educational implications. The manuscript is organized into five chapters. Chapter I describes the purpose, need for the study, procedure, and organization of data. Chapter II reviews data on the evolution and development of Indian music integrated within a cultural framework. Chapter III describes existing musical styles, performance practices,

and aesthetics, complete with recorded examples (Volume II) and transcriptions, illustrating musical style. Chapter IV synthesizes the significance of Indian music as an art in American culture and develops a universal aesthetic for music education. Chapter V provides a summary and conclusions of the study.

Summary

Music in Indian Culture

Over ten thousand years ago the Indian began to migrate from Asia across the Bering Strait to America, and to settle in various geographic locations of two continents. The people developed slowly into cultural entities with distinctive languages and customs. The wide variety of topography and varying environments affected the cultures, resulting in many diverse groups. In the East, Indians adapted to the wooded hills and piedmonts, hunting small game and fishing in streams and rivers. On the treeless plains, west of the Mississippi River, Indians had to adjust to harsh yet grandeur land where larger game ran in great herds. The rugged mountain ranges of the West divided the land into high plateaus surrounded by stark mountain peaks, or hot, dry desert lands lying adjacent to low ranging hills. Indians living there knew the austere land or perished from its harsh conditions.

The conditions of environment and tradition molded Indian cultures, affecting every aspect of life and thought, even the arts. The Indian's world view became closely attuned to the grandeur of the land and beauty of nature. Trees, rocks, water were alive to the Indian and inspired his adoration and awe. During early times, Indians believed that all of nature was endowed with a huge spirit of monstrous

proportions. Animals were thought to possess great power and stealth, making it necessary for the Indian to recompense for slaughter of game. Songs of placation were sung to the hunted animal. His religion was one of fear, and the purpose of the arts, especially music, was to protect him from awesome earth spirits. The songs of placation to the monstrous spirit, or Elder Brother, represent an early stage of cultural evolution which influenced the function and purpose of music.

Circa 1,000 B.C., a second stage of religion developed within a Mexican group called the Adena. The Adena introduced new beliefs in the East and brought Sky deities and a cosmological power to music. They believed the earthbound gods were subordinate to the more powerful Sky deities. Music was used to overpower the magic of an animal so that it could be caught. A concept of life after death was introduced and huge mounds were built for the interment of the dead.

In time, indigent tribes known as Hopewell resumed religious leadership. Mound building continued and flourished as new groups migrated from the south and settled in large communities along the Mississippi River. These people built elaborate mounds with temples on top for their Sun Kings who were living gods among the people. An agrarian economy developed and these cultures became rather sedentary, resulting in a third stage of evolution. In the new stage, music functioned as power to insure crop growth and symbolize the deistic authority of the Sun Kings. Sophisticated tribes gradually developed from the Mississippi cultures; they were the first to meet the strange, pale-faced Europeans who came to America.

The fourth stage was heralded by the arrival of the first Europeans to America. Persons whose contrasting culture helped seal the

fate of the primitive Indian culture, disrupting the cultural evolution and eventual removal from their native soil. One can only speculate concerning the development of the illustrious Sun Kingdoms along the Mississippi River if they had not been interrupted. In fact, during the same period, the Aztec of Mexico already had developed an autonomous government under their leader, Montezuma. He reigned over a large city-nation comparable in many respects to Athens, Greece. The influences from Mexico and Middle America were felt for several centuries.

As European colonists settled the eastern seaboard of the United States, their encroachment upon the land resulted in the Eastern tribes being moved to the West and eventually moved to Western reservations. Cultural development suffered the moment when prehistoric periods ended and history began for Indian people. The text of a Florida, Seminole Indian song tells the story of removal to Oklahoma and reflects the sorrow of the people:

They are taking us beyond Miami,
 They are taking us beyond the Caloosa River,
 They are taking us to the end of our tribe.
 They are taking us to Palm Beach, coming back beside Okeechobee Lake,
 They are taking us to an old town in the west.¹

As tribes in the East were removed, western tribes received the eastern Indians with wonder and fear for the future. The strange tribes coming to the West brought stories of the awesome power of the white man and his stick that blew fire and pain. What followed is well known history. Indian removal to the West resulted in pitched battles followed by defeat. The frustrations and poor conditions of the Indian caused the

¹Frances Densmore, Songs of the Seminole Indians of Florida, (New York: Ethnic Folkways, 1972), originally recorded by Frances Densmore, 1931-32, for Smithsonian Institute.

Indians profound grief with resulting hysteria and the emergence of a new type of music. A remote Paiute messiah named Wovoka introduced the Ghost Dance to his people and its popularity spread rapidly to other Western tribes. Wovoka's hope for the new music, representing a fifth stage of evolution, was to help change the fate of the Indian and give him hope. Through hypnotic dance, the Indian fainted and fell into a trance-like dream during which time he believed he was transported to the spirit world. The Indian believed he would be re-united with his ancestors and fallen brothers in the other world where there would be peace and health. The Ghost Dance lost its popularity after the Battle of Wounded Knee in 1892 and the realization that the Indian's fate was sealed to a life on the reservation. The new hope for freedom was crushed and the people slowly accepted a peaceful existence on reservations.

The spread of the Peyote religion, or the Native American Church, represents a final period of peaceful co-existence with the white man. The Native American Church combines aspects of the older Mexican religion associated with the use of mescal¹ and Christianity. The peyote ceremony is performed with the taking of the drug and singing peyote songs in association with Christian-like beliefs concerning purification and tranquility. Peyote song displays characteristics of simultaneous sorrow and joyful release in its quick tempo and tense vocal style.

An era had ended but the people did not die and their traditions did not completely vanish. Some Indians adopted some of the Euro-American customs but others continued to practice many of the customs of their people. The customs of dance and ceremony were retained in Indian culture

¹A small cactus plant used as a stimulant and antispasmodic.

while adapting Western characteristics. The music of the Indian powwow emerged as an important component of Indian identity to both Indian and non-Indian alike. Music became their cultural mark of identity in which tradition and the spirit of Indian people were joined in the panorama and color of dance.

Music always has represented the vital life force to the American Indian. The cosmological power of music upon his environment has become an inner source of beauty and art. The Indian's true identity is found within Indian music. The unique character of its sound phenomena and the variety of musical styles represent a myriad of systems and artistic values.

Musical Styles

Indian music is a unique art form, influenced by its ancient Asian origins and characterized as a non-Western style. The beauty of its aesthetics lies in the essential abstraction of basic form structure, sparse melodic line and rhythm, and the strange yet beautiful ruggedness of vocal style.

Prevailing musical styles in the United States can be classified geographically as Eastern, Plains, and Western. The Plains and Eastern styles represent distinctive styles with characteristics generally prevailing throughout each sector with some local diversity. The West, however, is a conglomeration of rather unrelated styles.

The Eastern style encompasses the land east of the Mississippi River and the Great Lakes. Characteristics of Eastern style are: antiphonal group singing with male leader and chorus, strophic song form with miniscule variation and ornamentation, full vocal style with some stridency, steady pulsation with some syncopation, calls and shouts as

structural delineation, gourd rattles and small water drum accompaniment. Although there are numerous Eastern tribes, the East generally represents a homogenous musical style with minor changes in local styles. Sub-styles exist in the Northeast and Southeast, the Southeast exhibiting more melodic ornamentation, a more melodious and less strident vocal style, and greater complexity of rhythmic patterns.

The Plains style involves the land mass between the Mississippi River and the Rocky Mountains. Musical characteristics are: antiphonal group singing with male leader, sub-leader, and chorus; loud, strident vocal style, starting each phrase with a yell; steady rhythmic pulsation with accented rhythmic patterns; frequent changes in tempi and dynamics; strophic repetition with variation; large plains drum for accompaniment and occasional use of whistle and bells for building tension. The Plains style generally is similar throughout Plains tribes with minor changes for local tribes.

A mixture of Eastern and Plains styles is exhibited in tribes around the Great Lakes. General characteristics include: antiphonal style with leader and chorus; loud yells to begin phrases, a steady rhythm; use of plains drum; strophic song form with miniscule variation, and strident vocal style.

