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TRANSCRIPTION AND ANALYSIS OF SOUTHERN CHEYENNE SONGS

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TRANSCRIPTION AND ANALYSIS OF SOUTHERN CHEYENNE SONGS

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TRANSCRIPTION AND ANALYSIS OF SOUTHERN CHEYENNE SONGS

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CHAPTER I

INTRODUCTION

The origins of the music of the United States are as varied as the origins of its people. In recent years, educators have accepted the idea that it is important to understand the music of minorities if we are to understand the cultures of minorities. The Tanglewood Declaration included the statement,

> Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music and the music of other cultures.[1]

Paradoxically, music of the American Indian is "music of another culture," and it is also American folk music. Yet, it remains an enigma to the vast majority of Americans.

Oklahoma is the home of many of the Indian tribes of the United States. While there have been many studies of their histories and cultures, detailed studies of their music have been rare.

Serious interest in the music of the American Indian began to develop in the latter part of the nineteenth century and has grown rapidly in this century. Theodore Baker's pathbreaking study, "Uber die

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[1]Robert A. Choate, ed., Documentary Report of the Tanglewood Symposium (Washington, D.C.: Music Educators National Conference, 1968), p. 139.

Musik der Nordamerikanischen Wilden,[1] was the forerunner of many general studies of Indian music. Studies of the music of individual tribes began to appear near the turn of the century.

The purpose of this study is to examine the music of one tribe now living in Oklahoma, the Southern Cheyenne, in order to add to the body of knowledge about their music and to compare the findings with those of earlier studies. To accomplish the purpose, a representative sampling of Southern Cheyenne songs had to be selected, transcribed, and analyzed.

The Southern Cheyennes are a part of a much larger tribe that originally was a part of the westernmost tribes belonging to the Algonquian family. In the seventeenth century, the Cheyennes were an agricultural tribe. They were located in what is now the state of Minnesota. In the latter part of the eighteenth century, they were forced to migrate south and west by pressure from other tribes. Their mode of living also changed from the stable existence supported by tilling the soil to the nomadic life of the buffalo hunters. Even before these migrations began, the Cheyennes had developed a close association with the Arapaho tribe, which has been maintained to present times.

In the early part of the nineteenth century the tribe was located in the northern part of the lands that were purchased from Napoleon by Thomas Jefferson in the Louisiana Purchase. These lands, occupied by

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[1]Baker was an American whose knowledge of Indian music was based upon his observations of Indians in New York and Pennsylvania. His work, the first serious study of American Indian music, was written as a doctoral dissertation for the University of Leipzig in 1882. One Cheyenne song is included in the transcriptions. The dissertation has not been translated into English. Other important studies of Indian music were made before the turn of the century. These writers include: Carl Stumpf, Walter Fewkes, Benjamin Gilman, and Alice Fletcher.

the Cheyennes, later became known as the states of North Dakota, South Dakota, Wyoming, Colorado, Montana, and Oklahoma.

In the 1830's, part of the tribe was living along the Arkansas River in southeastern Colorado. The main body of Cheyennes were located in Wyoming. The separation became permanent by the treaty of Fort Laramie in 1851. Since this time the groups have been known as Southern Cheyennes and Northern Cheyennes.

The Southern Cheyennes were moved by the federal government to northwestern Oklahoma, following a treaty at the Medicine Lodge Council in Kansas in 1867. A Cheyenne-Arapaho Agency was established at Darlington, just north of El Reno. Schools for Cheyenne and Arapaho children were established at Darlington and Caddo Springs (present-day Concho) in the 1870's.[1]

The number of Cheyennes in Oklahoma has ranged from a high of 3,767 in 1880, to a low of 1,228 in 1924. The tribal population has remained comparatively stable for the past three decades. There were approximately 2,110 in 1950[2] and 2,200 in 1978.[3]

Today most of the Southern Cheyennes live in Blaine, Canadian, Custer, Dewey, Kingfisher, and Roger Mills counties. The principal towns in which they reside include El Reno, Kingfisher, Weatherford, Clinton, Thomas, Hammon, Watonga, Canton, and Seiling.[4] The tribal agency and the

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[1]Muriel H. Wright, A Guide to the Indian Tribes of Oklahoma (Norman: University of Oklahoma Press, 1951), p. 81.

[2]Ibid., pp. 77-78.

[3]Estimate from Cheyenne-Arapaho Sub-Agency, Concho, Oklahoma.

[4]Wright, A Guide to the Indian Tribes of Oklahoma, p. 77.

Cheyenne-Arapaho Indian School are located at Concho, about six miles north of El Reno. A more detailed study of Cheyenne history will be found in the third chapter of the study.

The writer, although not of Indian origin himself, had many opportunities to observe the Cheyennes in his youth. He moved with his parents to El Reno as a small boy and attended El Reno Public Schools for twelve years. Several Cheyenne boys and girls were classmates during this time. Classroom social events were held occasionally at the agency at Concho, where the writer was near a large number of Cheyennes and Arapahoes and became acquainted with aspects of Cheyenne culture on a personal basis. Cheyennes and Arapahoes, in full regalia, were regular participants with music and dancing at annual parades in El Reno.

The Cheyennes, like the other Indians in America, did not consider songs to be an art form, separated from the events of everyday life. Songs were a part of every ceremony, and nearly every activity of daily life had songs appropriate to that activity. Originally, ceremonial music was much more important than music connected with social activities. In this century the significance of ceremonial music seems to have declined among large numbers of Cheyennes as well as among other tribes. In recent years there seems to have been a renewed interest among the Cheyennes (and other tribes) in preserving and using many of the older tribal songs.

Music still plays an essential role in Cheyenne activities. There are dances nearly every weekend in which Cheyenne songs are performed. Many of these events are held to benefit young couples who have just married or young men who are entering or leaving military service. Cheyenne musicians frequently participate in "pow-wows" with other tribes,

particularly the Arapaho. Songs used at such gatherings form one of the basic sources of material for this study.

Because of the early associations with the Cheyennes, a study of their music seemed to suggest itself to the author as a proper subject for a doctoral dissertation. After some preliminary investigation, the writer contacted a former Cheyenne classmate, Jerome Bushyhead,[1] who offered advice and suggestions concerning further contacts with some older Cheyenne men who were considered to be among the best singers in the tribe. Bushyhead also lent several of his personally owned recordings of Cheyenne songs to the writer.

Further contacts at the tribal agency at Concho led to interviews with Mrs. Katie Hamilton Osage, of Longdale, Oklahoma. Mrs. Osage, now over 90 years old, is thought to be the oldest living Cheyenne in Oklahoma. She was interested in the idea of the study, and showed the writer some personal possessions which included a very old Cheyenne hymnal.

Through Mrs. Osage, contact was made with two elderly Cheyenne men who live east of Seiling, Oklahoma. These men, Roy Bull Coming and Roy Nightwalker, were recommended by Mrs. Osage, as well as by Mr. Bushyhead, as being the most knowledgeable men in Oklahoma concerning Cheyenne songs.

The writer made several trips to Seiling for interviews and recording sessions. Several recordings were made in the home of Mr. Nightwalker. Both men, Nightwalker and Bull Coming, sang and played the drum as the writer made the recordings. Mrs. Bull Coming explained the types of songs being performed, and gave a synopsis of each text.

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[1] Jerome Bushyhead is now a well-known artist and host of a television show in Oklahoma City. He has also been active in intra-tribal affairs and in the movement for civil rights of Indians.

Additional songs were copied from cassette tapes previously made by the two men.

Until the present time, only two full-scale studies of Cheyenne songs have been completed. The first was by Frances Densmore, perhaps the most prolific researcher of American Indian music, who published a study of Cheyenne and Arapaho music in 1936.[1] As the basis of her study, she recorded forty-seven Cheyenne songs and twenty-eight Arapaho songs. She transcribed all but three of these songs and analyzed them briefly. The second study was in 1952 by Howard Keva Kaufman, who completed a study entitled "Cheyenne Indian Music and Its Cultural Background."[2] He transcribed fifty-four songs from pre-existing recordings.[3] Kaufman analyzed the musical style much more extensively than Densmore. He also included two melodies from published material to illustrate types of songs for which he did not have recordings.

An attempt was made to gather songs which represent the "old style" songs, which were associated with the traditions of tribal life near the turn of the century. The songs are of several types. Some are much more available than others because there is a renewed interest among many Cheyennes to keep certain songs within their own people.

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[1]Frances Densmore, Cheyenne and Arapaho Music (Los Angeles: Southwest Museum Papers, No. Ten, 1936).

[2]Howard Keva Kaufman,"Cheyenne Indian Music and Its Cultural Background"(M.A. thesis, Indiana University, 1952).

[3]Kaufman used three sources: (1) a collection by George Bird Grinnell, recorded in 1897; (2) a collection by Robert Armstrong from Clinton, Oklahoma, recorded in 1942; (3) a collection by Kenneth Croft from a study at Lamedeer, Montana, in 1948. Only the Armstrong collection is Southern Cheyenne song. Kaufman mistakenly credits Densmore's study as being more oriented to Arapahoes than Cheyennes.

A decision was made to use sixty songs which would represent as many of the types as possible. Five categories of songs were chosen: war-related, wolf, Sun Dance, social dance, and peyote. A sixth chapter, miscellaneous, was added for those songs which did not seem appropriate to place in one of the other categories and whose limited numbers of each type did not seem to justify additional categories.

The sources of the songs for the study can be divided into four groups, as follows:

1. Songs recorded by the writer from live performances by Oklahoma Cheyennes and copies made from tapes of live performances owned by Oklahoma Cheyennes. The live performances were recorded in 1978 and 1979. Dates copied from previously recorded tapes could not be verified. Their estimated date is 1973.

2. Songs recorded by Southern Cheyennes for Indian Records, Inc., a company formed by Southern Cheyennes at Fay, Oklahoma. These recordings were made in the middle of the 1970's.

3. Songs recorded by Southern Cheyennes in recent years by commercial companies such as Canyon, Everest, and Indian House.

4. Songs recorded from live performances of Southern Cheyennes contained in the Western History Collections of the University of Oklahoma Library. It was hoped that many of the songs would come from the Doris Duke Indian Oral History Collection. The few songs which were actually contained in the collection turned out to be unusable because of distortion due to low recording speeds, and the brittle condition of some tapes. However, several songs from the Western History Collection were obtained and used in the study. These were recordings of live performances of Southern Cheyennes made by the University's radio station, WNAD. The station broadcast a weekly program, "Indians for Indians," from the 1940's to 1960's. Included in these songs were the only Sun Dance songs available to the writer. These were recorded in the late 1940's.

The songs used in the study were discussed with Southern Cheyennes to verify the authenticity of the songs. The researcher was assured that the songs were genuine and that the performers were, indeed, Southern

Cheyennes. The writer was cautioned that many of the songs related to peyote worship and healing were shared by several tribes. This is also the case with songs of the Gourd Clan.

More than 130 Southern Cheyenne songs were obtained and were put onto cassette tapes. Sixty of these songs were chosen for the study. The songs were transcribed from the recordings in conventional notation, supplemented by a system of symbols to indicate sounds which do not lend themselves to usual notation.[1] The symbols have been derived from those used by Densmore and Kaufman, as well as others who have transcribed Indian music, including George Herzog, David McAllester, and Bruno Nettl.[2]

A step-by-step procedure for the transcription process was used. This procedure was adapted from one suggested by Bruno Nettl.[3] The procedure used for this study is as follows:

1. Complete song was played several times. Initial and final pitches, tempo, and general contour of the song were noted.
2. The pitches of the first phrase were notated without indications of duration and accent.
3. Durational values were added to the notes.
4. Extra-musical sounds present were indicated in the score.
5. The process of the preceding steps was repeated until the entire song was transcribed.
6. The completed transcription was checked several times for accuracy to make sure all details were included.

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[1]The system was developed by E. M. von Hornbostel in 1910. Modifications have been made by later users.

[2] A chart of transcription symbols is included in Appendix A.

[3]Bruno Nettl, Theory and Method in Ethnomusicology (New York: The Free Press of Glencoe, 1964), pp. 119-120.

After the transcriptions were completed, a qualified musician was asked to check samples of the transcriptions, while listening to the recordings, to verify their accuracy. This was done by Nancy Hill Cobb,[1] who teaches theory and composition at Oklahoma Baptist University. She examined ten transcriptions (16.6% of the total) which represented all of the six categories. Cobb made a few suggestions concerning notational clarity. She stated that "the transcriptions are accurate representations of the sounds that occur in the recordings."

Following transcription each song was analyzed to determine the musical characteristics of melody, rhythm, and form. Elements of melody included range, tonic pitch, contour, intervals, and scale. Rhythmic analysis included study of tempo of singer, tempo of drum, length of sections, and meters. The study of form was based on the relationships of the sections within the song.

The analysis of each song is given following the transcription. A summary of the characteristics for each category was compiled from the analyses of the songs in that category. A summary of the characteristics of all songs is set forth in the thirteenth chapter.

The results of these summaries were then compared to the findings of Densmore, Kaufman, and Nettl in order to answer the following questions:

1. Do the songs of the present day show the same musical characteristics as those of earlier studies?

2. If differences are found, of what do they consist?

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[1]Cobb is the composer of several published works. She received a Bachelor of Music in Theory and Composition degree from Oklahoma Baptist University and a Master of Music degree from Michigan State University. She also studied composition with Carlisle Floyd.

3. What do these differences, if any, tell about the changing Cheyenne culture? Is the present-day American musical culture being absorbed into the traditional Cheyenne musical culture?

A study of this nature can provide additional up-to-date information concerning Cheyenne music and, together with earlier studies, will preserve an accurate record of Cheyenne musical heritage in the second half of the twentieth century.

An authoritative study of the texts of the songs is beyond the scope of this study for two reasons: (1) technically, this writer is not qualitifed to pursue such a study because he is neither a native Cheyenne nor a linguist, and (2) it is the music rather than the words that is the important element of Cheyenne song. Many of the songs use "meaningless" syllables throughout. Moreover, those songs which do use actual words usually have the text occurring only in one or two of the interior phrases, with the "meaningless" syllables used for the other phrases. Therefore, the present writer has followed the textual practice of other researchers who discussed texts only in a general way.

This study is concerned primarily with vocal music because the use of instruments by Cheyennes is very limited. The principal instrument is the drum, which accompanies most of the songs. Rattles and whistles are used on certain occasions to augment the drum accompaniment. A flute is used by the Cheyennes, but never in conjunction with a song. The instruments and their roles in Cheyenne music are discussed briefly in the fourth chapter of the study.

Master tapes of all the songs included in the study were prepared. A copy of these tapes, in cassette form, is available with the copy of the dissertation housed in the library at the University of Oklahoma.