The musical styles of the West are a conglomerate of unrelated styles and must be subdivided into sub-areas: the Northwest, Great Basin, California-Yuman, and the Southwest. Northwest style is one of the most complex in the United States and rather dissimilar to other Indian musical styles. Emphasis is given to solo singing without much vocal tension, complex polyrhythms, a recitative-chorus for formal structure, and little or no use of instruments. The Great Basin

displays one of the simplest musical styles, utilizing solo or group singing with very little tension and slurred labials, a simple steady rhythm for simple melodies with narrow ranges, and the preference for basket and scraper or drum as accompaniment. The California-Yuman style includes southern California and the Yuman tribes of the desert. Characteristics include a relaxed vocal style sung as solo or group with simple rhythms and melodies showing some Spanish influence. The Southwest is sub-divided into three groups: the Apache, Desert tribes, and Pueblo dwellers. The Apache exhibit a distinctive coarse vocal style sung as recitative-chorus form over steady rhythms of the drum and bells. The Desert style exhibits a relaxed vocal style with moderately simple rhythms and melodies. The Pueblo style is one of the most complex styles, displaying nasal vocal styles sung over complex rhythms in strophic form. Modulation is common and melodies are moderately complex. The drum is the most common instrument of accompaniment.

General characteristics of musical style which are common to most Indian tribes are as follows:

1. Heterophonic or polyphonic, strophic song form which is repeated numerous times with slight but intended variation. Variation is achieved through various technics such as microtonal modulation, dynamic changes, vocal intensification, or miniscule changes in rhythmic or melodic motifs.

2. The length of a song varies, but most songs generally last five to ten minutes, counting all strophes and variations. This information is contrary to previous descriptions by Nettl and others that a song is approximately twenty-seconds long.

3. The drum and various types of rattles or bells are the universal instruments of accompaniment. Indians believe that the drum possesses great power. In fact, it is so important that at times the melody is subordinated to the drum. Frequently, drum rhythms and melodic rhythms are not synchronized, thus creating polyrhythms. The flute is used almost exclusively for personal enjoyment and courting music.

4. The vocal style, or the manner of vocal rendition, is important and distinctive to each tribe, and is an easily identifiable characteristic. The use of vocables in deference to text is ubiquitous and is evidence of an aesthetic preference for sounds that do not interfere with the flow of musical sound.

5. Aesthetic values derived from Indian ideology and causative beliefs result in preferences for nature-oriented subjects in song form, much repetition of melodic and rhythmic ideas with miniscule variations, preference for group performance rather than solo, structural preferences for symmetry and duality, and conformity to traditional songs with careful, correct renditions of repertoire. Originality is discouraged because it represents self-assertiveness. Individual creativity is satisfied by allowing miniscule changes in certain song types and by allowing members to create, often through dreams, compositions of certain song types.

6. Indian music is an aural style. There is no system of notation.

7. Ancient music was functional and integrated with the other arts, especially the dance. However, Nettl indicates that aesthetic

have evolved recently owing to a combination of development and Western-European influences.¹

Study of Indian Music

Interest in Indian music has been longstanding, beginning with the first settlers in America. Early colonists described the Indian's music as strange and awesome. A few were interested enough to notate melodies they heard so that over the years of early American history, some music was collected. It was not until 1882, however, that serious study of Indian music began. Baker's doctoral dissertation,² followed by several late-nineteenth century anthropological studies which included music, initiated the study of native music in America. With the advent of the sciences of anthropology and archeology in the United States, early twentieth century musicologists attempted to collect and study the existing music. In turn, certain educators became sensitive to the importance of Indian art and attempted to introduce it in the classroom. Their products were Western adaptations of Indian art. Unfortunately, the practice of transcribing authentic Indian melodies to Western scales and harmonies for piano resulted in misconceptions about both the Indian and his music. Today, authentic Indian music adaptations have replaced Western versions.

There are other factors to consider in present-day study of Indian music. The development of effective systems of study are needed

¹Bruno Nettl, "Studies in Blackfoot Culture," Part II, Ethnomusicology, XI, (September, 1967), p. 307.

²Theodore Baker, Ueber die Musik der nordamerikanischen Wilden, (Leipzig: Breitkop & Hartel, 1882).

which will enable the student to overcome the aural shock of a non-Western sound system and to develop positive attitudes toward non-Western styles. It is thought that Indian music or any other non-Western style can be presented objectively in the classroom and can lead to greater awareness and understanding of the nature and function of all world musics.

The Tanglewood Symposium Documentary describes four factors which suggest an objective approach to the study of all musics, both Western and non-Western. The four factors collectively constitute what is called a new aesthetic in which music is studied for its method, interest, purpose, and materials.¹ All four factors of the new aesthetic represent aspects of a culture's music and serve to demonstrate the manner in which music functions within culture. Functionism, a term which might be applied to the new aesthetic, suggests that music is determined and patterned by culture. The four factors of functionism--method, material, interest, and purpose, represent an objective system for the study of world musics.

Study of non-Western styles has lead to the realization that aesthetic values vary widely from culture to culture. Emphasis upon aesthetic education and the study of aesthetic value systems has lead in turn to the search for universal aesthetics. Functionism is a universal aesthetic in that it recognizes and emphasizes the universality of cultural variety. To the functionist, truth is not a fixed entity, but

¹Robert Choate, (ed.), A Philosophy of the Arts for an Emerging Society, Music in America Society: Documentary Report of the Tanglewood Symposium, (Washington, D.C.: Music Educators National Conference, 1967), p. 112.

emanates from each culture as an ideal. Truth represented in art is uniquely expressed in each culture. As mirrors of truth, the arts reflect the ideology of a given culture and provides the foundation for understanding culture.

Indian music can serve as an example of functionism and provide a mode of study for understanding Indian culture. The four objective factors of functionism, method, purpose, materials, and interest illuminate major aspects of Indian culture. Indian music has gone through an evolutionary process and, thereby, altering its purpose from one of cosmological power to that of an art form. Presently, it also serves as a cultural mark of identity to distinguish the Indian from other Americans and provide some identification with Indian heritage. The method of Indian music is participatory, involving an entire group rather than soloists in the panorama of group dancing. The Indian simultaneously participates in the totality of artistic production in that he creates, performs, and listens to music. The materials of Indian music consist of scales which approximate penta, hexa, and septa scales, utilizing variable tuning for instrumentation, and a variety of rhythmic structures varying from simple to complex. To the Indians, interest in Indian music is a consuming part of Indian life and is central to Indian thought. To the ancient Indian, music insured the growth of crops, maintained the health of the tribe, and served as the heart of tribal activity and interest. To the modern Indian, music still holds much of its ancient interest and represents both religious and social significance. In addition, music is the avenue to the Indian's past, his tie to ancestors, and his identity as part of a living entity.

The American Indian's music is a native-American art form, representing one of the many art styles available for study in the pluralistic society of American culture. To the non-Indian, the music offers a new aural phenomena and value system which may be assimilated with other art styles or studied for its unique aspects. Study of Indian music will lead to understanding of the Indian and perhaps in some measure a better understanding of oneself.

To the Indian who has left his culture for a Western identity, Indian music, more than any other art, offers him an opportunity for re-identification with his former culture. At the same time, the recognition given by others to the Indian for his art will assure his acceptance into the milieu of American society.

America's pluralistic society is a microcosm of world cultures, providing a living laboratory for study of world cultures. Music, reflecting cultural ideology illustrates the diversity and multiplicity of cultures in American society. Objective study of the various American musical styles which are extant clarifies cultural ideology and leads to understanding of culture. Through functionism, that aesthetic philosophy which stresses objective study of cultural variety, apparent cultural differences and comparisons no longer represent ethnocentric, cultural barriers, but simply different solutions to the same problems involved with living. Sol Tax has said that each culture is a success in living.¹ Therefore, each culture is worthy of our attention and study.

¹Sol Tax, A remark made during an interview on "The Today Show," NBC Television, October, 1974.

Today's world community is fraught with unrest and threats of war. Technological advancement brings the world community close together and permits us to view our ideological differences readily. Ethnocentric attitudes prohibit the acceptance and free exchange of cultures in the world community. In order to teach cooperative attitudes to future world citizens, it is necessary to develop appropriate educational guidelines to achieve understanding between cultures and to accept ideological differences. Buchen says that education for the future should develop collectivized individuals who can function within a world of varied cultures and ideologies.¹ Educational guidelines which support Buchen's idea is expressed in an educational philosophy entitled Omniculturalism, the belief that all cultures are worthy of study. Omniculturalism stresses the variety of culture as expressed in functionalism and provides an appropriate educational environment for development of the collectivized individual. In an omniculturalistic society, the ideologies of contrasting cultures are sought objectively for their intrinsic worth. The value systems as reflected in music indicate a given culture's aesthetic truths. Each culture represents a living laboratory for study, while the school curriculum provides structure for cultural exchange and an academic analysis of cultural ideologies. Objective study leads to an appropriate attitude, an omniculturalistic attitude which accepts cultural variety as possible solutions to living. Functionalism provides the means while omniculturalism represents the end

¹Irving H. Buchen, "Humanism and Futurism: Enemies or Allies?" Alvin Tofler, (ed.), Learning for Tomorrow: The Role of the Future in Education, (New York: Vintage Books, A Division of Random House, 1974), p. 136.

for a peaceful co-existence of powers. Gardner has stated that when one element in a pluralistic system becomes too powerful in relation to the others, then the pluralism of the system itself is in danger.¹

Functionism and omniculturism provide an alternative philosophy to ethnocentricism and over-balance of power. They encourage a pluralism of beliefs and stress respect for all cultures.

Conclusions

Literature relating to music, aesthetics, and culture of the American Indian was compiled into a descriptive profile for music education. Summary of data from the writer's investigation indicate that American Indian music, although found in the Western world within the midst of a dominant Euro-American society, is a non-Western musical style which evolved from ancient oriental ancestry to a unique style and maintains and demonstrates oriental influences. More recent pre-historic influences came from Middle America. Indian cultures within the boundaries of the United States became diverse after thousands of years of evolution, showing some comparisons in developmental profile and functions of music to that of other world cultures.

The six evolutionary stages described are evenly divided into two phases: the first phase, a slowly-evolving pre-history, and the second phase, a rapidly changing historic phase. The first phase is considered as evidence of a gradual development of many peoples whose diversity would have evolved into separate nations had the evolutionary process not been interrupted. The evidence concerning slowness of

¹John W. Gardner, Self-Renewal: The Individual and the Innovative Society, (New York: Harper and Row, 1964), p. 71.

change in the evolutionary process suggests that evidence that the Indian peoples would have been conservative during this time and resistant to change.

The second phase, represented by a rapidly changing historic period, indicates an intrusion of the dominant cultures of Europe and the disruption of former cultures among the Indians. Interruption of the pre-historic evolution changed the cultural direction of the evolutionary process resulting in a period of diminished identity within the Indian cultures. An evident current trend among the Indians is the re-identification of Indian life styles as an acceptable culture within the general American society. Evidence indicates that music is an important aspect of the re-identification process.

During the pre-historic phase of evolution, music was a functional art which was used to control the environment and serve religion. Evidence indicates that the music was a conservative musical style. For example, subordination of the individual within Indian society is evident in a musical style which is characteristically group-structured. During the latter stages of the pre-historic phase, music became more abstract and symbolic of religious thought, demonstrating a further evolutionary thought process.

By the time Europeans began settlement of America, different Indian musical styles were established east of the Mississippi River, on the Plains, and west of the Rocky Mountains, indicating a variety of cultures. The intrusion of European cultures in America caused some stagnation of Indian cultural evolution with substitution of some Western cultural traditions. As a result of the interruption of evolution, musical style remained rather static and unchanging in style but

changed in relationship to its function. After some westernization, the Indian developed aesthetic concepts, moving from former magic beliefs concerning music to the idea that music is an art form. Current beliefs embrace both a religious feeling for music and secular attitude toward music as an art. Evidence indicates that American Indian music is not a relic of antiquity from America's pre-historic period which stopped evolving and died at the time of European contact. Rather, it continued to evolve as a viable art among its people who were isolated in many respects from Euro-America, but who could not avoid Western influences. Not only has modern Indian music maintained much of its original character, but also it has become westernized to the extent that it is regarded as art form among its people.

A variety of beliefs related to causation have affected the Indians' aesthetic values. For example, the Indians' close association with nature and animals has caused the Indian to value and respect nature. This cultural attitude has been transferred to the music as an aesthetic and is utilized as a causative force to develop Indian identity. Another belief which affects the musical style is the cyclic concept of time, rather than linear, suggesting an aesthetic value in repetition and limited originality; i.e., originality is confined to minute variations upon a prescribed formula of isorhythms and isomelodies. In another example, the concept of male-female duality in all things has resulted in Indian musical preference for symmetry and duality and indicates an aesthetic value in two. The belief in the four sacred directions also affect musical style in preferences for four verses in song. These aesthetic values are evident in all of the Indians' art and music, acting as cultural controls on artistic style. Also, the

conservative attitude of the Indian has affected the conservative musical style, resulting in a sparse formal structure and melodic line and repetitive rhythm. It can be concluded that the relationship of the aesthetic system is directly proportional to the characteristics of musical style and cultural proclivities.

The affects of the aesthetic values upon the musical style indicate that the cultural thought processes literally mold a musical style. Inversely, musical style is determined by culture. Music functions within culture according to each culture's aesthetic values as derived from tradition, environmental conditions, and ideology. The writer has attempted to define comprehensively the relationship of art to culture through the description of the aesthetic theory, functionism and its four parameters for objective study. As a result of this effort, it is concluded that the universal aesthetic of functionism correlates aesthetics and culture.

Study of Indian music as an art form is possible through an objective system of analysis and a positive attitude toward a non-Western style. The parameters of method, interest, material, and purpose serve to lead the student through ethnocentric, psychological barriers and the lack of experiences in listening to non-Western sound phenomena. Insight to understanding Indian culture is gained through aural training and the recognition of aesthetic values and cultural controls on musical style. Authentic materials should be presented within a context of cultural thought and stylistic structure. Indian music must be described as a non-Western style, having evolved from an ancient oriental style and having pre-historic influences from Middle American cultures, with later influences from Euro-American cultures.

The student should be exposed to an authentic style as performed by natives, so that an aural model of the authentic style can be assimilated.

Teachers should be aware of a common condition known as ethnocentrism. This is an attitude which would exclude all cultural thought and traditions except those from which the student has emerged. This attitude affects how the student hears the music of non-Western cultures and, in fact, creates an aural barrier. An aural shock is created in the student who hears non-Western music for the first time, and this may result in rejection of such new sounds. It is important to prepare the student for the different vocal styles and timbres of Indian music, as well as aesthetic values.

Emphasis should be placed upon development of an omniculturistic attitude through the study of Indian music for its purpose, materials, method, and interest. In an omniculturistic environment, the student learns to respect all cultures and studies their traditions for their intrinsic worth. Such training will lead to the development of proper attitudes for peaceful co-existence in the world community and the world citizen.

As a segment of American society, the Indian deserves recognition through his artistic contributions, along with other Americans who represent different ethnic groups. The Indian who is not aware of his own heritage should be given the opportunity to study Indian music as an American art form. To the non-Indian the study of American Indian music affords the opportunity to perceive the essence of the universe through the rumination of another culture, to become aware of a new patterning of sound phenomena and timbres, and to experience the aesthetic of a

unique musical style. The recognition of other cultural values can be accomplished through study of the arts of other cultures when the aesthetic system of values has been interpreted. Thus, the skills of today's artist and educator must be developed through an aesthetic education.

The data researched in this study represent a synthesis of both objective observations by scientists and musicologists, as well as authentic recorded music by native Indians. The writer attempted to utilize an optimum of authentic or accurate reporting of authentic data. It is concluded that the data in this study serve as materials representative of Indian music and culture in the United States.

Recommendations for Further Research

1. Development of instructional materials based on authenticity with special attention to cultural traditions and prohibitions.
2. Synthesize research on the effect of teaching non-Western musics to Western students, particularly American students.
3. Research the development and use of instruments in Indian music, particularly the flute as it may have been used in older ceremony.
4. Further investigation of achievements and influences on the arts from Meso-American and South American cultures.
5. Development of more collections and further research of South American Indian musics.
6. Develop institutes and libraries of collected research devoted to the exclusive study of American Indian music.

7. Further research of local styles or tribal styles of Indian music, particularly recent or modern tribal musics.
8. Comparative study of Northwest Coast style to Apache style of the Southwest in order to determine if there is a relationship.

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- Fletcher, Alice, and Francis La Fleshe. "The Wawan or Pipe Dance of the Omaha," Peabody Museum of American Archeology and Ethnology Annual Report, 1883, Washington, D.C.: Government Printing Office.
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APPENDIX A

List of Recorded Examples

List of Recorded Examples

Recorded examples excerpted from commercial recordings and The Library of Congress, Division of Music are listed below. A taped cassette of the recorded examples is available for perusal at The University of Oklahoma Music Library--see Volume II. Designated recording numbers listed below correspond to numerals cited in Chapter Four.