CHAPTER II

RELATED LITERATURE

A survey of the literature relating to the study of Southern Cheyenne songs is divided into three sections:

I. Studies of Cheyenne music;

II. Studies on the history and culture of the Cheyenne tribe;

III. Representative studies treating American Indian music in general.

The sequence of the studies within each section is by alphabetic order of the authors.

Studies of Cheyenne Music

The earliest work which offered significant material concerning Cheyenne songs was The Indians' Book of Natalie Curtis Burlin .[1] She included a section on Cheyennes that includes an historical sketch, traditions, legends, twenty songs transcribed in traditional notation, and stories relating to the songs told by various Cheyennes. All of the songs were contributed by members of the southern branch of the tribe.

The section on Cheyennes (48 pages) is contained within the larger section on Plains Indians. Also included in this section are discussions of songs of the Dakota, Pawnee, Arapaho, and Kiowa. Other

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[1]Natalie Curtis Burlin, The Indians' Book (New York: Harpers Brothers, 1907).

areas included in the book are Eastern Indians, Lake Indians, Northwestern Indians, Southwestern Indians, and Pueblo Indians.

The texts of eight of the Cheyenne songs are given in the appendix together with direct translations of the words and a paraphrase of the text which offers a clear description of the meaning.

The first comprehensive study of the music of the Cheyennes was made by Frances Densmore in 1935.[1] She lived in El Reno during the study in May and June of that year. Her stated purpose was "to find and record the Indian songs that pertained to the old life and still survive in a tribe living under modern conditions."[2]

She made seventy-five recordings of songs performed by six Cheyennes and one Arapaho. Forty-seven of the songs were Cheyenne songs and all but three of these were transcribed. Categories of the songs were war, medicine, hand-game, sun dance, peyote ceremony, social dance, and miscellaneous.

A brief discussion of Cheyenne musical instruments and their uses is given. The instruments discussed are drums, rattles, flutes, and whistles.

At the end of the study Densmore summarized the musical characteristics of the songs which she analyzed. An outline of these findings is included in the fifth chapter of this study.

A study of Cheyenne songs was made by George Bird Grinnell in 1903.[3] This paper deals with only the texts of the songs; no

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[1]Densmore, Cheyenne and Arapaho Music.

[2]Ibid., p. 13.

[3]George Bird Grinnell, "Notes on Some Cheyenne Songs," American Anthropologist, 5:312-322, 1903.

transcriptions of the music are included. Particularly valuable are his descriptions of how the Indians used their songs and instruments.

The songs collected by Grinnell were from the Northern Cheyennes in Montana. However the texts show no notable differences from similar songs of Southern Cheyennes. A direct translation of each text is given, followed by a paraphrase of the text for greater clarity. There are texts of twenty-five songs in the study.

Howard Kaufman's work, mentioned earlier, is the most extensive study of Cheyenne songs to date.[1] In his study Kaufman transcribed fifty-four songs from three collections of Cheyenne recordings. One of these was a collection of Southern Cheyenne songs owned by Robert Armstrong of Clinton, Oklahoma. The other two collections were from Lamedeer, Montana, and contained Northern Cheyenne songs. The date of the Armstrong collection is 1942. The other collections are dated 1897 and 1948. Kaufman concluded that there are no significant differences in the songs of the two branches of the Cheyennes.

The stated purpose of the study was twofold: "one, to describe the musical style of a given Plains Indian culture; and, two, to indicate the role that music played in this culture."[2] Nearly all of the information about Cheyenne culture seems to have been drawn from the writings of George Bird Grinnell and Frances Densmore.

The song categories used by Kaufman are similar to those of earlier writers. He includes songs of the Ghost Dance which were

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[1]Kaufman, "Cheyenne Indian Music and Its Cultural Background."

[2]Ibid., p. 1.

obtained from the Arapahoes in 1891. The study includes one chapter on musical instruments.

In the analysis of the songs Kaufman gives findings from the following categories: structure, rhythm, scale, accompaniment, intervals, and contours. Extensive charts and tables are included. A summary of the style characteristics from Kaufman's study is included in the fifth chapter of the present study.

A similar study was made on the music of the Arapaho tribe by Bruno Nettl in 1951.[1] While the study is not specifically about Cheyennes, it is included in this section for the following reasons:

(1) The musical cultures of the two tribes are very similar;

(2) Earlier sources suggest that each tribe has contributed to the music of the other tribe;

(3) Cheyenne music is mentioned frequently in the study;

(4) Three of the forty-two songs transcribed in the study are listed as Cheyenne songs.

The purpose of Nettl's study was "to make a detailed study of the music of one American Indian tribe."[2] He considered such a study to be essential because of the rarity of monographs on the musical culture of individual tribes. Nettl drew heavily from the work on Cheyenne and Arapaho songs by Densmore, described earlier in this chapter. Several of the songs transcribed by Densmore are used by Nettl for analysis. However, Nettl offers several criticisms of the techniques used by Densmore.

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[1]Bruno Nettl,"Musical Culture of the Arapaho"(M.A. thesis, Indiana University, 1951).

[2]Ibid., p. 1.

The study includes chapters on musical instruments and texts, including interesting information on "meaningless" syllables. Specific information about musical characteristics is not as extensive as in the Kaufman study.

Studies of Cheyenne History and Culture

In his study, The North American Indian,[1] Edward Curtis devoted two volumes to the Cheyennes. Volume six treats the Cheyennes as a whole while volume nineteen focuses on the southern branch. Curtis offers a comprehensive survey of Cheyenne history, tribal organization and government, and culture of the people. He suggests that their governmental organization was the most highly developed of the plains tribes.

Although there is no analysis of any music, much is included about songs of the Cheyennes and the ceremonies in which they are performed. Transcriptions of thirteen Cheyenne songs are contained in the two volumes. Instruments are mentioned in several places, but little specific information about them is given.

A very thorough study in two volumes was made by George Dorsey in 1905.[2] The first volume is an introduction to the culture of the tribe and a discussion of the organizations and ceremonies. This includes the legends of the Sacred Arrows and the Buffalo Hat.

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[1]Edward Curtis, The North American Indian, Vol. 6: The Cheyenne, and Vol. 19: The Southern Cheyenne (Norwood, Mass: Plimpton Press, 1930).

[2]George A. Dorsey, The Cheyenne, 2 vols. (Chicago: Field Columbian Museum, Anthropological Series, 1905).

The second volume is devoted to the Sun Dance, perhaps the most important and controversial of the ceremonies. Dorsey personally observed two Sun Dances held in 1901 and 1903 near Watanga (now Watonga) and Eagle City, Oklahoma. The latter of the two events is the basis for the study. Nearly two hundred photographs and illustrations of the ceremony are included.

The dance took place over a period of six days, and each of the days was filled with elaborate prescribed ritual. Rehearsal of songs to be used was a part of the third day, while performance of songs was an important part of the fourth day's activities. The dances were held on the fifth and sixth days. Instruments are discussed in several places. The musical content of the songs is not described.

Another extensive two-volume work was completed by George Bird Grinnell in 1923.[1] It is a comprehensive study of the history and culture of the Cheyennes, which includes detailed information about the types and texts of their songs. Grinnell, who wrote several other books concerning the Cheyennes, dealt mostly with the northern branch in Montana. Using the old cylinder type machine he made many recordings of Cheyenne songs and used them as a part of extensive lectures. These recordings formed one source of Howard Kaufman's study, described earlier.

Grinnell offers much information about the use of instruments. The use of the flute is described more extensively than in the other

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[1]George Bird Grinnell, The Cheyenne Indians 2 vols. (New Haven: Yale University Press, 1923).

studies. He also gives greater attention to the aspect of singing by women than other studies do.

A more recent study was made by E. Adamson Hoebel in 1960.[1] He divides the study into four sections: (1) The Great Ceremonies, (2) Family, Kindred, and Band, (3) Subsistence and War, and (4) World View and the Cheyenne Personality. Hoebel did extensive field work with the Northern Cheyennes in 1935 and 1936 in connection with an earlier study. His primary sources were interviews with many elderly Indians who remembered tribal history and events. He also drew heavily from the writings of Grinnell. The book is sociologically oriented with much emphasis on religion, social order, and tribal government. Songs and singing are mentioned throughout the study, but no actual descriptions of the music are given.

Hoebel authored an earlier study with K. N. Llewellyn, The Cheyenne Way.[2] It offers descriptions of the legal, moral, and social problems controlled by Cheyenne law. Case studies were developed from interviews with elderly Cheyennes who recounted events from 1820 to 1880. Many of the earlier events were known to the informants only through oral traditions. Included is the description of songs as incorporeal property, such as the circumstances under which a Cheyenne man is expected to compose a song in return for the gift of a horse. As in Hoebel's later study, cited above, there are no actual descriptions of the songs.

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[1] E. Adamson Hoebel, The Cheyennes (New York: Holt, Rinehart, and Winston, 1960).

[2] K. N. Llewellyn and E. Adamson Hoebel, The Cheyenne Way (Norman: University of Oklahoma Press, 1941).

Thomas Marquis transcribed five narratives by elderly Indians who told of their experiences in the late nineteenth century.[1] Four of the five narratives were by Cheyennes. The value of the book is the authenticity of the description of Cheyenne culture prior to this century. There is an interesting description of a group of young Indians singing lively songs as they wandered about in a Cheyenne camp. No actual descriptions of songs are given.

James Mooney offered a brief but valuable history of the Cheyennes, published in 1905.[2] The author traced Cheyenne history from the seventeenth century through the early part of this century. He gave a clear explanation of the division into northern and southern branches. Many of the Cheyenne rites and their origins are explained. The study concludes with a bibliography of early writings about the Cheyennes.

Included in the volume with Mooney's study is "Sketch of the Cheyenne Grammar" by Rodolphe Petter.[3] Petter was a Mennonite missionary, trained in a Swiss seminary, who came to America to be a missionary to the Indians. He lived with the Cheyennes at Cantonment (near Canton, Oklahoma) for many years. Many present-day Cheyennes belong to the Mennonite churches which Petter helped to establish.

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[1]Thomas B. Marquis, Cheyenne and Sioux (Stockton, California: Pacific Center for Western Historical Studies, University of the Pacific, 1973).

[2]James Mooney, "The Cheyenne Indians," Memoirs of the American Anthropological Association I, 1905; reprint edition, Millwood, New York: Kraus Reprint Co., 1976, pp. 359-442.

[3]Rodolphe Petter, "Sketch of the Cheyenne Grammar," Memoirs of the American Anthropological Association I, 1905; reprint edition, Millwood, New York: Kraus Reprint Co., 1976, pp. 443-478.

Petter became the leading authority on the Cheyenne language, completing a Cheyenne-English dictionary over a period of twelve years. The sketch gives a review of Cheyenne grammar, including rules for the pronunciation of vowels and consonants. Some stories, chants, and prayers in Cheyenne and English are included.

"Artist Wanderings Among the Cheyenne"[1] is part of a monograph by the famous western artist, Frederic Remington. In addition to the scenes at Darlington and Fort Reno, which he sketched, his descriptions of the land and people offer valuable insight into the times and the area. Singing with tom-toms and various dances are mentioned in passing.

Another book which tells of the early reservation days was written by John Seger,[2] who worked with the Cheyennes and Arapahoes for fifty years. He describes his experiences as a jack-of-all-trades at Darlington and later as superintendent of the school. Although specific songs are not cited, the author mentions singing within Cheyenne camps and preparations being made for a Sun Dance. The last years of his life were spent at Colony, a town he founded with a group of 120 Arapahoes from Darlington.

Another first-hand account of Cheyenne life near the turn of the century was written by John Stands-in-Timber in collaboration with Margot Liberty.[3] Although Stands-in-Timber was a Northern Cheyenne most

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[1]Frederic Remington, On the Apache Indian Reservations and Artist Wanderings Among the Cheyennes (Palmer Lake, Colorado: The Filter Press, 1974). (Reprint edition)

[2]John Seger, Early Days Among the Cheyenne and Arapahoe Indians, Edited by Stanley Vestal (Norman: University of Oklahoma Press, 1934).

[3]John Stands-in-Timber, and Margot Liberty, Cheyenne Memories (Lincoln: University of Nebraska Press, 1967).

of the material applies equally to the southern branch. He gives a clear account of the legends of the tribe and traces Cheyenne history from early times to the present. He was nearly ninety years old when he wrote the book.

Songs are mentioned only as they relate to important ceremonies. There is much material on the wars of the Cheyennes with other tribes and with the United States Army. Included is an account of the Custer battle at Little Big Horn where many Cheyennes fought beside the Sioux.

Muriel Wright's book on the Indian tribes of Oklahoma[1] contains an important chapter on the Cheyennes. It contains a factual account of their history in Oklahoma as well as general Cheyenne history. There is a considerable quantity of demographic data in the chapter. The section on the Arapaho tribe contains information that also applies to the Cheyenne. The book includes material on sixty-five tribes that are represented in Oklahoma's population.

Extensive interviews with twenty-six different Southern Cheyennes were made in the late 1960's and early 1970's as part of the American Indian Oral History project, designed to preserve the history of the culture of American Indians.[2] Early history and culture were discussed by the Cheyennes and preserved on tape. These tapes were transcribed and the typed manuscripts form three volumes. The volumes total about six hundred pages.

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[1]Wright, A Guide to the Indian Tribes of Oklahoma.

[2]American Indian Oral History, Cheyenne, Vols. 23, 24, 25 (Norman: The Duke Collection, American Indian Institute, Western History Collection, University of Oklahoma Library, 1972).

There are mentions of several types of songs and ceremonies. Some of the songs were actually performed and sung but the quality of the tapes makes the performances unsuitable for analytical study. (Several of the Cheyennes who were interviewed in the project are among those who performed on recordings or were interviewed for the present study.)

Studies of American Indian Music

This section does not attempt to be comprehensive in the selection of literature dealing with general studies of American Indian music. Rather, it strives for a broad representation of different viewpoints.

America's Music,[1] a popular textbook by Gilbert Chase, includes an excellent chapter on the music of American Indians that was omitted in the second edition of the book. A history of the study of Indian music is a part of the chapter. An important section discusses general characteristics of Indian music.

Brief descriptions of the songs of several tribes are given. The chapter includes twenty-two transcriptions of songs. Neither Cheyenne nor Arapaho songs are included, but songs of the Pawnee and Teton Sioux are included. These are similar to some songs of the Cheyenne. There are interesting comments on the singing style of Indians, the use of texts and syllables in songs, and the influence of white civilization on Indian music.

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[1]Gilbert Chase, America's Music (New York: McGraw-Hill Book Company, Inc., 1955).

One of Frances Densmore's general, non-technical publications of Indian music is The American Indians and Their Music.[1] There are chapters about ceremonies, dances, texts, musical instruments, peculiarities of Indian music, and scales. The author also gives suggestions concerning the transcriptions of songs, with eight transcriptions included as examples, but no Cheyenne songs are among them.