Recording

1. Creek Stomp, sung by James Deer and chorus, recorded by Tony Isaacs, Songs of the Muskogee Creek, Part I, (Taos, New Mex.: Indian House, 1970).
2. Creek Stomp, sung by Nettle Gray and Chorus, recorded by Tony Isaacs, Songs of the Muskogee Creek, Part I, (Taos New Mexico: Indian House, 1970).
3. Seminole Corn Dance, recorded by Frances Densmore, Songs of the Seminole Indians of Florida, from a collection of the Densmore-Smithsonian collection of the Archive of Folklore, Library of Congress, (New York: Ethnic Folkways, 1972), originally recorded by Frances Densmore in 1931-32, Side 1, Band 4, Recording No. FE 4383.
4. Iroquois Corn Dance, recorded by Gertrude Kurath, Songs and Dances of Great Lakes Indians, (New York: Folkways Library, 1956), Side 2, Band 5, Recording No. FE 4003.
5. Iroquois Stomp, recorded by Gertrude Kurath, Songs and Dances of Great Lake Indians, (New York: Folkways Library, 1956), Side 2, Band 7.
6. Creek Long Dance, sung by Nettle Gray and Chorus, recorded by Tony Isaacs, Songs of the Muskogee Creek, Part I, (Taos, New Mexico: Indian House, 1970).
7. Omaha-Heluska Song, sung by Chief Spotted Back Hamilton and the Omaha Group Singers, Authentic Music of the American Indian, (Los Angeles: Everest Records).

8. Mandan-Hidatsa Grass Dance Song, recorded by Tony Isaacs,
Mandan-Hidatsa Songs, (Taos, New Mexico: Indian House).
9. Fast Sioux War Dance Song, Authentic Music of the American Indian,
(Los Angeles: Everest Records).
10. Fast Cheyenne War Dance, Authentic Music of the American Indian,
(Los Angeles: Everest Records).
11. Winnebago, War Whoops and Medicine Songs: The Music of the
American Indian Including Songs of the Winnebago, Chippewa,
Zuni, and Acoma, recorded by Charles Hofmann (New York: Folk-
way Records, 1964), Recording No. FE 4381.
12. Paiute Coyote Song, Folk Music of the United States from the Archive
of Folk Song: Great Basin - Paiute, Washo, Ute, Bannock, Sho-
Shone, (Washington, D.C.: The Library of Congress Music
Division), Recording No. AAFS L 38, Side A, Band 1.
13. Ute Bear Dance Song, Folk Music of the United States from the
Archive of Folk Song: Great Basin - Paiute, Washo, Ute, Bannock,
Shoshone, (Washington, D.C.: The Library of Congress Music
Division), No. AAFS L 38, Side A, Band 7.
14. Ute Turkey Dance, recorded by Willard Rhodes, Folk Music of the
United States from the Archive of Folk Song: Great Basin -
Paiute, Washo, Ute, Bannock, Shoshone, (Washington, D.C.: The
Library of Congress Music Division), Side B, Band 1.
15. Ute Parade Song, recorded by Willard Rhodes, Folk Music of the United
States from the Archive of Folk Song: Great Basin - Paiute,
Washo, Ute, Bannock, Shoshone, (Washington, D.C.: The Library
of Congress Music Division), Side B, Band 2.
16. Shoshone Sun Dance, recorded by Willard Rhodes, Folk Music of the
United States from the Archive of Folk Song: Great Basin -
Paiute, Washo, Ute, Bannock, Shoshone, (Washington, D.C.: The
Library of Congress Music Division), Side B, Band 7.
17. Shoshone Ghost Dance, recorded by Willard Rhodes, Folk Music of the
United States from the Archive of Folk Song: Great Basin -
Paiute, Washo, Ute, Bannock, Shoshone, (Washington, D.C.: The
Library of Congress Music Division), Side B, Band 5.
18. Ute Peyote Song, recorded by Willard Rhodes, Folk Music of the United
States from the Archive of Folk Song: Great Basin - Paiute,
Washo, Ute, Bannock, Shoshone, (Washington, D.C.: The Library of
Congress Music Division), Side A, Band 8.
19. Kwakiutl Raven Song, recorded by Ida Halpern, Indian Music of the
Pacific Northwest Coast, (New York: Folkways Ethnic Library,
1967), Recording No. FE 4523. Side A, Band 6.

20. Hamatsa Song, recorded by Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkways Ethnic Library, 1967), Side C, Band 2.
21. Northwest Gambling Song, recorded by Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkways Ethnic Library, 1967), Side D, Band 7.
22. Northwest Finishing Song, recorded by Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkways Ethnic Library, 1967), Side B, Band 5.
23. Northwest Polyphony, recorded by Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkways Ethnic Library, 1967), Side A, Band 3.
24. Apache Song, recorded by Willard Rhodes, Folk Music of the United States from the Archive of American Folk Song: Apache, (Washington, D.C.: The Library of Congress Music Division), Recording No. AAFS L 42, Side A, Band 1.
25. Apache Sunrise Dance, recorded by Willard Rhodes, Folk Music of the United States from the Archive of American Folk Song: Apache, (Washington, D.C.: The Library of Congress Music Division), Side A, Band 4.
26. Apache Fiddle, recorded by Willard Rhodes, Folk Music of the United States from the Archive of American Folk Song: Apache, (Washington, D.C.: The Library of Congress Music Division), Side A, Band 5.
27. Apache Love Song, recorded by Willard Rhodes, Folk Music of the United States from the Archive of American Folk Song: Apache, (Washington, D.C.: The Library of Congress Music Division), Side A, Band 6.
28. Yaqui Song, recorded by Frances Densmore, Songs of the Yuma, Cocopa and Yaqui from the Archive of Folk Song, (Washington, D.C.: The Library of Congress Music Division, 1951), Recording No. AFS L 24, Side A, Band 8.
29. Yaqui Song, recorded by Frances Densmore, Songs of the Yuma, Cocopa and Yaqui from the Archive of Folk Song, (Washington, D.C.: The Library of Congress Music Division, 1951), Side A, Band 9.
30. Papago Song, recorded by Frances Densmore, Folk Music of the United States from the Archive of American Folk Song: Songs of the Papago, (Washington, D.C.: The Library of Congress Division of Music), Recording No. AAFS L 31, Side A, Band 9.
31. Papago Song, Authentic Music of the American Indian, (Los Angeles: Everest Records).

32. Navaho Silversmith Song, recorded by Willard Rhodes, Music of the Sioux and Navaho, (New York: Folkway Ethnic Library).
33. Navaho Yei-be-chai Chant, recorded by Willard Rhodes, Music of the Southwest, (New York: Folkway Ethnic Library).
34. Zuni Rain Dance, recorded by Laura Bolton, Music of the American Indians of the Southwest, (New York: Folkway Records Ethnic Series).
35. Hopi Song, Mudhead Katchina, recorded by Dr. Jesse Fewkes, in Arizona, 1924, Charles Hofmann, ed., Hopi Katchina Songs and Six Other Songs by Hopi Chanters, (New York: Folkway Records, 1965), Recording No. FE 4394.

APPENDIX B

List of Examples

List of Examples

1. Yuchi Song, transcribed by Sapir for Frank Speck, "Ceremonial Songs of the Creek and Yuchi, Anthropological Papers, (Pittsburgh: Museum of The University of Pennsylvania, 1911), p. 113.
2. Navaho Hunting Song, transcribed by Natalie Curtis, The Indians' Book, (New York: Dover Pub., 1968, first published by Harper and Bros., 1923), p. 413.
3. Micmac Medicine Song, transcribed by Marc Lescarbot, Histoire de la Nouvelle-France, 3rd ed., (Paris: Adrian Perier, 1617), p. 729 as quoted by Robert Stevenson, "Written Sources for Indian Music Until 1882," Ethnomusicology, Vol. XVII, No. 1, (January, 1973), p. 14.
4. Micmac Song, transcribed by Marc Lescarbot, Histoire de la Nouvelle-France, p. 729.
5. Micmac Song, transcribed by Marc Lescarbot, Histoire de la Nouvelle-France, p. 729.
6. Passamaquoddy Dance Song, transcribed by Natalie Curtis, The Indians' Book, p. 25.
7. Cherokee Trading Song, transcribed by William Beresford, as cited by Robert Stevenson, "Written Sources for Indian Music Until 1882," p. 408.
8. Choctaw Snake Dance Song, transcribed by Frances Densmore, Choctaw Music, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1943), p. 152.
9. Sioux Melody, transcribed by Stephan H. Long, appearing in William H. Keating, Narrative of an Expedition to the Source of St. Peter's River, cited by Robert Stevenson, "Written Sources for Indian Music Until 1882," p. 421.
10. Sioux War Song, transcribed by Natalie Curtis, The Indians' Book, p. 89.
11. Gapped Scale, derived from Sioux War Song, Example 10, prepared by the writer.
12. Menominee Song, transcribed by Frances Densmore, Menominee Music, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1932), p. 170.

13. Ojibwa Song, transcribed by Frances Densmore, The Midewiwin of the Ojibwa, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1901), p. 208.
14. Gambling Song, transcribed by Ida Halpern, Indian Music of the Pacific Northwest Coast, (New York: Folkway Records, 1967), p. 36.
15. Makah Song, transcribed by Frances Densmore, Nootka and Quileute, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1939), p. 270.
16. Apache Song, sung by Geronimo, Chief of the Apache, transcribed by Natalie Curtis, The Indians' Book, p. 325.
17. Yuma Song, copy by Bruno Nettl, North American Indian Musical Styles, (Philadelphia: Memoirs of the American Folklore Society, 1954), p. 99, citing Densmore, Yuman and Yaqui Music, Bureau of Ethnology, Smithsonian Institution, (Washington, D.C.: Government Printing Office, 1932).
18. Navaho Song, transcribed by Natalie Curtis, The Indians' Book, p. 399.

APPENDIX C

Indian Linguistic Families North of Mexico

Indian Linguistic Families North of Mexico

There are fifty-eight linguistic families of Indians North of Mexico, according to Powell.¹ A family consists of numerous tribes. Families are listed below as well as tribes for which there are dictionaries, grammars, native texts, bibliographies, and vocabularies.

Adaizan	Karankawan	Shahaptian
Algonquian	Keresan	Shoshonean
Athapascan	Kiowan	Siouan
Attacapan	Kittunahan	Skittagetan
Beothukan	Koluschan	Takilman
Caddoan	Kulanapan	Tanoan
Chimakuan	Kusan	Timuquanan
Chimarikan	Lutuamian	Tonikan
Chimmesyan	Mariposan	Tonkawan
Chinookan	Moquelumna	Uchean
Chitmachan	Muskhogeian	Wailatpuan
Chumashan	Natchesan	Wakashan
Coahuiltecan	Palaihnihan	Washoan
Copehan	Piman	Weitspekan
Costanoan	Pujunan	Wishoskan
Eskimauan	Quoratean	Yakonan
Esselenian	Salinan	Yanan
Iroquoian	Slishan	Yukian
Kalapooian	Sastean	Yuman
		Zunian

Published dictionaries, grammars and native texts:

Algonquian	Muskhogeian
Athapascan	Salishan
Eskimauan	Skittagetan
Iroquoian	Siouan
Koluschan	

¹John W. Powell, "Indian Linguistic Families of America North of Mexico," Seventh Annual Report, Bureau of Ethnology, Smithsonian Institution, 1885-86, Bulletin 145, (Washington, D.C.: Government Printing Office, 1891), pp. 2-142.

See bibliographies by J. C. Pilling in: (Bureau of Ethnology)

Algonquian	Muskhogeian
Athapaskan	Salishan
Chinookan	Siouan
Eskimauiian	Wakashan
Iroquian	

Some preservation of vocabularies on:

Beothukan	Moquelumnan
Chimakuan	Natchesan
Chimarikan	Pujunan
Chitimachian	Salinan
Chumashan	Shastan
Coahuiltecan	Takilman
Costananoan	Washoan
Esselenian	Weitspekan
Kalapooian	Yakonan
Karankawan	Yukian
Mariposan	

APPENDIX D

Discography

Discography¹

Eastern Tribes

Delaware, Cherokee, Choctaw, Creek, recorded by Willard Rhodes, Folk Music of the United States from the Archive of Folk Song, (Washington, D.C.: The Library of Congress, Music Division), No. AFS L 37.

Songs and Dances of Great Lakes Indians, recorded by Gertrude Kurath, (New York: Folkway Records, 1956), No. FM 4003.

Songs of the Muskogee Creek, Vol. 1 & 2, (Taos, New Mexico: Indian House, Vol. 1, 1969, Vol. 2, 1970), No. IH 3001-3002.

Songs of the Seminole Indians of Florida, recorded by Frances Densmore originally recorded in 1931-33, (New York: Ethnic Folkways, 1972), No. FE 4383.

Great Lakes Tribes

Chippewa Grass Dance Songs, Seven Songs for Powwow, Kingbird Family Singers of Pneman, Minnesota, (Phoenix, Arizona: Canyon Records), No. 6106.

Chippewa: Twelve War Dance Songs for Pow-Wow, Chippewa Singers of the Red Lake Reservation, Minnesota, (Phoenix, Arizona: Canyon Records), No. 6082.

Cree Pow-Wow Songs, Parker Singers of Rocky Boy's Reservations, Montana, (Phoenix, Arizona: Canyon Records), No. 6091.

Plains Tribes

Arapaho War Dance Songs and Round Dances, Wind River Singers, (Phoenix, Arizona: Canyon Records), No. 6092.

Blackfoot A-1 Club Singers, Vol. 1 & 2, recorded by Tony Isaacs, (Toas, New Mexico: Indian House, 1972), No. IH 4001-4002.

Comanche Peyote Songs, Vol. 1 & 2, recorded by Tony Isaacs, (Taos: New Mexico: Indian House, 1969), No. 2401.

¹Recordings are listed by cultural areas.

Great Plains Singers: Kiowa, Arikara, Shawnee, Southern Cheyenne, Northern Cheyenne, Ponca, Sioux and Northern Arapahoe, Phoenix Plains Singers, (Phoenix, Arizona: Canyon Records), No. 6052.

Handgames of the Kiowa, Kiowa Apache, and Comanche, Vol. 1 & 2, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, Vol. 1, 1969, Vol. 2, 1974), No. IH 2501-02.

Ho hwo sju, Traditional Sioux Songs, Lakota Singers, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1974), No. IH 4301.

Kiowa Forty-Nine, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1969), No. IH. 2505.

Kiowa Gourd Dance, Vol. 1 & 2, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1974), No. IH 2503.

Kiowa Songs and Dances, Seven songs recorded at Tulsa, Oklahoma, by Gordon Thornton, (New York: Folkway Records), No. FE 4393.

Music of the Pawnee, forty-five songs sung by Mark Evarts, recorded by Dr. Gene Weltfish in 1935, (New York: Folkway Records), No. FE 4334.

Music of the Plains-Apache, recorded by Dr. John Beatty, fifteen songs, (New York: Folkway Records), No. AHM 4252.

Northern Cheyenne War Dance Songs, Ashland Singers, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1975), No. IH 4201.

Plains: Comanche, Cheyenne, Kiowa, Caddo, Wichita, Pawnee, recorded by Willard Rhodes, Folk Music of the United States from the Archive of Folk Song, (Washington, D.C.: The Library of Congress, Music Division), AFS L 39.

Ponca Peyote Songs, Vol. 1 & 2, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1971), No. IH 2005.

Social Songs of the Arapaho Sun Dance, Wind River Singers, (Phoenix, Arizona: Canyon Records), No. 6080.

Traditional Apache Songs, Phillip Cassadore, solo, (Phoenix, Arizona: Canyon Records), No. 6071.

War Dance Songs of the Ponca, Vol. 1 & 2, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1967), No. 2001.

Southwest Tribes

American Indians of the Southwest: Zuni, Yuma, Navaho, Havasupai, Walapai, San Ildefonso, Papago, Apache, Hopi, Taos, recorded by Willard Rhodes, (New York: Ethnic Folkways, 1951).

Southwest Tribes

Summer Songs from Zuni, (Phoenix, Arizona: Canyon Records), No. 6077.

Taos Round Dance, Part 1, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1969), No. IH 1003.

Traditional Navajo Songs, Mesa Park Singers and Others, (Phoenix, Arizona: Canyon Records), No. 6064.

Turtle Dance Songs of San Juan Pueblo, recorded by Tony Isaacs, (Taos, New Mexico: Indian House, 1972), No. IH 1101.

Yaqui Music of the Pascola and Deer Dance, (Phoenix, Arizona: Canyon Records), No. 6099.

Zuni, (Phoenix, Arizona: Canyon Records), No. 6060.