A similar study was made much earlier by another prolific researcher of Indian music, Alice Fletcher. This was Indian Games and Dances,[2] written in 1915. The author was one of the early students of Indian music, having published several articles before the turn of the century. There is little scholarly information given about the songs but there are interesting comments on the texts and syllables of songs and many transcriptions are included, most of which are songs that accompany Indian games. The musical structure of the songs is mentioned occasionally. Cheyenne songs are not included in the study.

A recent contribution to the study of Indian music was made by Martha Mead Giles.[3] The dissertation is a synthesis and a general survey of Indian music of the American continents. Most of the material deals with the American Indians residing north of Mexico. Considerable attention is devoted to pre-historic backgrounds and early cultural history of the Indians.

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[1]Frances Densmore, The American Indians and Their Music (New York: The Womans (sic) Press, 1936).

[2]Alice Cunningham Fletcher, Indian Games and Dances (Boston: C. C. Birchard and Company, 1915).

[3]Martha Mead Giles, A Synthesis of American Indian Music as Derived from Culture: Examination of Style, Performance Practices, and Aesthetics for Music Education, D.M.E. dissertation, University of Oklahoma, 1977.

Several pre-transcribed songs are included to illustrate various categories. Recordings of these songs on a cassette tape are housed with the dissertation. No Cheyenne transcriptions are included but a "Fast Cheyenne War Dance" is one of the recordings of additional songs included in the tape. The Cheyennes are mentioned several times in the study, especially in connection with the Sun Dance. Other types of songs (used by Cheyennes) include the war dance, forty-nine dance, and peyote song.

A memorial volume in honor of Frances Densmore was compiled by Charles Hofmann in 1968.[1] The book traces her life which included sixty years of studying Indian music. The parts most relevant to this study are articles on the following subjects: technique in Indian music, connection between song and the Supernatural, poetry of Indian songs, and music of the American Indian. Her study of Cheyenne and Arapaho music is mentioned. Description of her techniques used in field work are also important.

Enemy Way Music,[2] by David McAllester, is not a general study; rather, it is a very specific study of one category of music of one tribe. It is included as an example of the depth that is possible in the study of Indian music. The sub-title, "A Study of Social and Esthetic Values as Seen in Navaho Music," indicates that the work places great emphasis on the culture as well as on music.

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[1]Charles Hofmann, Ed., Frances Densmore and American Indian Music (New York: Museum of the American Indian, Heye Foundation, 1968).

[2]David McAllester, Enemy Way Music (Cambridge: Papers of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. XLI, No. 3, 1954; reprint edition, Millwood, New York: Kraus Reprint Co., 1973).

> The formal intention of the Enemy Way is to lay the ghost of an outsider: that of a white man or some other non-Navaho,...or a member of some other Indian tribe. Most of the Enemy Ways performed in the last few years for young men have been directed against the ghosts of enemies slain in World War II.[1]

There are several other benefits derived from the ceremony, including social prestige and "bringing out" girls of marriageable age. The formal ceremony requires extensive preparation and lasts three days. McAllester has transcribed seventy-five songs which are used in Enemy Way ceremonies. There is extensive musical analysis of the songs.

Perhaps the most helpful general study of Indian music for the present study is North American Indian Musical Styles[2] by Bruno Nettl, the author of the study on Arapaho music described earlier in this chapter. The book was the result of Nettl's doctoral dissertation.

The preface contains a history of the study of Indian music and includes valuable bibliographic information. Nettl divides the Indians of North America into six geographical areas, with the Cheyennes as part of the Plains-Pueblo area. The musical characteristics of each area are outlined. Nettl suggests that the music of the Plains-Pueblo area most closely matches the characteristics of Indian music as a whole.

Nettl uses four categories for the analysis of Indian music:

1. Melody: range, scale, melodic movement, intervals;
2. Rhythm: durational values, meter, rhythmic accompaniment, tempo;
3. Form: relationship of phrases;
4. Other features.

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[1] Ibid., p. 7.

[2] Bruno Nettl, North American Indian Musical Styles (Philadelphia: American Folklore Society, 1954).

There is much musical information given in concise form. The section most relevant to the present study is Nettl's summary of the important traits of Plains-Pueblo song. Nettl's use of symbols in transcribing songs is included in the appendix,[1] which also contains transcriptions of twenty-eight songs. None of these are Cheyenne but six of them are Arapaho songs.

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[1]Nettl's symbols are a part of a comparative table found in Appendix A of the present study.

CHAPTER III

A SKETCH OF SOUTHERN CHEYENNE HISTORY

A sketch of the history of the Southern Cheyennes is essential to the understanding of their songs and the important place these songs occupy in Cheyenne culture. Before 1700, the Cheyennes were known to be living along the Missouri River in the southeastern part of present-day Minnesota. Among the many names by which they have been known are: Chaa, Chaguyenne, Chayenne, Chian, Schianese, and Shienne. The name used by the tribe in referring to themselves is Dzitsistas, which means "our people." One tradition of the tribe has it that they migrated to Minnesota from eastern Canada.

The first known contact with white men was at La Salle's fort on the Illinois River in 1680.[1] A few years later, owing to the hostility of the Sioux, the tribe had moved to the Cheyenne branch of the Red River in the present-day North Dakota.

The famous expedition of Lewis and Clark made contact with the Cheyennes in 1804 and 1806. A few years later the tribe was forced to migrate again because of continuing conflicts with the Sioux. This move was to the Black Hills in present-day South Dakota. The Cheyennes continued to war with the Sioux until final peace was made about 1840.

Even from the days before the migrations from Minnesota, the Cheyennes had a close association with the Arapaho tribe, which has

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[1]Wright, A Guide to the Indian Tribes of Oklahoma, p. 78.

endured until the present day. The latter tribe, like the Cheyennes, was a branch of the Algonquian[1] group of tribes from the northeastern region of the United States. During the migrations the Cheyennes absorbed a smaller tribe, the Sutai. The Sun Dance ceremony was inherited from the Sutai.

Further migrations westward were forced upon the Cheyennes until they located along the upper branches of the Platte River. A few years later the main body of the tribe moved south to Bent's Fort on the Arkansas River in southeastern Colorado, leaving a smaller portion of the tribe on the upper Platte. Following the Treaty of Fort Laramie in 1851, the former became known as Southern Cheyenne and the latter as Northern Cheyenne.[2]

Following several years in eastern Colorado and surrounding areas, the Southern Cheyennes and Arapahoes signed a treaty with the government at Medicine Lodge in southern Kansas in 1867. Many other plains tribes also signed treaties at the same time. As a result of the treaty the Cheyennes and Arapahoes were assigned a reservation in the Cherokee Outlet,[3] but both tribes considered this land unacceptable and refused to settle on it. In 1869, the Cheyenne and Arapaho were assigned a new

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[1]Algonquian refers to the language type of a large group of tribes that were located near the Ottowa and St. Lawrence Rivers. The tribes spread, toward the south and west. Cheyenne, Arapaho, and Blackfoot are the westernmost tribes in this language group. Other tribes include Cree, Fox, Massachusetts, Micmac, and Ojibwa.

[2]Mooney, The Cheyenne Indians, pp. 376-377.

[3]The Cherokee Outlet consisted of a wide strip of land across the northern edge of Oklahoma, stretching westward from the central portion of the state to the Texas "Panhandle."

reservation along the North Canadian and upper Washita Rivers in west central Oklahoma, bounded on the north by the Cherokee Outlet and on the south by the Kiowa-Apache-Comanche Reservation.[1] A temporary tribal agency was established near Camp Supply. The following year the Cheyenne and Arapaho Agency was established just north of the North Canadian River near present-day El Reno, Oklahoma. The first agent was Brinton Darlington and the settlement became known by his name. In 1871 a boarding school was opened at Darlington for Arapaho children, and later, one for Cheyennes was opened at Caddo Spring, just to the north of Darlington. In 1908 both schools were combined at Caddo Spring and the site was renamed Concho. In 1909 the agency moved from Darlington to Concho and became a subagency of the Anadarko Area Office.[2]

In 1890 the government had negotiated an agreement with the Southern Cheyennes and Arapahoes whereby each individual was granted 160 acres of land. The rest of the reservation (over 3 million acres) was sold and the proceeds placed in trust for the tribes. At the same time the Indians were granted the rights of citizenship.[3]

The Cheyennes operate under a constitution and by-laws of the "Cheyenne-Arapaho Tribes of Oklahoma." A tribal council represents them in claims before the Indian Claims Commission. A separate tribal government, apart from the Arapahoes, is maintained for ceremonial and religious purposes.

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[1]Wright, A Guide to the Indian Tribes of Oklahoma, pp. 43-44.

[2]Ibid., p. 44.

[3]Mooney, The Cheyenne Indians, p. 401.

For many years the Cheyennes have engaged in farming and raising livestock. In recent years, more have entered into businesses. Several Cheyennes are successful artists. The Cheyennes have maintained a relatively high standard of living, compared with many of the tribes living in Oklahoma.

Many Cheyennes have joined Protestant churches, principally the Baptist and Mennonite churches, but the Native American Indian Church, based on the use of peyote, has a strong following among them.[1] Musically, the Native American Indian Church is especially significant because of the special types of song connected with its ritual. This music will be discussed later in chapter eleven, which deals with peyote songs.

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[1]Wright, A Guide to the Indian Tribes of Oklahoma, p. 84.

CHAPTER IV

MUSICAL INSTRUMENTS

Drums

While the predominance of Cheyenne music is vocal, instruments are frequently used as accompaniments to songs and dances and the flute is played as a solo instrument. The most important instrument is the drum, which is used with the majority of Cheyenne songs and dances.

Several types of drums are used. Densmore discusses three types[1] and Kaufman lists four.[2] The most common type of drum was the single head drum held in one hand and beaten with the other hand. This drum was usually made of willow sticks formed into a circle with horse hide stretched across the top. The thongs were crossed at the back of the drum to form a hand-hold. The size of the drums varied greatly. Some larger single-head drums were made from hollowed-out tree stumps.

The writer observed one of these drums in the home of Roy Nightwalker, near Seiling, Oklahoma. It was about thirty inches in diameter and about sixteen inches deep. The body was built from the trunk of a tree and it rested in a cradle device which permitted the drum to be stored in a vertical position and set in a horizontal position for playing. This is the drum used on some of the recordings obtained from Nightwalker and Bull Coming.

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[1]Densmore, Cheyenne and Arapaho Music, pp. 24-25.

[2]Kaufman, "Cheyenne Indian Music and Its Cultural Background," pp. 47-48.

Occasionally a two-headed drum was used, especially in connection with hand-game songs. Densmore mentions a two-headed drum being made much like an ordinary bass drum and used for hand-games. One of these two-headed drums is exhibited in the Museum of the State Historical Society of Oklahoma.[1]

A very large drum is sometimes used during special ceremonies, such as the Sun Dance. This drum is a single-headed drum stretched between four poles. It is so large that it can be played by ten men at a time.[2]

Another type used in ceremonies is the parfleche drum.[3] This consists of a large piece of rawhide that is folded and placed on the ground where it is beaten like a drum.

Occasionally, at events such as hand-games and social dances, drums are not available. At these times the drummers will beat on the earth with sticks to create the drumming effect.

The drum used in the peyote ceremonies is perhaps the most unusual of the drums used by Cheyennes. It is a type of kettle drum and is usually made from an iron kettle. Its unusual feature is the method by which the horse hide or canvas covering is held in place. Several small stones or marbles are placed under the edge of the covering on the outside near the top of the kettle. A rope is tightened around one of the knobs formed by the stones underneath the hide. Then

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[1]Densmore, Cheyenne and Arapaho Music, pp. 24-25.

[2]Ibid.

[3]According to The Random House Dictionary of the English Language, parfleche is "rawhide, usually of buffalo skin which has been freed of hair by being soaked in lye and then dried on a stretcher." The term is also used for a shield made out of rawhide. The word comes from the French words parer (to ward off) and flèche (arrow).

the rope passes beneath the kettle before being wrapped around the next knob. The process is continued until the hide is held firmly in place. Densmore states that about ten stones or marbles would be required for a large peyote drum.[1]

Another feature of this drum was the use of water inside the kettle. Before the drum was played, the drummer would shake the drum or turn it upside-down in order to moisten the drum head. This is said to change the quality of the tone produced and also to enable the sound to carry further. The moistened drum head was also used to keep the pitch of the drum within the desired range. The drummer could also vary the pitch of the drum by using pressure from his hand to further tighten the drum head. This changing of pitch can be heard in the recordings of some of the peyote songs in the eleventh chapter.

Drumsticks

Each drummer usually made his drumsticks and would take them to any event where he was to play. Only one drumstick was used by a drummer although he might bring more than one. The drumsticks were most often made of hazel wood or grapevine. The writer has seen several drumsticks made in recent years that were fiberglass rods as used for fishing rods. The length of the drumsticks varies from about one foot to two feet in length. The end used to beat the drum is usually wrapped with cloth. This wrapping is usually about three inches in length. The main portion of the stick is often painted with various designs and sometimes feathers are attached.

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[1]Densmore, Cheyenne and Arapaho Music, pp. 24-25.

Rattles

Rattles were sometimes used in addition to the drums, particularly in connection with peyote songs. In at least one case, a sweat-lodge ceremony, rattles are used instead of drums. Most of the rattles were of the type in which a container is filled with small pebbles or other objects which make the noise when the rattle was shaken. Gourds, molded rawhide, and buffalo scrotum were among the materials most often used as containers. The rattles had wooden handles attached, which varied greatly in length. The container itself was usually decorated with paint, while feathers were often attached to the handle.

The medicine men used two types of rattles. The most common was the type made from two pieces of rawhide which were pressed into oval shapes at one end. Small stones or beads were placed in the oval pockets and the pockets were sewn together. The bowl of the rattle was usually painted quite ornately and the handle was often wrapped with deerskin, with feathers attached for decoration. Sometimes a buffalo tail was attached to the handle. When the medicine men went into battle with the braves, they often carried a rattle made from a large gourd.

The military societies of the Cheyennes had rattles for ceremonial use and for carrying into battle. Each society, also called a war society, had a distinctive type of rattle.

The Fox Society (changed to Coyote Society by the Southern Cheyennes) used a large gourd rattle painted bright red. The Dog Society also used a red gourd rattle, which was kept by a special rattle keeper. This person was also the leader in dancing and singing for his society and used the rattle to keep time to the music. His rattle was made

from rawhide strips sewn together to form a cylinder about three inches long and two inches wide. This is the same type of rattle used by most of the medicine men.

The Elk (or Elkhorn) Society used a scraper rather than a rattle. The Elkhorn scaper, to be constructed only by the leader of the society, consisted of the horn of an elk painted blue and yellow and carved to resemble a snake. Notches were carved at regular intervals and the sound was made by rubbing a stick across the notches.