Northwest Tribes

Indian Music of the Pacific Northwest Coast, recorded by Ida Halpern, (New York: Ethnic Folkways, 1967), No. FE 4523.

Great Basin-Plateau Tribes

Great Basin: Paiute, Washo, Ute, Bannock, Shoshone, recorded by Willard Rhodes, Folk Music of the United States from the Archive of Folk Song, (Washington, D.C.: The Library of Congress, Music Division), AAFS L 38.

Songs and Dances of the Flathead Indians, Nineteen Songs and Dances recorded by Dr. Alan P. and Barbara W. Merriam at Arlee, Montana, Flathead Indian Reservation, (New York: Folkway Records, 1950), No. FE 4445.

Stick Game Songs, Confederated Salish and Kootenai Tribes, Flathead Reservation, Montana, (Phoenix, Arizona: Canyon Records, 1972), No. 6105.





























Washo-Peyote Songs (Songs of the American Indian Native Church), recorded at Woodfords, California, by Dr. Warren d'Azevedo, (New York: Folkway Records), FE 4384.

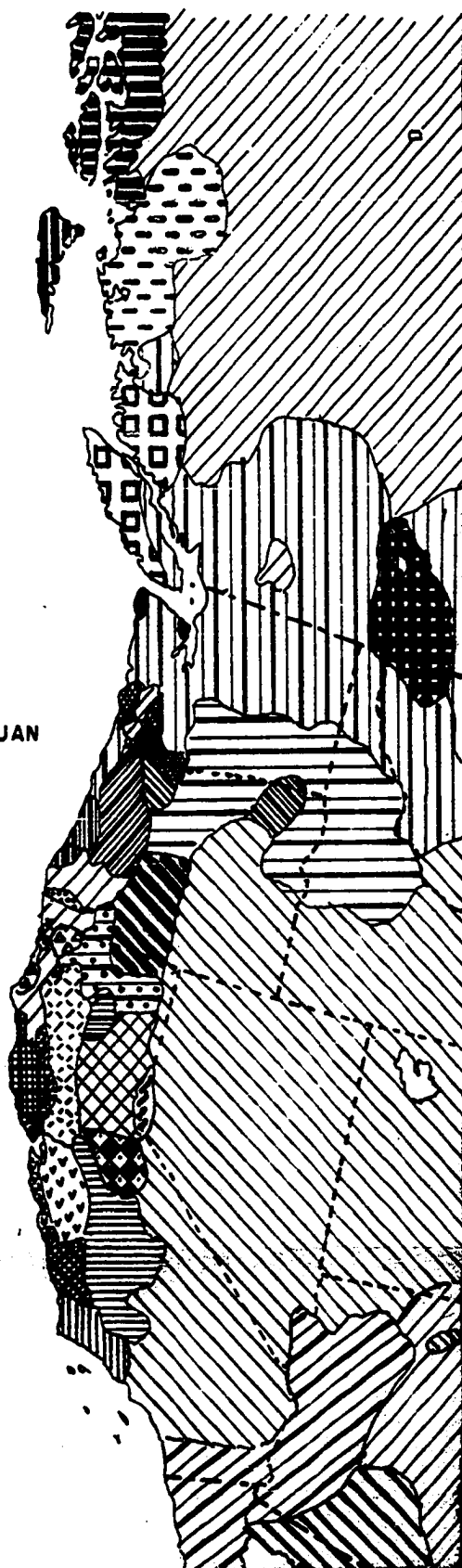
General Collections

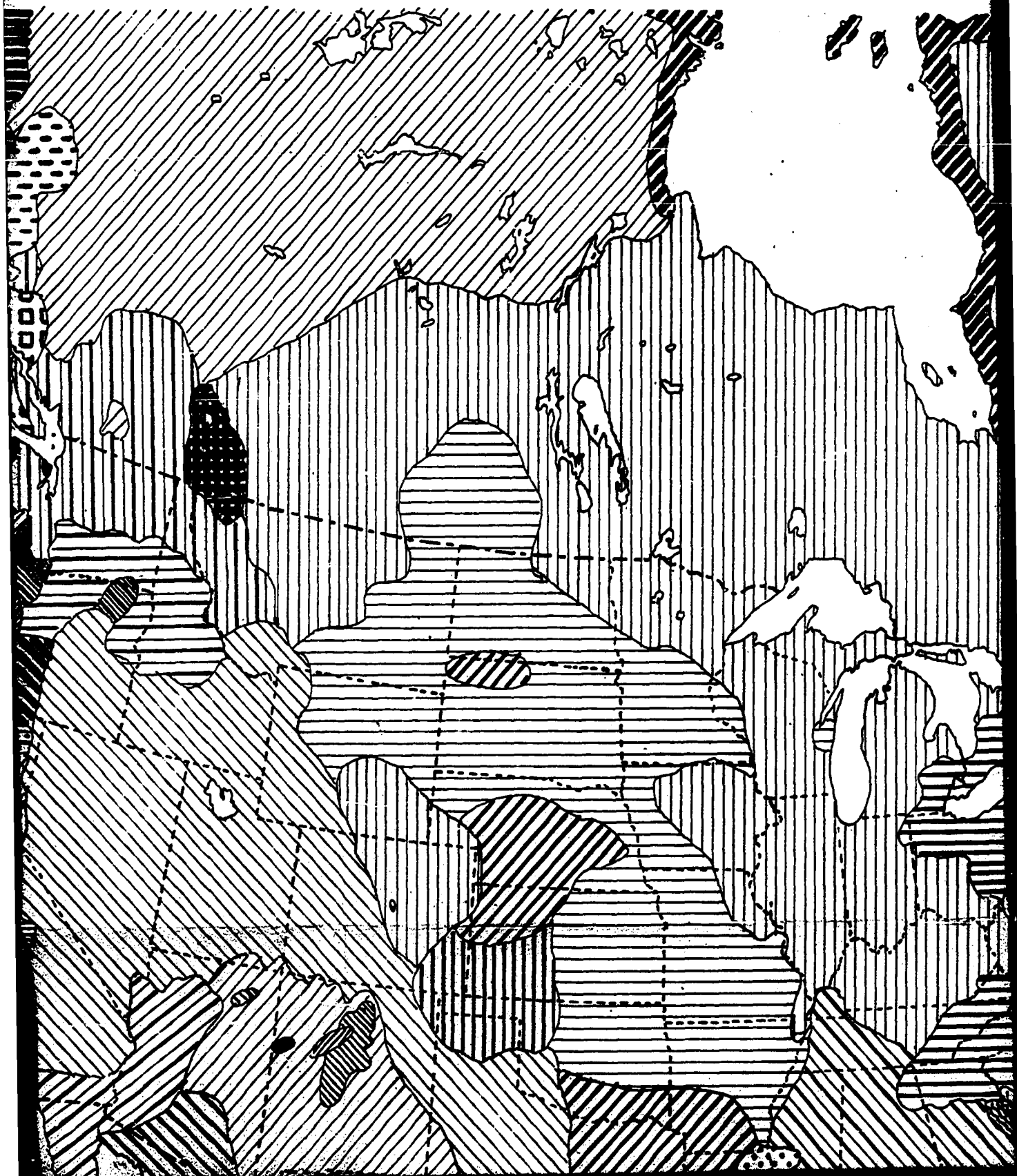
Authentic Music of the American Indian, Vol. 1, War Dance and Honor Songs, Vol. 2, Social Songs and Folk Songs, Vol. 3, Ceremonial Songs and Chants, (Los Angeles: Everest Records, 1970), No. SDBR 3540/3.

American Indian Dances, Thirteen traditional dances of Southwest and Plains tribes, (New York: Folkway Records), No. FD 6510.