Another type of rattle is formed by deer hoofs sewn to the bottom of a Cheyenne woman's dress. When the woman would dance these hoofs would click together. In recent years there has been some use of small metal bells (sleigh bells) which are worn on the costumes of dancers.

Flutes and Whistles

The flute is the only musical instrument which is used by itself and not as accompaniment to songs or dances. The flute of the Cheyennes is actually a flageolet, common among many of the Plains tribes. It was made by splitting a piece of juniper, cedar, or similar wood about eighteen inches in length and about one and a half inches in diameter. A groove was made in each half and the halves were glued and tied with sinew to make a cylinder. A small hole at one end served as the mouthpiece. Slightly below the mouthpiece a slot was carved to form the mouth. Above this a block was tied with sinew or cord to create the configuration necessary for the flute to sound. This block was often carved in the shape of a bird or animal. There were six finger holes burned into the body of the flute.

Doc Tate Nevaquaya is a Commanche artist who has become an expert on Indian flutes of all kinds. He has a Cheyenne flute over 100 years old, which he played for the writer and allowed to be photographed.[1]

Woodrow Haney is a Creek-Seminole artist who has become interested in making and playing Indian flutes. He demonstrated the flutes, and allowed the writer to play on the instruments. He also demonstrated an eagle bone whistle similar to the ones used by the Cheyennes.

The use of the flute in the Cheyenne culture was not widespread. The flute was never used with Cheyenne songs. A young warrior often played flute songs to attract the attention of a certain maiden. Sometimes the medicine man would be asked to put a charm on the flute to make its power more effective in attracting a girl. Occasionally a brave might wander out on the prairie and play the flute for hours at a time with only himself for an audience.

Nettl observes that there are probably only a small number of melodies for the flute among the Cheyennes.

> Those tribes having flute melodies at all possess only a few; a typical tribal repertory may consist of several hundred vocal songs and a dozen flute melodies. Whereas simultaneous playing on the flute and singing is not found, and ensemble music with more than one flute does not exist, the combination of percussive accompaniment with vocal music is almost universal in North America.[2]

A simple whistle was used in various ceremonies as a signal and, occasionally, in connection with songs. The whistle was most often made from a wing bone of an eagle although other bones were sometimes used. The wing bone of a sand crane was used when eagle bones were unavailable.

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[1]See the photograph of this flute in Appendix D.

[2]Nettl, North American Indian Styles, p. 7.

The eagle bone whistle was about six inches in length and less than a half inch in diameter. Pine gum was used to shape the slot cut below the mouthpiece so that a shrill sound was produced when the whistle was blown. The whistles were usually hung around the neck of the warrior with sinew or deerskin cord. Sometimes the whistles were decorated with eagle feathers. Another use for the whistle was as part of the performance by a medicine man in healing or in driving away the evil spirits which were thought to have caused a sickness.

CHAPTER V

CHARACTERISTICS OF STYLE OF CHEYENNE SONG

The characteristics of style of Indian songs in America vary greatly from one region to another. Specific geographical regions designating areas based on cultural similarities have been identified by various authors of Indian studies. One of these authors, Clark Wissler, identified nine areas for the North American continent, north of Mexico. These areas are (1) Plains, (2) Plateau, (3) California, (4) North Pacific Coast, (5) Eskimo, (6) Mackenzie, (7) Eastern Woodland, (8) Southeastern, and (9) Southwestern.[1]

Wissler placed the Cheyennes as one of eleven tribes of the thirty-one tribal groups living in the great western plains area.[2] The placement is based on the typical cultural features which were manifested by the Indians of the area. Chief among the features were

> dependence on the buffalo or bison, and the very limited use of roots and berries; absence of fishing; lack of agriculture; the tipi as a movable dwelling; transportation by land only, with the dog and the travois (in historic times with the horse); want of basketry and pottery; no true weaving; clothing of buffalo and deerskins; a special bead technique; high development of work in skins; special rawhide work (parfleche, cylindrical bag, etc.); use of a circular shield; weak development of work in wood, stone, and bone. Their art is strongly geometric, but as a whole, not symbolic; social organization tends to the simple band; a camp circle

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[1]Clark Wissler, The American Indian: An Introduction to the Anthropology of the New World (New York: Oxford University Press, 1922), p. 218.

[2]Ibid. Others of the eleven tribes are the Assiniboin, Arapaho, Blackfoot, Comanche, Crow, Gros Ventres, Kiowa-Apache, Sarsi, Teton-Dakota.

organization; a series of societies for men; sun dance ceremony; sweat house observances, scalp dances, etc.[1]

Just as ethnologists classify Indian tribes geographically by their social and cultural behavior, ethnomusicologists group Indian tribes geographically on the basis of style characteristics of their music. Such a grouping occurs when inhabitants of an area share one or more important musical traits that are not found in the same levels of intensity in nearby geographical areas.[2]

Nettl divides the Indians of North America into the following six geographical areas on the basis of their music:[3]

(1) Eskimo-Northwest Coast Area

(2) Great Basin Area

(3) California-Yuman Area

(4) Athabascan Area

(5) Plains-Pueblo Area

(6) Eastern Area

A comparison of the cultural areas of Wissler with the musical areas of Nettl is presented in Table One.

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[1]Ibid., p. 220.

[2]Nettl, North American Indian Musical Styles, p. 4.

[3]Ibid., pp. 2-3. Several years later Nettl revised his thinking somewhat about the areas. He decided that the Pueblo Indians were not as closely related to the Plains Indians as he first thought. This change in his thinking is set forth in "Musical Areas Reconsidered" Essays in Musicology in Honor of Dragan Plamenac on His 70th Birthday (Pittsubrg: University Press, 1979), p. 185.

TABLE 1

COMPARISON OF GENERAL WITH MUSICAL CULTURAL AREAS
of the
NORTH AMERICAN INDIAN

	Nettl[1]	Wissler[2]	Geographical Areas	Typical Tribes
1.	Eskimo-Northwest Coast Area	Eskimo, Northern Pacific Coast and Plateau Areas	Eskimos of northern Canada and Alaska and Southwestern coast of Greenland. Northwest Coast Area: Washington, Oregon and Southern British Columbia.	Salish, various Eskimo groups, Tsimshian, Kwakiutl, Nootka and Chinook.
2.	Great Basin Area	Parts of California, Plains and South-western Areas	Utah, western Colorado, some of northeastern California, southern Oregon and northwestern Nevada.	Paiute, Modoc, Klamath, northern Ute
3.	California-Yuman Area	California and part of the Southwestern Area	Most of California and northwestern Arizona	Unan tribes (Mohave, Yuma, etc.), Pomo, Miwok, Catalineño and Yaqui
4.	Southern Athabascan Area	Primarily Southwestern Area	Southwestern Texas, eastern and northern New Mexico	Navaho and Apache
5.	Plains-Pueblo Area	All of Plains area western part of Eastern Woodlands Area	Idaho, Montana, Wyoming, Colorado, North and South Dakota, Nebraska, Kansas, Oklahoma, Texas, Minnesota, Iowa, Wisconsin and southern Alberta, Saskatchewan, Manitoba and Ontario, Canada	Assiniboin, Arapaho, Blackfoot, Comanche, Crow, Cheyenne, Gros Ventres, Kiowa, Kiowa-Apache, Sarsi, Teton-Dakota
6.	Eastern Area	Eastern Woodlands and Southeastern Areas	Southeastern United States and the east coast as far north as Labrador	Creek, Juchi, Choctaw Tutelo, Algonquin, Iroquois

[1]Nettl, North American Indian Musical Styles, Tribal Area Base Map facing p. 3, and pp. 3-41, and Nettl, Music in Primitive Culture, Harvard University Press, Cambridge, Mass., 1956, pp. 105-109.

[2]Wissler, op. cit., pp. 217-242.

The Cheyennes exhibit typical musical features of the Plains-Pueblo group into which Nettl places them. In fact, he designates their sub-area as "typical Plains tribes."[1] Nettl explains further that,

> The general characteristics of the Plains-Pueblo area are chrystallized (sic) in the typical Plains sub-area: the essentials are present in greater frequency than in the other sub-areas, while the non-characteristic traits present in the sub-areas are less evident here. It is the most typical style of the Plains-Pueblo group.[2]

A list of some characteristics of North American Indian songs is given before considering the characteristics of the songs of Plains Indians, in general, and of the Cheyenne songs, in particular. Nettl offers the following characteristics as typical for North American Indian songs as a group.

(1) Monophonic texture;

(2) Usually accompanied by a drum which provides a rhythmic background;

(3) The range of melodies is usually between a perfect fifth and perfect twelfth;

(4) Pentatonic scales are the most frequent type;

(5) Most common intervals are major seconds and minor thirds;

(6) The final tone is usually the tonic of the scale;

(7) The rhythms are usually heterometric and are relatively complex;

(8) The forms of melodies are usually strophic;

(9) The function of songs is primarily religious;

(10) Men predominate in the performance of songs;

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[1]Nettl, North American Indian Musical Styles, p. 25. The other three sub-areas are (1) Chippewa and Menomini, (2) Southern Prairie, and (3) Pueblos.

[2]Ibid., pp. 28-29.

(11) Predominance of meaningless syllable song texts;

(12) Use of vocal tension, causing pulsation on sustained pitches.[1]

The Plains-Pueblo is the largest of the six musical areas in terms of the number of tribes and quantity of musical materials available for study.

In their studies, Nettl,[2] Densmore,[3] and Kaufman[4] indicate stylistic features of the songs of Plains (Nettl) and Cheyenne Indians (Densmore and Kaufman). These are summarized on the following pages.

Vocal Range

Nettl: The average range is a tenth.

Densmore: The average range is a minor tenth.

Kaufman: The average range is between a major ninth and a minor tenth. There is little correlation between complexity of structure and the range.

Nettl and Densmore: Plains songs have larger average ranges than the averages for North American Indians as a whole. Fewer Cheyenne songs have a range of less than an octave than the average for all Indians.

Scales

Nettl: Detailed information is not given. He notes that pentatonic and tetratonic scales are the most frequent. The distribution of tones within the octave is uneven.

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[1]Ibid., pp. 5-8.

[2]Nettl, North American Indian Musical Styles, pp. 5-8; 29-30; 36.

[3]Densmore, Cheyenne and Arapaho Music, pp. 107-110.

[4]Kaufman,"Cheyenne Indian Music and Its Cultural Background," pp. 246-256.

Densmore: There is a limited analysis of scales. She refers to the scales as having major or minor tonality, (62% have major tonality). Seventy-five percent of the songs begin on the twelfth, octave, fifth, third, or root. Pentatonic scales are the most frequent.

Kaufman: Scales are treated in detail. Scales vary from tritonic to heptachordal. The tonic is always the final tone, and usually the lowest tone.

Melodic Contour

Nettl: The songs have a terrace type of melodic contour, in which the melodic movement begins high, descends to plateaus, and tends to flatten out near the end.

Densmore: Most songs begin with a downward progression. Contour patterns are not detailed.

Kaufman: The songs have a terrace type contour like those described by Nettl.

Frequency of Intervals

Nettl: The sub-area compared to Plains-Pueblo area shows more use of the minor second and perfect fourth.

Densmore: She does not offer specific data.

Kaufman: He has given detailed information. A comparison between the present study and Kaufman's is contained in the concluding chapter.

Meter and Rhythm

Nettl: The songs have a complex rhythmic organization, less clear cut than in other areas. Rhythms are usually heterometric. Sixty-five percent of the songs begin on an accented beat.

Densmore: Most songs begin on an accented beat. Duple and triple rhythms are about equal. The melodies are phrased without use of rests. She placed bar lines and marked measures with specific meters. Most songs are heterometric.

Kaufman: There is no consistent note used as a metric unit. The same unit may be subdivided in a variety of ways. The drum beat, when present, generally has steady, underlying pulsation of evenly spaced beats. Some songs accent the rhythmic pulse with an eagle bone whistle. Seventy-one percent of the songs are heterometric. Isorhythmic principles occur rarely.

Tempo and Performance Time

Nettl: There is little data given. The pulse of the drum is often faster than the voice.

Densmore: Tempi are listed for each song--both voice and drum.

Kaufman: The tempo of the drum pulse sometimes changes, especially in peyote songs.

None gave specific information on performance time.

Form

Nettl: Most songs have strophic form. Incomplete repetition is the most common type.

Densmore: There is very little data. Strophic form is common but is not outlined in her transcriptions.

Kaufman: Most songs are two-part in structure. Songs usually consist of three or four phrases which are repeated with certain modifications and overlapping of melodic material.

Other Considerations Where All Agree

(1) All three write concerning the muscular tension in the throat which causes a strident tone production.

(2) Heavy pulsations on sustained notes are produced with muscles of the throat. These pulsations are difficult to distinguish from repeated sixteenth or eighth notes.

(3) An antiphonal effect between a soloist and a group is common.

(4) Different timbres may be used by a singer for different types of songs.

(5) The drum is used often for accompaniment. Occasionally rattles and whistles join the accompaniment. The flute is never used with songs. The drum and voice often use different tempi.[1]

(6) With the occasional exception of heterophony caused by overlapping phrases or unsure singers, the texture is monophonic. Women sing only in certain types of songs.

In Chapter Fourteen, characteristics of style found in the present study are compared to those given by Nettl, Densmore, and Kaufman.

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[1]Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), p. 112. Nettl states that "the relationship between percussive accompaniment and the melody is not constant; drum beats coincide only approximately with the important durational values of the melody, resulting in an apparent discordant relationship."

CHAPTER VI

PROCEDURES FOR THE TRANSCRIPTIONS AND ANALYSES

The transcriptions were made from cassette tape recordings from various sources, which were collected during a period of nearly three years. Nine cassette tapes were used to record over 140 Southern Cheyenne songs. When the sixty songs to be used had been chosen and rough drafts of manuscripts completed, the order of presentation was decided and master tapes were made.[1]

The procedure for transcribing the songs was adapted from Nettl's procedure described in the first chapter. His suggestion to check pitches and rhythms at reduced speed on a reel-to-reel tape recorder was impractical. So much distortion occurred at the reduced speeds that this step was abandoned.

Another step, followed in many of the first drafts of transcriptions, was discarded. This was the placement of barlines before each accented pitch and indicating the resulting meters measure by measure. This procedure was followed by Densmore[2] but was not used by Kaufman,[3] nor by Nettl.[4] The use of the measures and meters was deemed

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[1]A list of the sources and the names of the singers is contained in Appendix B.

[2]Densmore, Cheyenne and Arapaho Music.

[3]Kaufman,"Cheyenne Indian Music and Its Cultural Background."

[4]Nettl,"Musical Culture of the Arapaho."

to be too artificial by imposing European notational restrictions on music which is essentially non-Western. The notation of these songs seems more closely related to music of the Middle Ages and the Renaissance than to measured music.