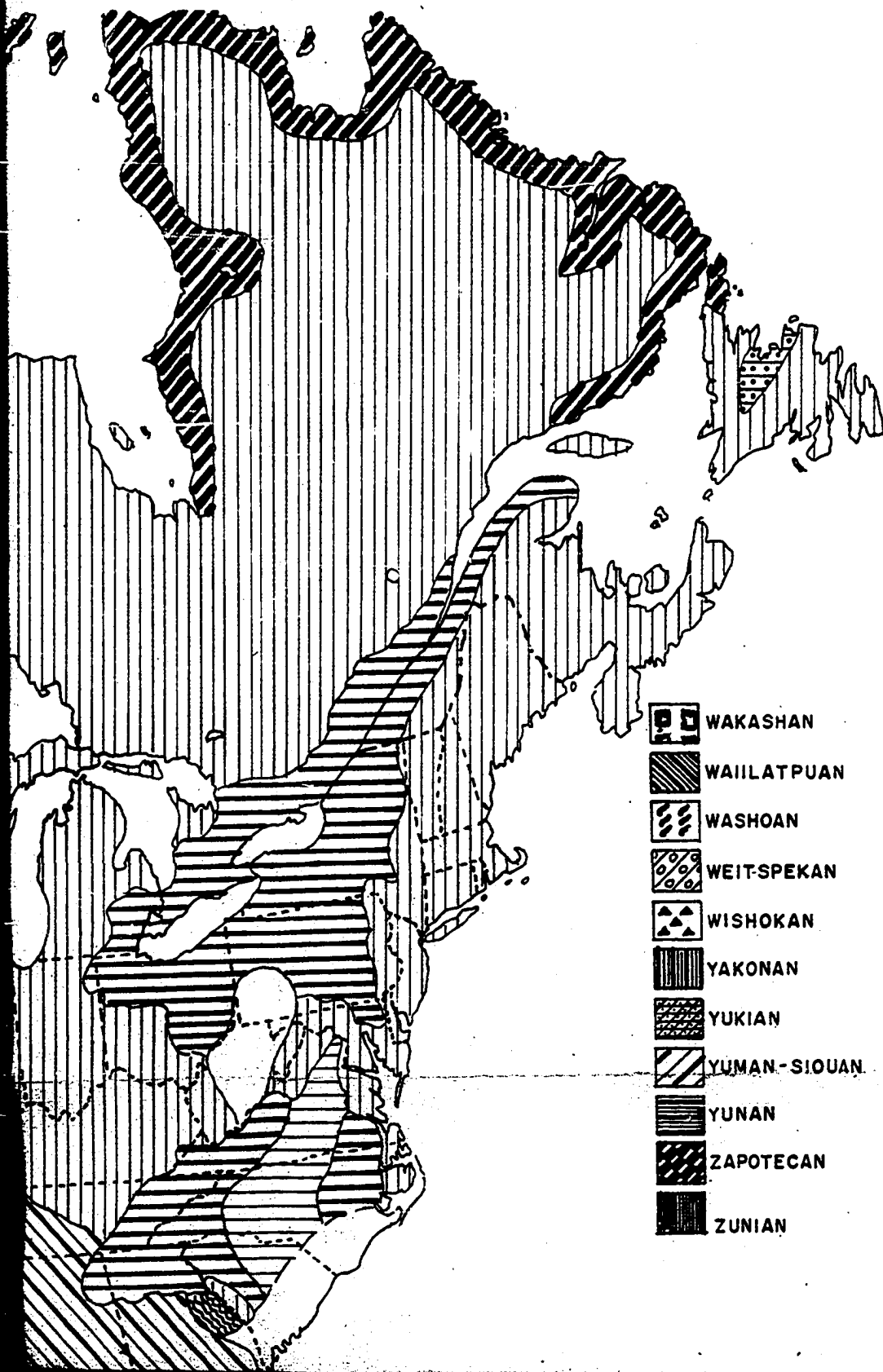
War Whoops and Medicine Songs: The Music of American Indian Including Songs of the Winnebago, Chippewa, Sioux, Zuni, and Acoma, recorded by Charles Hofmann, (New York: Folkways Records, 1964), No. FE 4381.

	ALGONQUAIN
	ARAWAKAN
	ATHAPASCAN
	ATTACAPAN
	BEGTHUKAN
	CADDOAN
	CHIMAKNAN
	CHIMARIKAN
	CHIMMESYAN
	CHINANTECAN
	CHINOOKAN
	CHITIMACHAN
	COAHUILTECAN-SIOUAN
	COPEHAN
	COSTANDAN
	CUMASHAN
	ESKIMAUAN
	ESSELENIAN
	IROQUOIAN
	JIQAQUEAN
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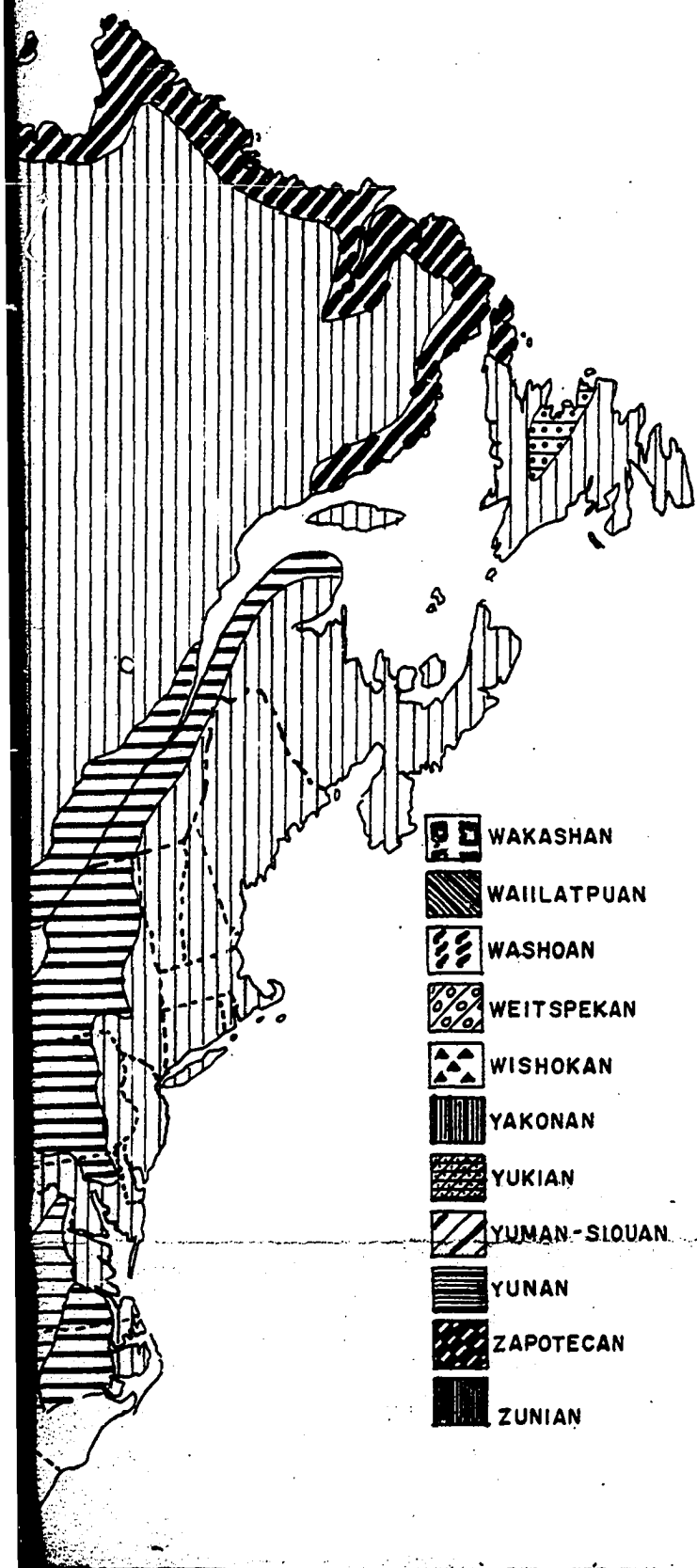






























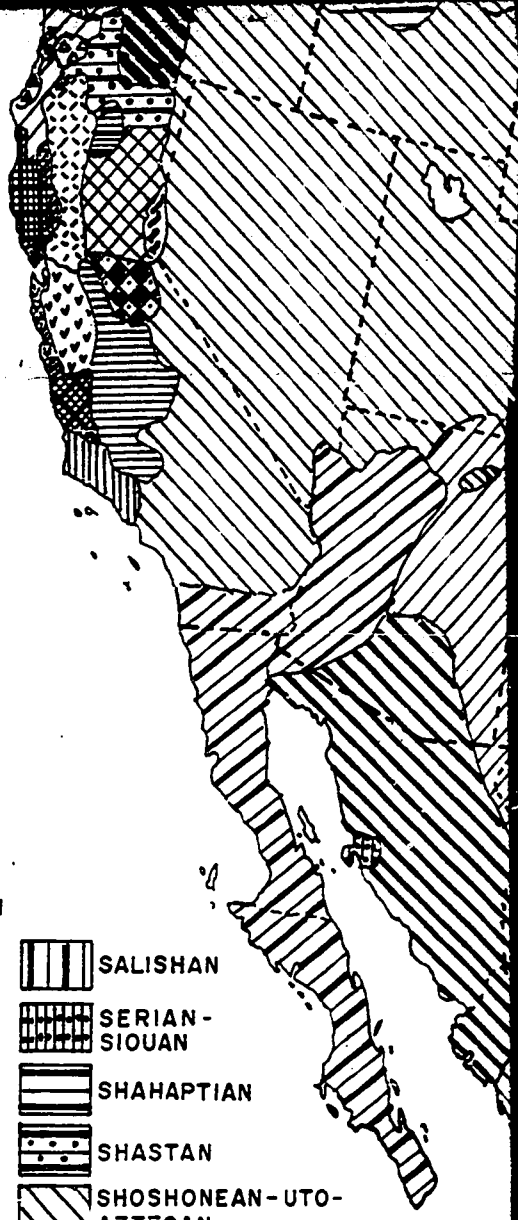
Map 2. INDIAN LINGUISTIC GROUPS (After Po