Nearly all writers concerning American Indian music have commented on the inadequacy of any notation in capturing the essence of a performance. The use of signs and symbols to augment the traditional system of Western notation adds much but cannot truly reflect the nuances of a performance.

Most of these symbols used in this study are the same as those used by some earlier writers on Indian music. However, several of the symbols were derived by the writer for this study.[1]

The symbols used for this study are presented here.

Transcription Symbols

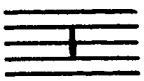
+	over note. Tone slightly higher than indicated pitch. (c. 1/4 tone)
−	over note. Tone slightly lower than indicated pitch. (c. 1/4 tone)
	over note. Tone slightly longer than indicated note.
	over note. Tone slightly shorter than indicated note.
	Pitch of the tone uncertain. Used also for drum accompaniment on the introduction.
	Pulsations on a tone created by muscle tension in the throat. These usually sound like rapid successions of repeated eighth or sixteenth notes, but without breaking the tones completely. Two dots indicate a duple division for the pulsations. Three dots indicate a triple division.

[1]A chart containing the transcription symbols of several writers is contained in Appendix A.

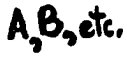
Grace note

Glide/Glissando. (The upward glissando is rare.)

Major structural division (Section)



Minor structural division (Phrases within a Section)



Major melodic divisions. Variants are shown with Arabic numerals (A^1, B^2, etc.).

Vocal sound of unmusical quality as yell yelp, call, etc.

Points where incidental heterophony occurs. (Due to some singers being uncertain).

Talking by one of the singers while song is in progress.

Eagle Bone whistle occurrences.

Overlapping phrases. Beginning of a phrase overlaps with end of preceding phrase.

Many of the traditional notation symbols and words are used as well.

Description of Transcription and Analysis Procedures

The tonality level is not always stable in the songs. Quite often there is a gradual flatting that occurs during a stanza, causing the cadences of B and/or C sections to be noticeably flat in relationship to the implied tonality center of the A section. The singers usually

adjust for the flatting at the beginning of the following stanza--beginning the new stanza in the original tonality rather than staying in the flattened tonality from the final cadence. However, in some songs the adjustment is not made accurately and some stanzas will be in a different "key" than the first stanza. When this happens, the occurrence is called "shifting tonality."

Many singers on the recordings used in this study demonstrated a keen sense of pitch awareness. Some singers were able to begin each song at the pitch level desired without the benefit of any instrument to sound that pitch. Those singers who are deemed by other Cheyennes as "the best singers" seem to have this ability. Usually one of the "best singers" serves as the "head singer" and begins each stanza with a solo before the group joins. Good pitch memory would account for adjustment to the correct beginning pitch following the gradual flatting of pitches. Clearly, not all "good Cheyenne singers" have "perfect pitch," but the phenomenon occurs too frequently for mere coincidence. Densmore speaks of the same observation in her study.[1]

The songs are transcribed as closely as possible to the actual pitches of the performance. This was not done in all songs transcribed by earlier writers on Cheyenne songs. Several songs in their studies were transposed to a more convenient "key," as from G-flat to G.

The drum introduction at the beginning of many songs is notated as it occurs in the recordings. This should not be construed as representing standard introductions to these songs. According to Roy Bull Coming and Roy Nightwalker, the singers enter when they feel ready,

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[1]Densmore, Cheyenne and Arapaho Music, p. 109.

regardless of the number of drum beats. On one of these introductions the singer can be heard clearing his throat or testing the starting pitch.

The drum occasionally drops out for a few beats or an entire section. This occurs regularly just before the end of a song. Other than for the introductions, drum notation is not written in the manuscripts. The rattle is used with the drum on the peyote songs. Notation for the rattle is not included in the transcriptions.

A decision was made to notate the songs in the treble clef rather than the bass clef, even though this causes the actual pitches to be an octave lower than written for the men's voices. Densmore used both clefs, without a discernible pattern. Kaufman only used the treble clef.

The range of each song is figured from the lowest note to the highest note, excluding notes written as uncertain pitches and notes which are strictly decorative and are not really an essential part of the melody. These decorative pitches are listed in the scales on the analysis pages as eighth notes.

The scales are listed from the lowest note to the highest note which occurs in the song. In notating scales for the songs, the following note values are used to indicate the relative importance of the tones in the scale and in this instance only, have no rhythmic value:

 for the tonal center.

 for important pitches because of repetition or cadential function.

 for other scale steps.

 for incidental, decorative pitches.

The scales are also classified by the number of different pitches that occur. The terms used are: tritonic, tetratonic, pentatonic, hexatonic, and heptatonic. Incidental, decorative pitches are not counted in determining the scale types.

The pitches on which cadences occur are listed on the analysis page. The tonic pitch is listed first.

The frequencies of all intervals occurring within a song were calculated by counting each melodic interval in the first stanza of each song. Variance from the formal scheme in later stanzas would alter these percentages slightly. The results are given in percentages rounded to the closest half point. For this reason the total percentage of intervals within a particular song may range from 99 to 101. The notes marked to indicate pulsations of the voice are counted only as one note in figuring repetition (prime). In order to avoid exaggerated and misleading percentages because of their abundance, sixteenth notes that are repeated are counted only in eighth note values (two sixteenth notes are counted as one eighth note). The intervals within the octave are used with the exception of sevenths. The sevenths occur so rarely that they were included in the category of "other." The vast majority of intervals in the "other" category are compound intervals. Perfect elevenths and perfect twelfths are the most frequent in this grouping. These compound intervals are used as "dead intervals," occurring between the last pitch of one section and the beginning pitch of the following one. Although the other writers did not include these intervals, this writer felt that they needed

to be taken into account because of their significance to the vocal line. (These "other" intervals account for only half of one percent of the interval frequencies and so do not alter the other percentages significantly.)

The outline of the melodic contour of each section has been drawn to give the reader a general idea of the shape of the melody. However, these contours are not drawn to scale.

The form of each song is indicated by assigning capital letters for each section--A, B, C, in the traditional practice. Variants of a section are listed with superscripts, as A^1, A^2, B^1. The scheme is listed for each stanza.

The meters are listed as heterometric or isometric.[1] (The reader should not confuse the latter term with "isorhythmic.") Strictly speaking, none of the songs is perfectly isometric but those which have only minor exceptions to consistent isometric patterns are listed as isometric. Whether the rhythmic patterns are duple or triple is listed. In heterometric songs the predominant pattern (duple or triple) is indicated.

The tempo of the drum and the tempo of the melody are different in the majority of the songs. The tempo of each is given for each song. Occasionally the drum tempo begins with a faster or slower tempo before settling into a consistent speed. The tempo for the main part of the song is the one indicated. Fluctuations in the tempo for the singing is treated in the same manner. Three different note values occur as the basic beat for songs within the study, i.e. the eighth, quarter, and

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[1]The term, heterometric, refers to rhythms which have mixtures duple and triple patterns. Isometric refers to rhythms which have consistent patterns which would allow them to be performed with a single metrical feeling.

dotted quarter. The basic unit for a given song is given on the analysis page following that song. The tempi referred to in the summaries are those of the varying basic beats.[1]

The time of performance was calculated from the first beat of the introduction to the last note which occurs (whether sung or beaten). These times are listed in minutes and seconds. The type and quality of the cassette player used by the listener can vary the performance time from one to three seconds. Variations in tape speed from recorder to recorder will also change the pitch level.

Another method for determining length was the calculation of the number of beats in the various sections of each song, using the quarter note unit for counting.[2] While some observations might be made from the data, caution is urged in making interpretations from the information. While the total length of the song could be determined, the length of various B and C sections might not be a reliable measure, because of the arbitrary decisions which were made in analyzing the forms. In most cases, the delineations of B and C sections were obvious because of obvious contrasts in melody. In other songs, it was difficult to determine whether the material following the A section(s) should be kept as one long B section or divided into B and C. These decisions would affect the average length of sections calculated from this data.

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[1]Appendix I shows the tempi and units of beat for all sixty songs.

[2]This method of determining length should not be confused with the determination of tempo. The calculation of the number of quarter notes in a phrase is simply a means of quantifying the notational length. The data from these calculations do not necessarily conform to the data concerning tempo.

The results of analysis of each song follows its transcription. At the end of each group of transcriptions, there is a brief summary of the stylistic elements for the songs in that chapter.

CHAPTER VII

WAR-RELATED SONGS

War-related songs comprise the first category of transcriptions to be analyzed. The placement of songs into certain categories for purposes of this study involved, to some extent, arbitrary decisions by the writer. Several of the songs could have fit into more than one category.

The songs included in this chapter include war dance songs, scalp dance songs, and war society songs. Other songs: wolf songs, welcome home song, and memorial song, could have been included because of a relationship to war. The wolf songs are treated in the following chapter and the last two song types are included with the miscellaneous songs.

War dance song is the type probably most familiar to many people. These are the songs connected to ceremonies held before and after battles. Some war dances were used as the warriors marched around the entire camp before gathering at the big lodge for the main ceremony where additional war dance songs were performed. Other songs were "victory" songs which took place at the camp following a successful battle.

Following the war dance songs are two scalp dances. These were sung on the same day that a successful war party returned to camp. Scalps that had been taken were placed on long poles and displayed for

all to see. Following the scalp dance the entire camp celebrated with a series of social dances. Probably for this reason, Kaufman placed the scalp dance in the chapter dealing with social dances.[1] Grinnell claims that the last Cheyenne scalp dance took place in 1852.[2]

The remaining songs considered in this chapter are those of war societies. These societies were the military bands within the Cheyenne social structure, somewhat like a company in modern armies. Each of the societies had its own ceremonies and songs. There have been at least seven war societies in Cheyenne history (Northern as well as Southern) and some of the societies have been known by more than one name.[3] In actual practice there were probably no more than four or five societies operating in any one group of Cheyennes at any one period of time.

Among the societies were the following: Bow Society (also known as Bowstrings and Wolf Soldiers); Dog Society (Dog Men); Elk Soldiers (Elk Horn Soldiers and Hoof-Rattlers); Red Shield; Kit Fox (changed to Coyote by Southern Cheyennes); Crazy Dogs; Lances; Contrary; and Chief. The Chief Society was formed of chiefs and, in one sense, was not a separate society as far as ceremonies and songs are concerned. The last five songs in this chapter represent four of these societies listed above.

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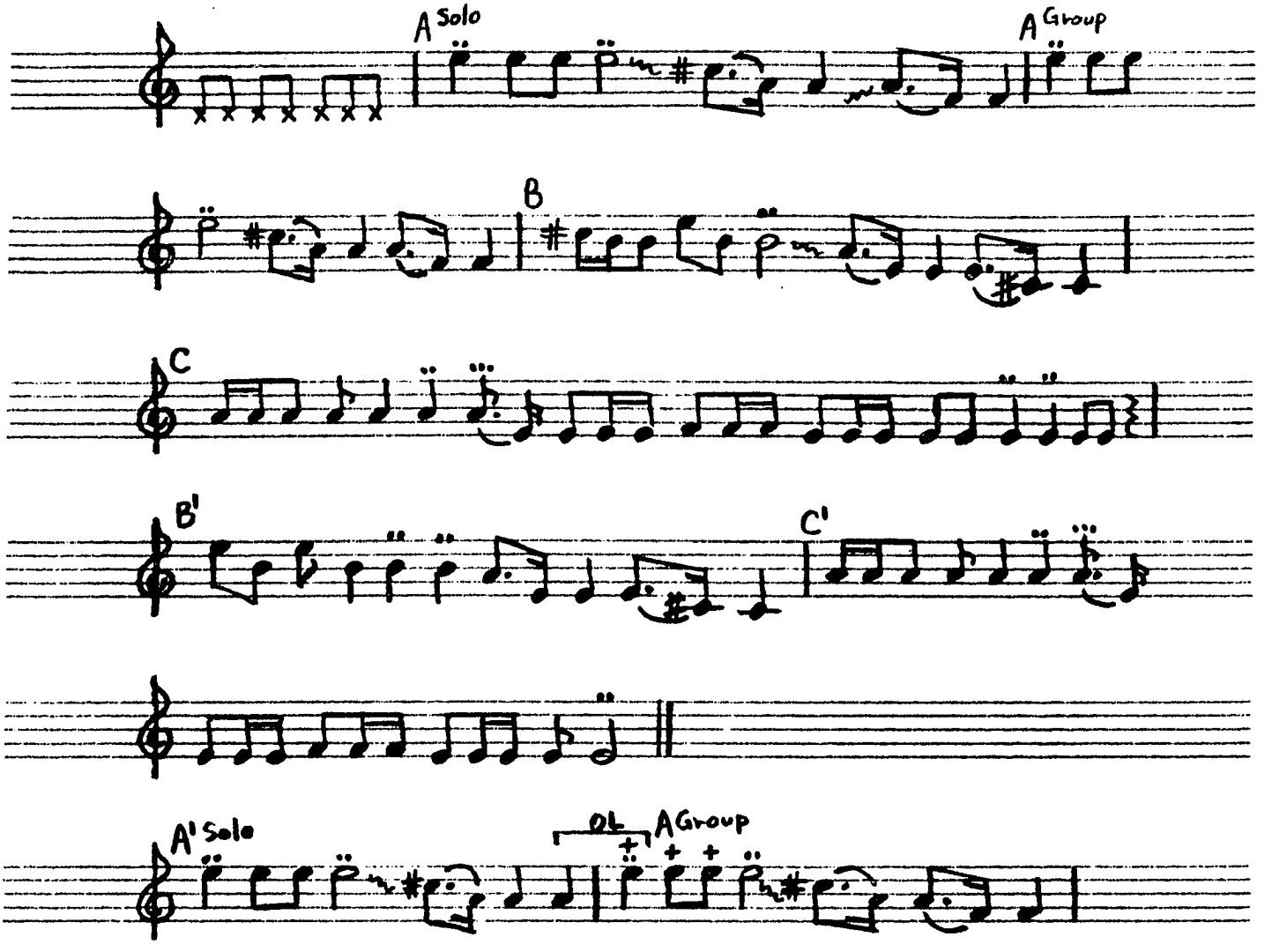
[1]Kaufman,"Cheyenne Indian Music and Its Cultural Background," p. 37.

[2]Grinnell, The Cheyenne Indians, vol. II, pp. 37-39.

[3]Mooney, The Cheyenne Indians, pp. 412-413.

WAR DANCE

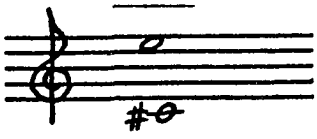


B C B' C' Repeat to complete 2nd Stanza.

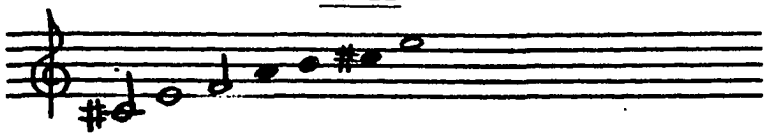
OL
A' A B C B' C' B' C' Repeat as the 3rd Stanza.
(Note extra B'C' at the end of the 3rd Stanza.)