Map 2. INDIAN LINGUISTIC GROUPS (After Powell)

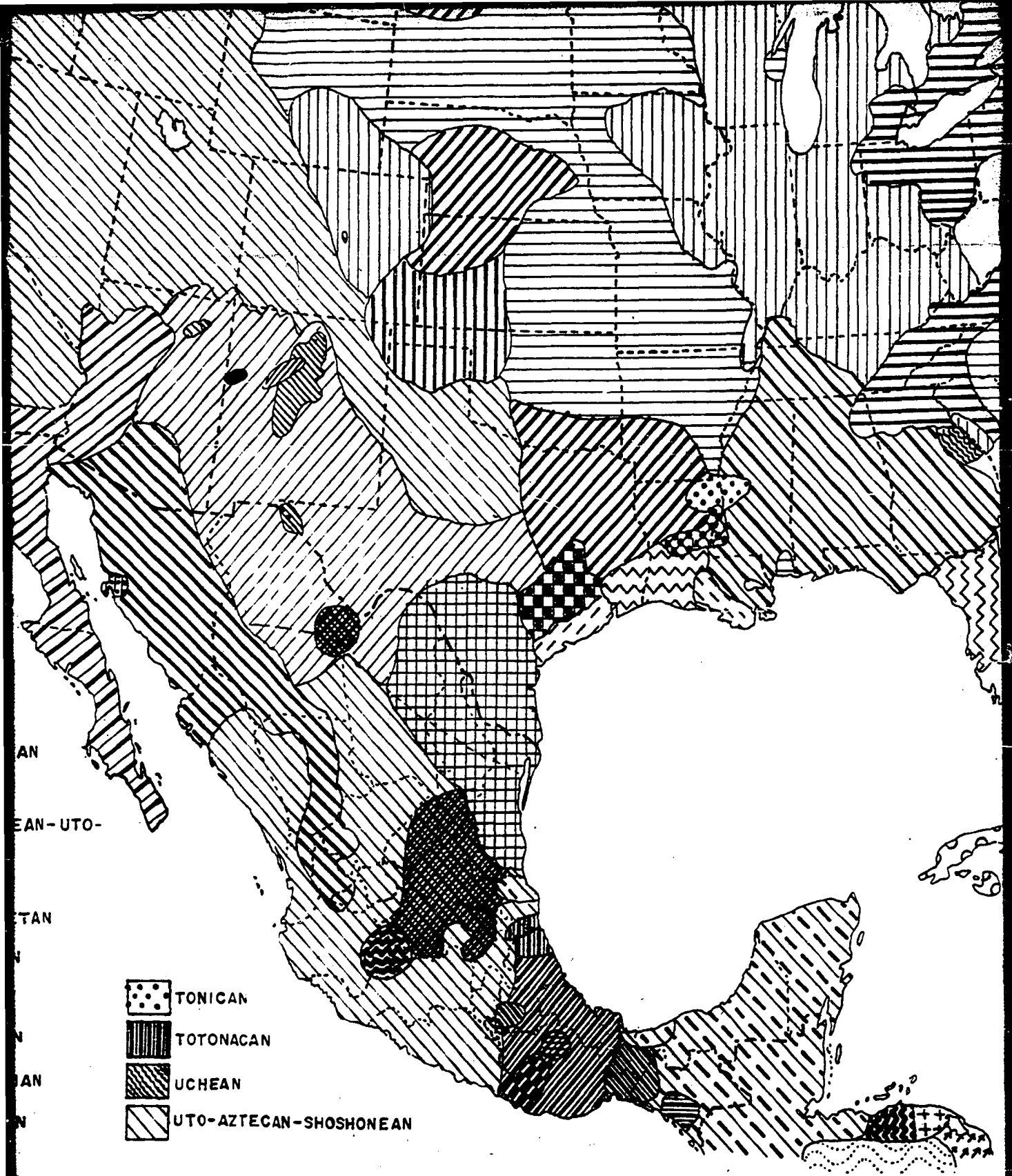


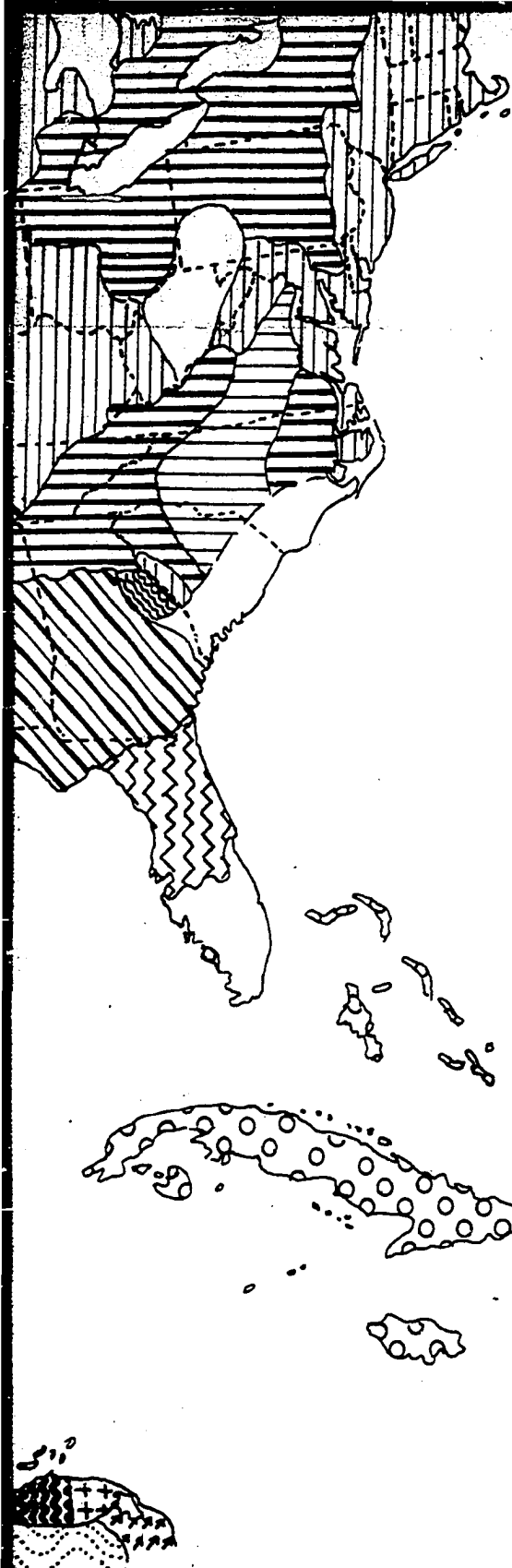
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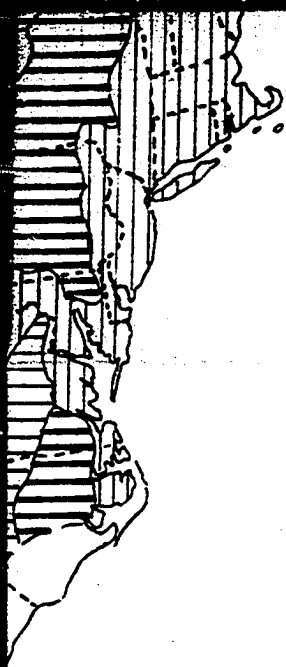
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







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-  WEITSPEKAN
-  WISHOKAN
-  YAKONAN
-  YUKIAN
-  YUMAN-SIOUAN
-  YUNAN
-  ZAPOTECAN
-  ZUNIAN