ANALYSIS NUMBER 1

RANGE



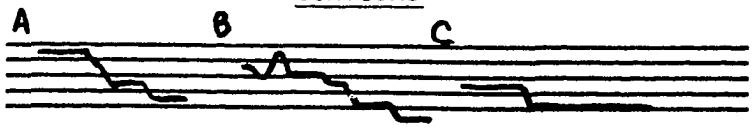
SCALE

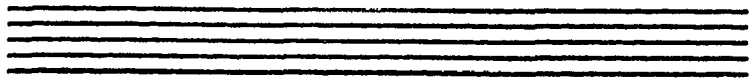


CADENCE PITCHES

E and F and C#

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
64	5.5	1.5	5.5	5.5	12	-	-	4	-	1.5	M7 1.5

METER

Isometric
Duple

TEMPO

Voice: ♩ = 84
Drum: ♩ = 88

PERFORMANCE TIME

1:57

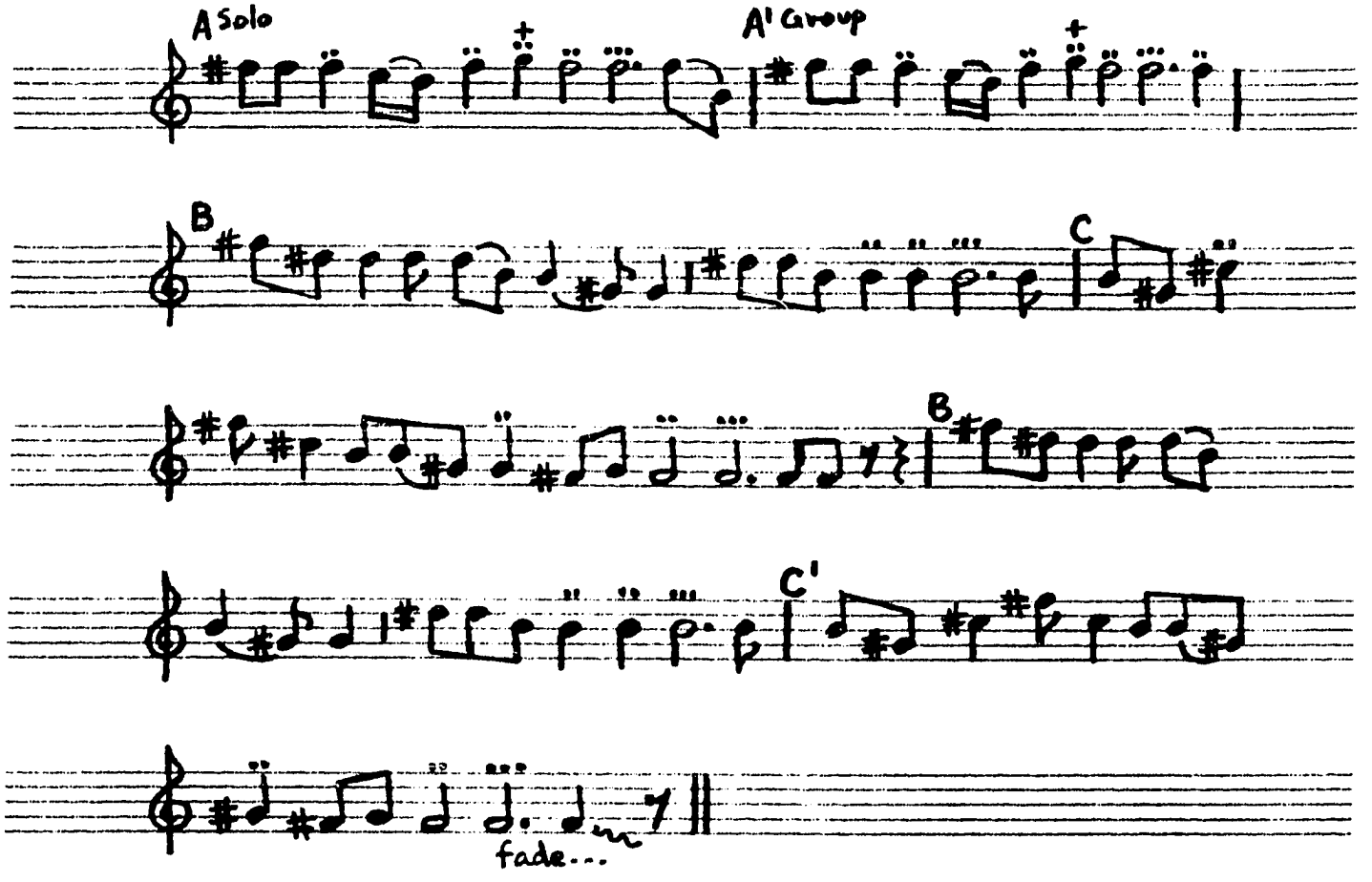
LENGTH

A = 8
A^1 = 7
B = 8
B^1 = 8½
C = 12½
C^1 = 10

FORM

$AABCB^1C^1$
$A^1ABCB^1C^1$
$A^1ABCB^1C^1B^1C^1$

WAR DANCE



OL

A A' B C B C' Repeat as 2nd Stanza. (Last ♩ of A is omitted)

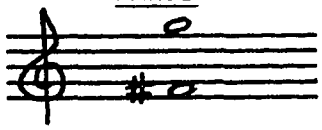
A A' B C B C' Repeat as 3rd Stanza.

OL

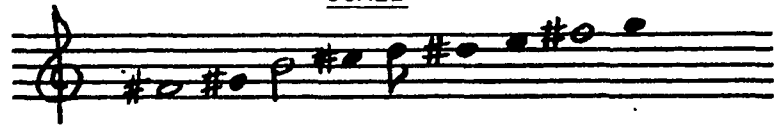
A A B C B C' B C' Repeat as 4th Stanza. (Note extra BC')

ANALYSIS NUMBER 2

RANGE



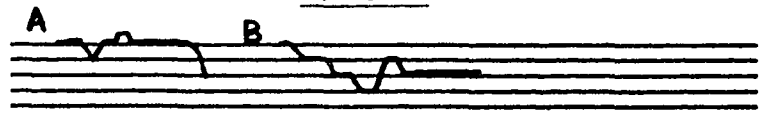
SCALE

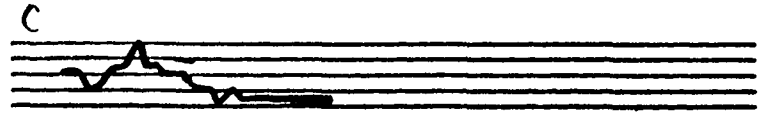


CADENCE PITCHES

F# and B

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
49.5	5	15	10	7.5	7.5	-	5	-	-	1	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ = 86
Drum: ♩ = 82

PERFORMANCE TIME

2:40

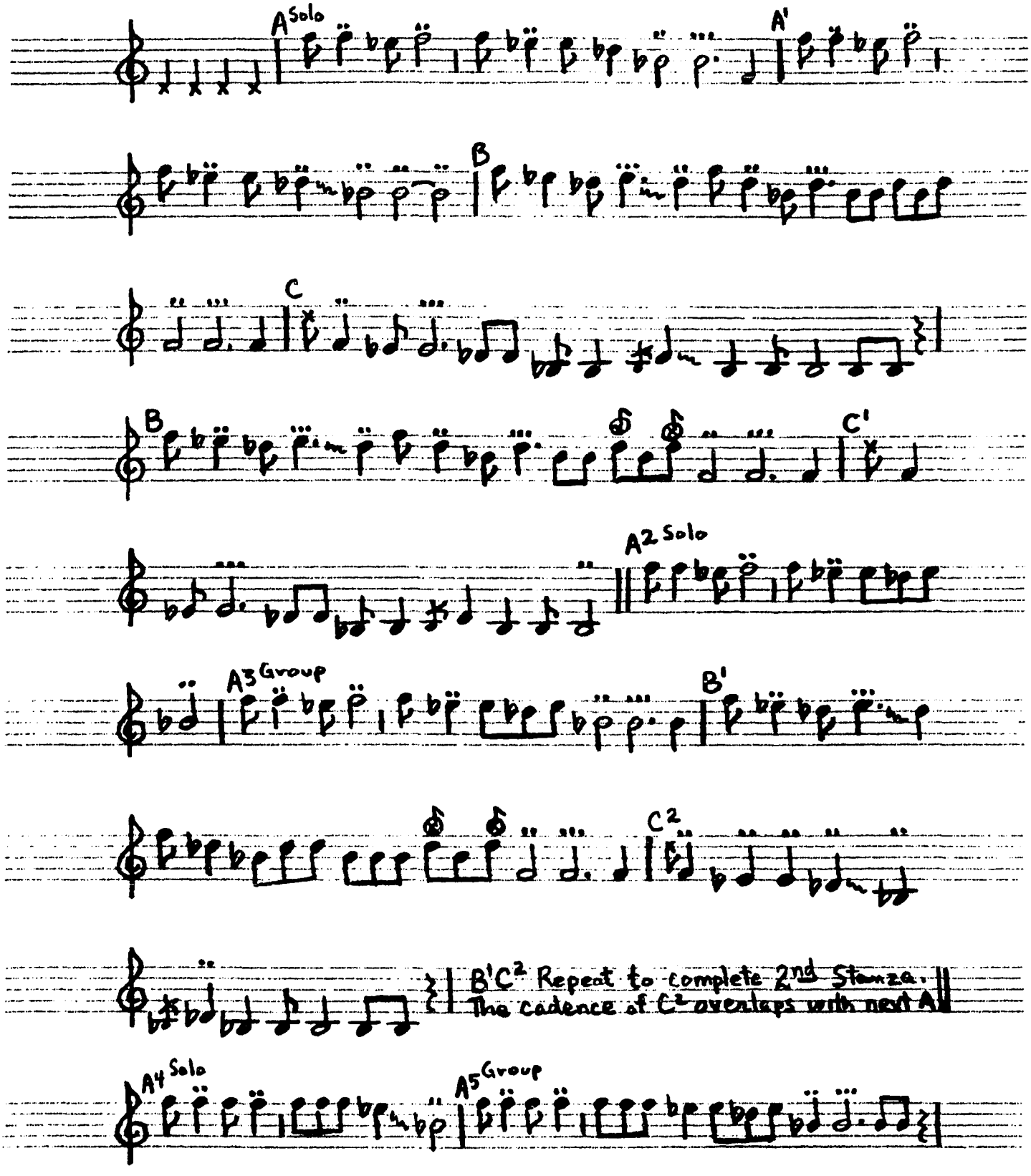
LENGTH

A = 10½
B = 6+7=13
C = 14½
C^1 = 13½

FORM

AA^1BCBC^1
AA^1BCBC^1
AA^1BCBC^1
$AA^1BCBC^1BC^1$

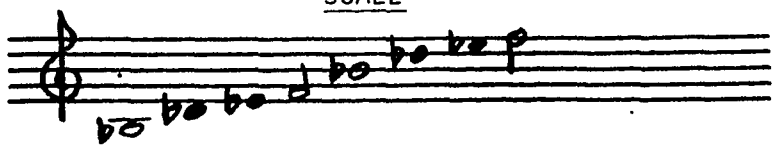
WAR DANCE



ANALYSIS NUMBER 3

RANGE

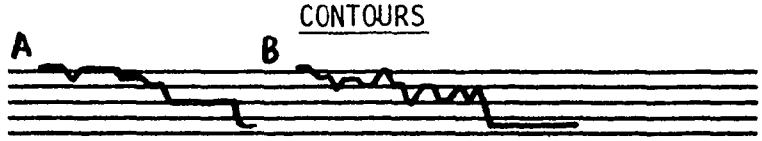
SCALE

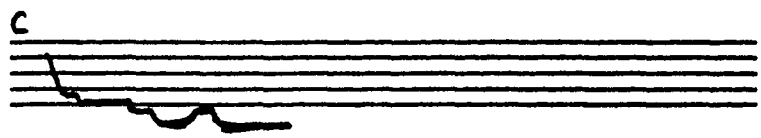


CADENCE PITCHES

B♭ and F

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other P12
35	-	26	26	5	1.5	-	1.5	2.5	-	1.5	1.5

METER

Heterometric Duple

TEMPO

Voice: ♩ =134

Drum: 𝅗𝅥 =168

PERFORMANCE TIME

3:05

LENGTH

A = 4+9=13

A^1= 4+9=13

A^2= 4+5=9

A^3= 4+5=9

A^4=3+4½=7

A^5=3+10=13

B = 16½

C = 14

C^1= 12

C^2= 11½

FORM

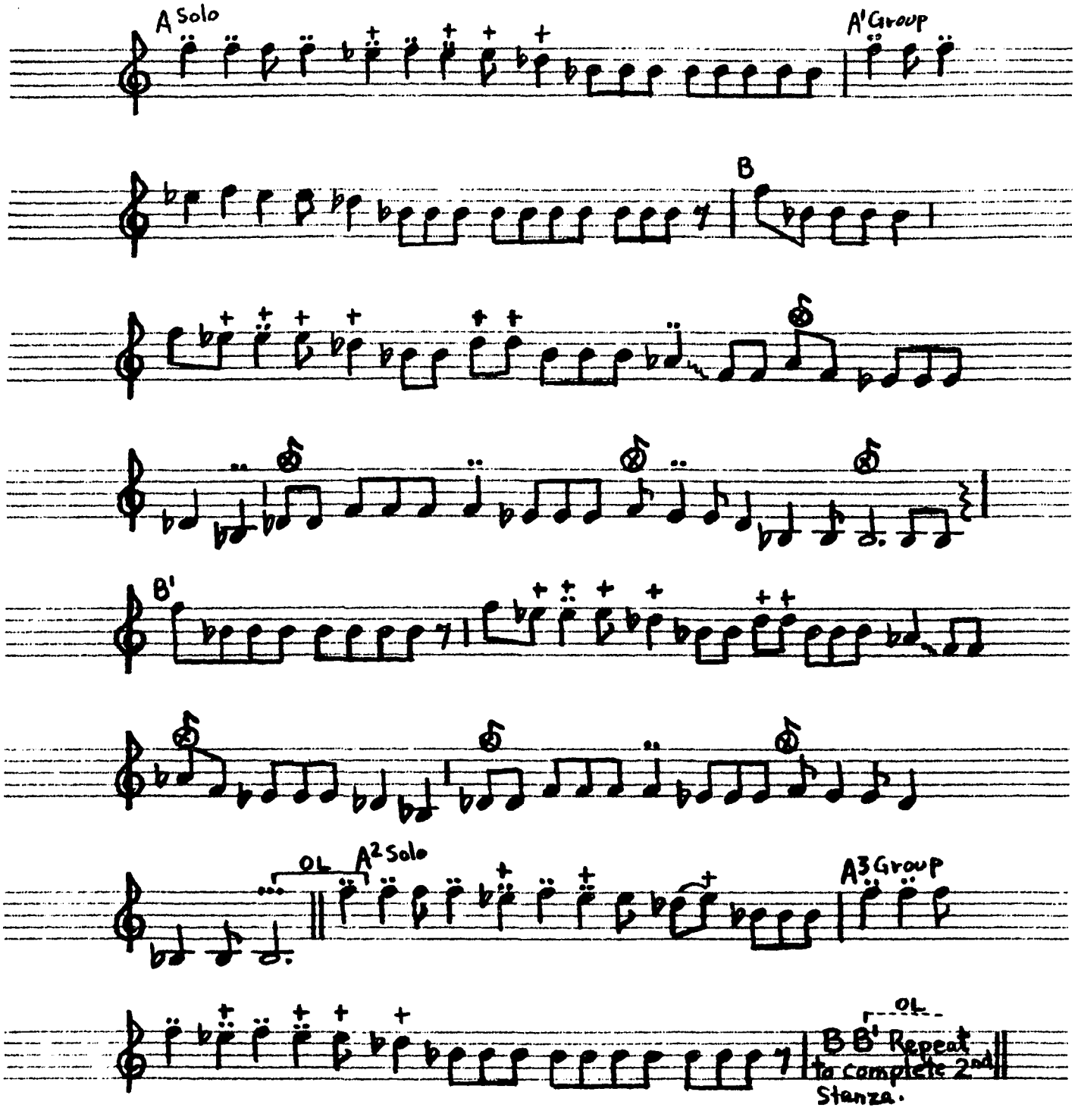
AA^1BCBC^1

$A^2A^3B^1C^2B^1C^2$

$A^4A^5B^1C^2B^1C^2$

$A^2A^3B^1C^2B^1C^2$

WAR DANCE



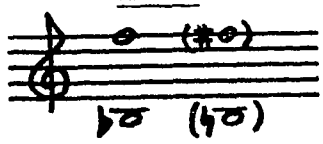
OL

A^2A^3BB' Repeat as the 3rd Stanza. The beginning overlaps with end of 2nd stanza. Pitch level is raised a half-step throughout the stanza — giving a tonality feeling of B♭.

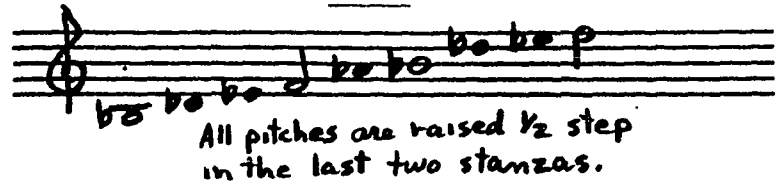
$A^2A^3BB'B'$ Repeat as the 4th Stanza. Same B♭ tonality feeling.

ANALYSIS NUMBER 4

RANGE



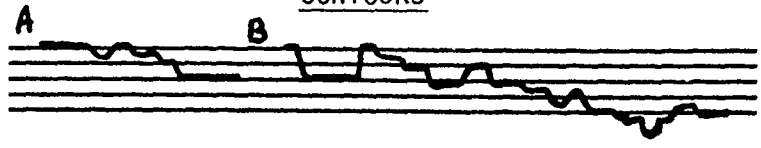
SCALE



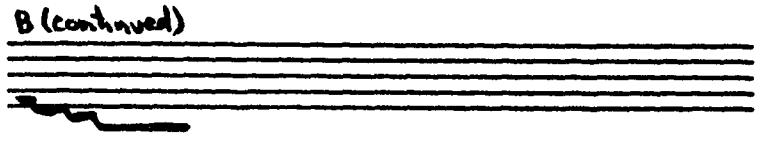
CADENCE PITCHES

B♭ (first 2 stanzas)
B♮ (last 2 stanzas)

CONTOURS



B (continued)



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
56	-	21	16	1.5	-	-	5	-	-	-	1 P12

METER

Heterometric
Duple

TEMPO

Voice: ♩ =148
Drum: ♩ =164

PERFORMANCE TIME

3:03

LENGTH

A=12 A^1=12½
A^2=9½ A^3=13
B=3+13+14½=30½
B^1=4½+13½+12½=30½

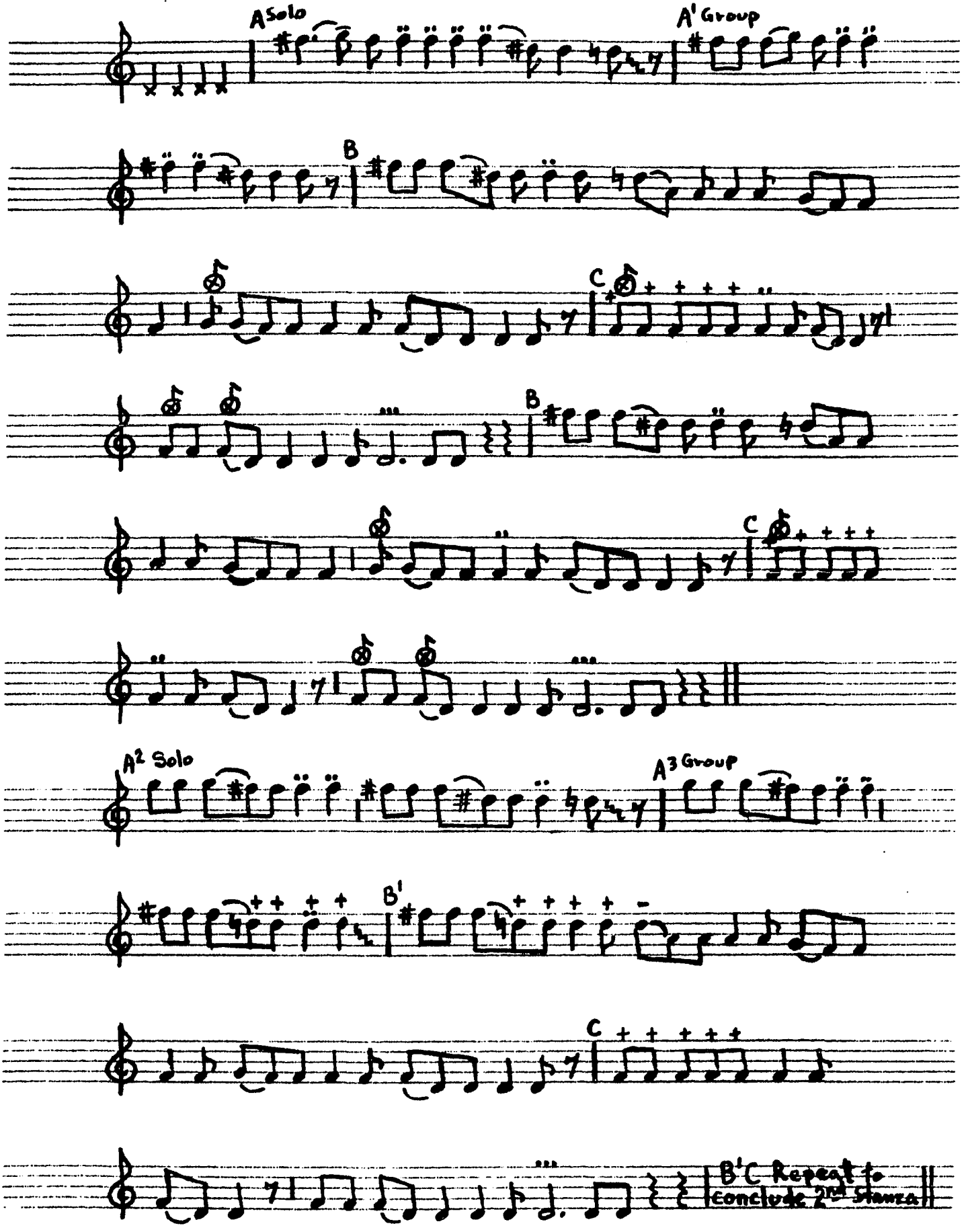
FORM

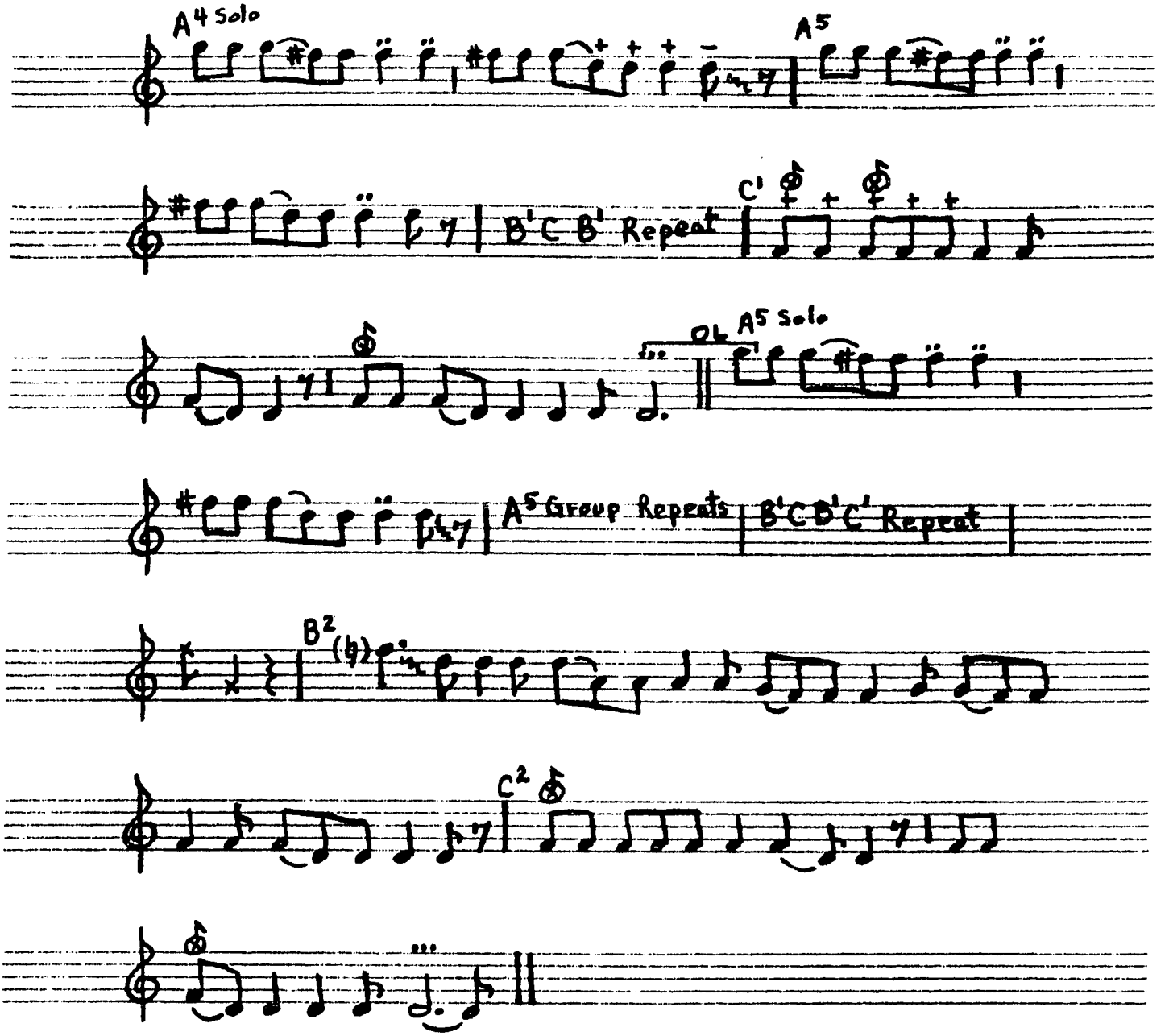
AA^1BB^1
$A^2A^3BB^1$
$A^2A^3BB^1$
$A^2A^3BB^1B^1$

OTHER OBSERVATIONS

The last two stanzas are raised a half-step. This is unusual because flatting is more common.

WAR DANCE

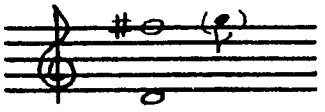




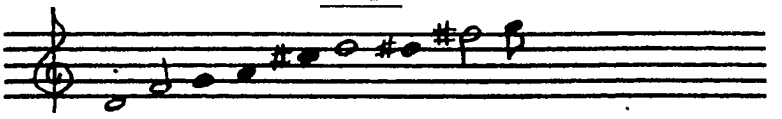
The 4th Stanza falls in pitch and the level is a half-step low in the coda-like B2 C2.

ANALYSIS NUMBER 5

RANGE



SCALE

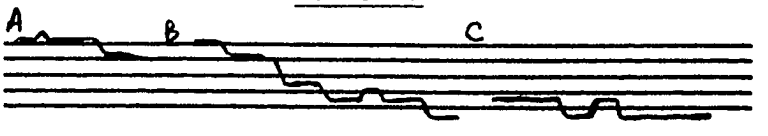


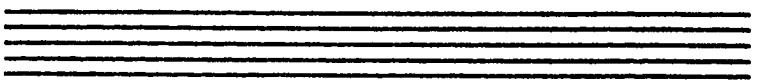
CADENCE PITCHES

D and D#

(For some interior cadences)

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
70.5	6	7	13	1	2	-	-	-	-	-	1 M10

METER

Heterometric Triple

TEMPO

Voice: ♩. = 92

Drum: ♩ =168

PERFORMANCE TIME

3:00

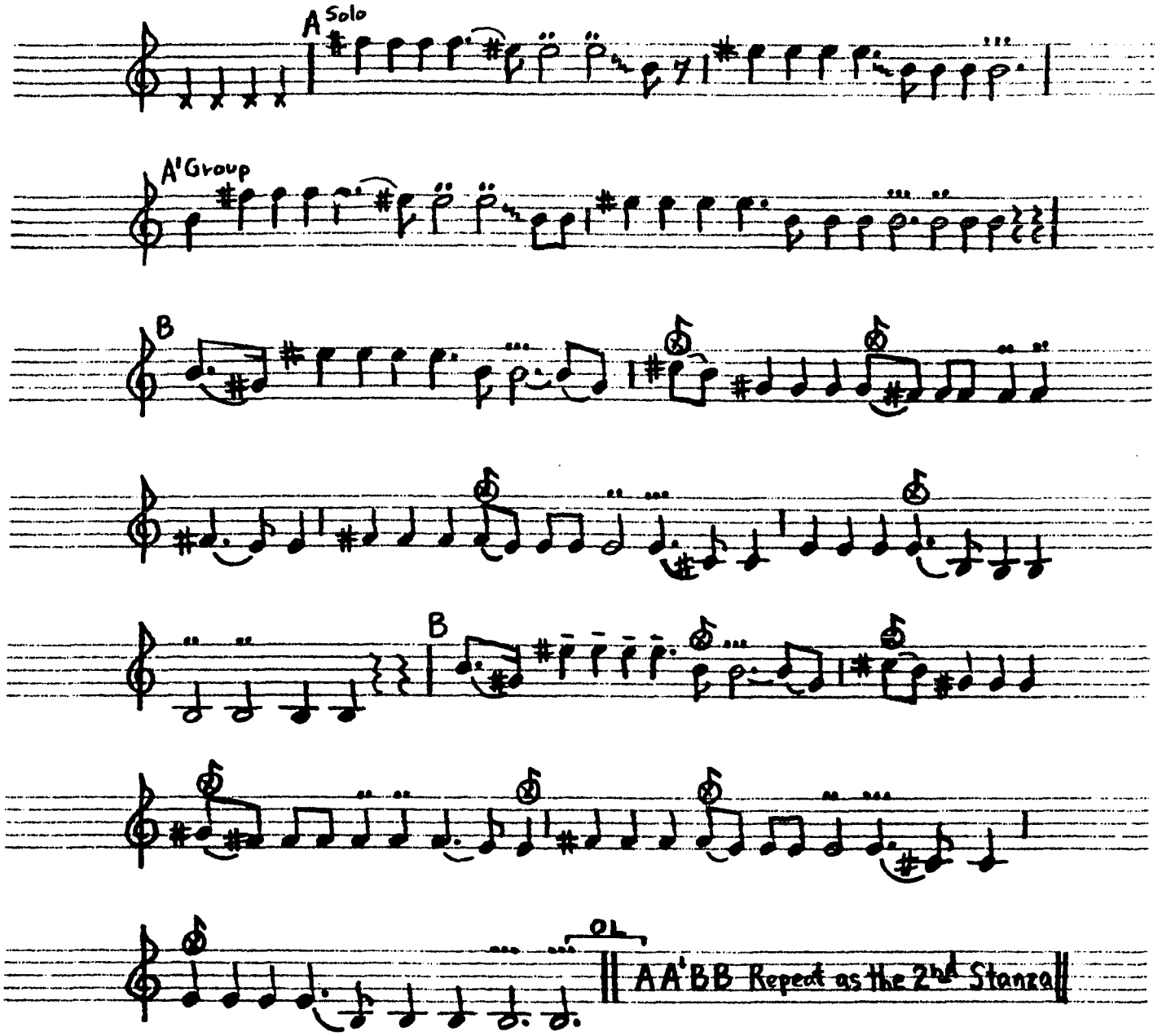
LENGTH

A_1 = 9 A^1 = 9
A^2= 4½+4½=9
A^3= 4½+4½=9
A^4= 4½+4½=9
A^5= 4½+4½=9
B_1 = 9½+7 =16½
B^1=16½
B^2=16
C_1 = 6½+10½=17
C^1=6½+ 7½ =14
C^2=6½+ 8 =14½

FORM

AA^1BCBC
$A^2A^3B^1CB^1C$
$A^4A^5B^1CB^1C^1$
$A^5A^5B^1CB^1C^1B^2C^2$

WAR DANCE

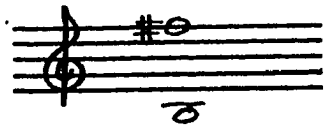


AA'BB B Repeat as the 3rd Stanza

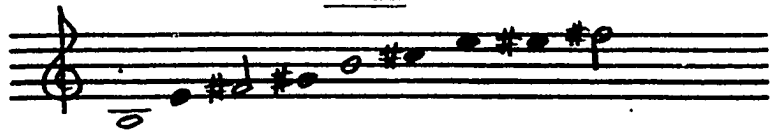
Accelerando occurs in the 3rd Stanza
Cadence shortened one beat and 𝄾 is added before the extra B section.

ANALYSIS NUMBER 6

RANGE



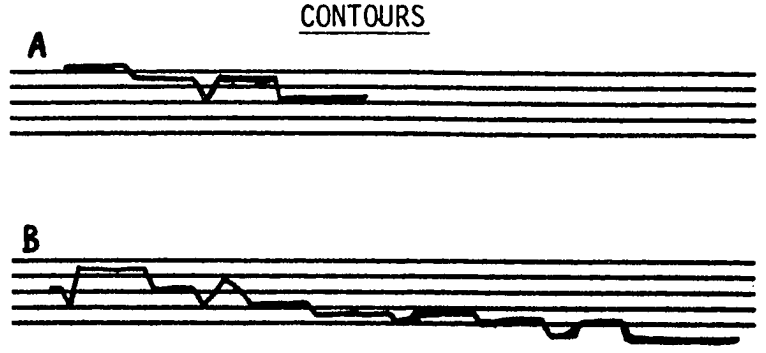
SCALE



CADENCE PITCHES

B only
G#, E, and C#
on some interior
cadences

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
69	1.5	8	8	-	3	6.5	1	-	1.5	1	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =176
Drum: ♩ =176

PERFORMANCE TIME

2:25

LENGTH

A = 10+10=20
A^1= 11+16=27
B = 10+11+10+15=46

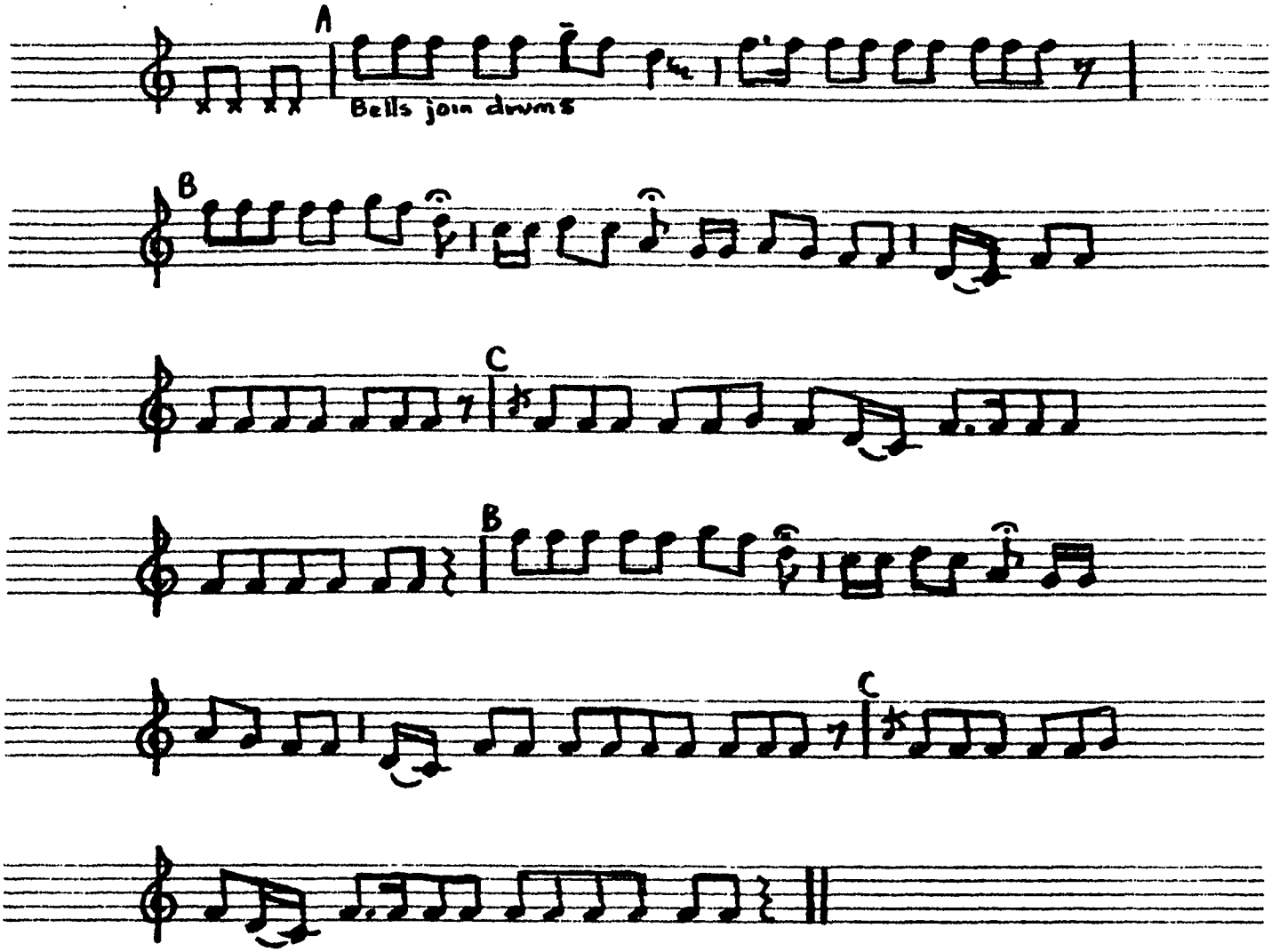
FORM

AA^1BB
AA^1BB
AA^1BBB

OTHER OBSERVATIONS

An unusually frequent use of the tritone should be noted.

FAST WAR DANCE



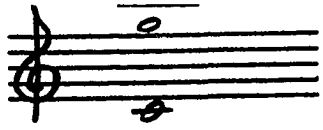
ABCBC Repeat as the 2nd Stanza.

ABCBC Repeat as the 3rd Stanza.

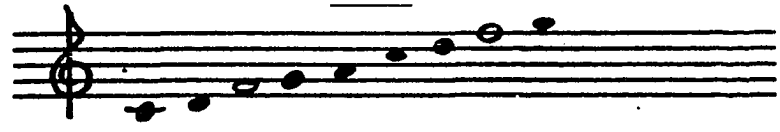
ABCBC BC Repeat as the 4th Stanza. Last two eighth notes of the final cadence are replaced by a quarter note. There is a ritard in the final cadence pattern.

ANALYSIS NUMBER 7

RANGE



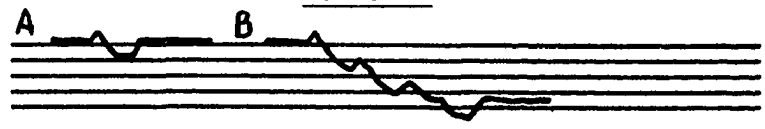
SCALE

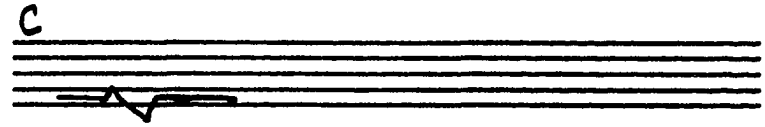


CADENCE PITCHES

F only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
61	-	25.5	9	-	3.5	-	-	-	-	1	-

METER

Heterometric Duple

TEMPO

Voice: ♪=192

Drum: ♪=192

PERFORMANCE TIME

2:28

LENGTH

A= 4½+5=9½

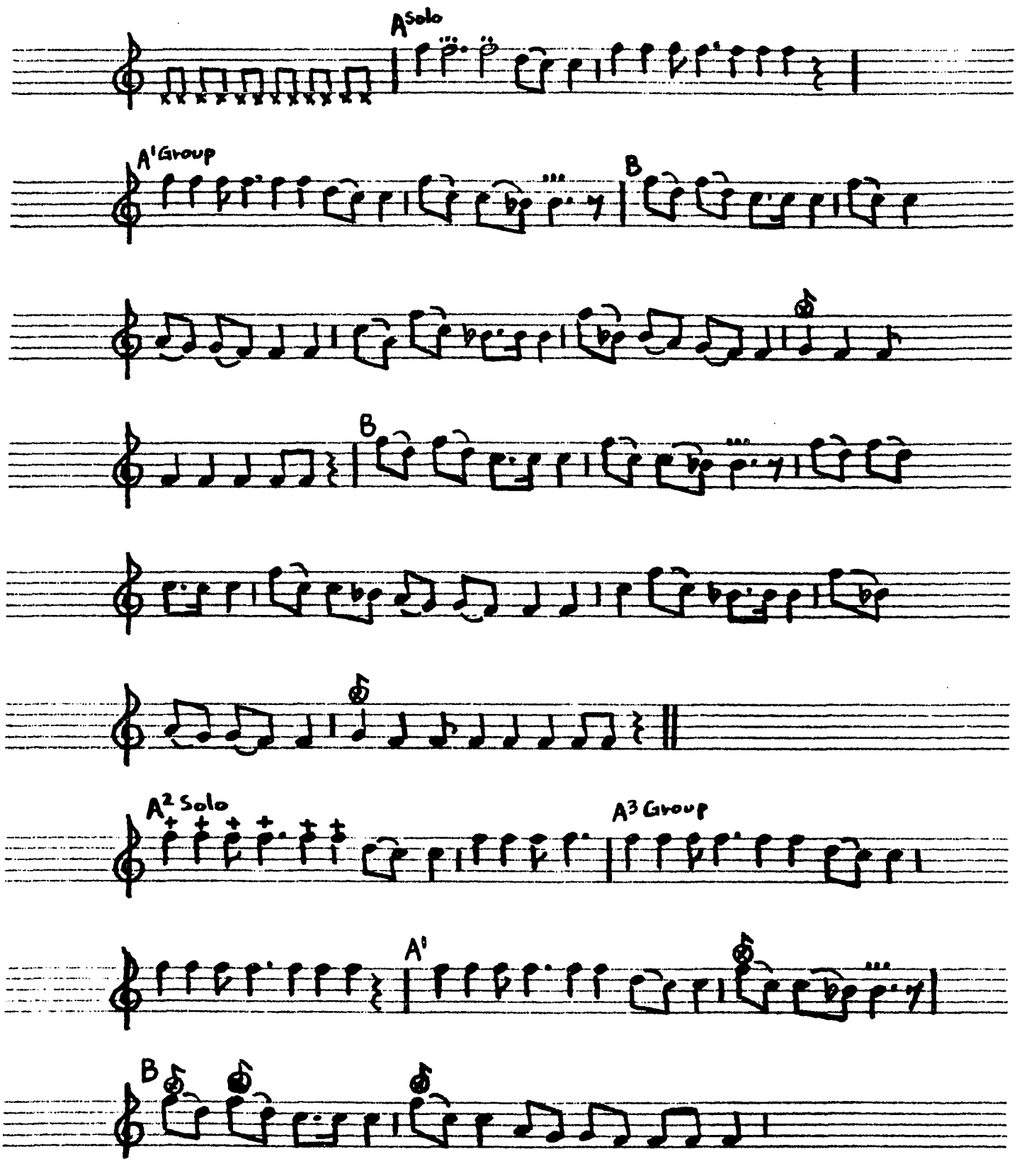
B= 4+4½+5½=14

C= 10

FORM

ABCBC
ABCBC
ABCBC
ABCBCBC

SCALP DANCE



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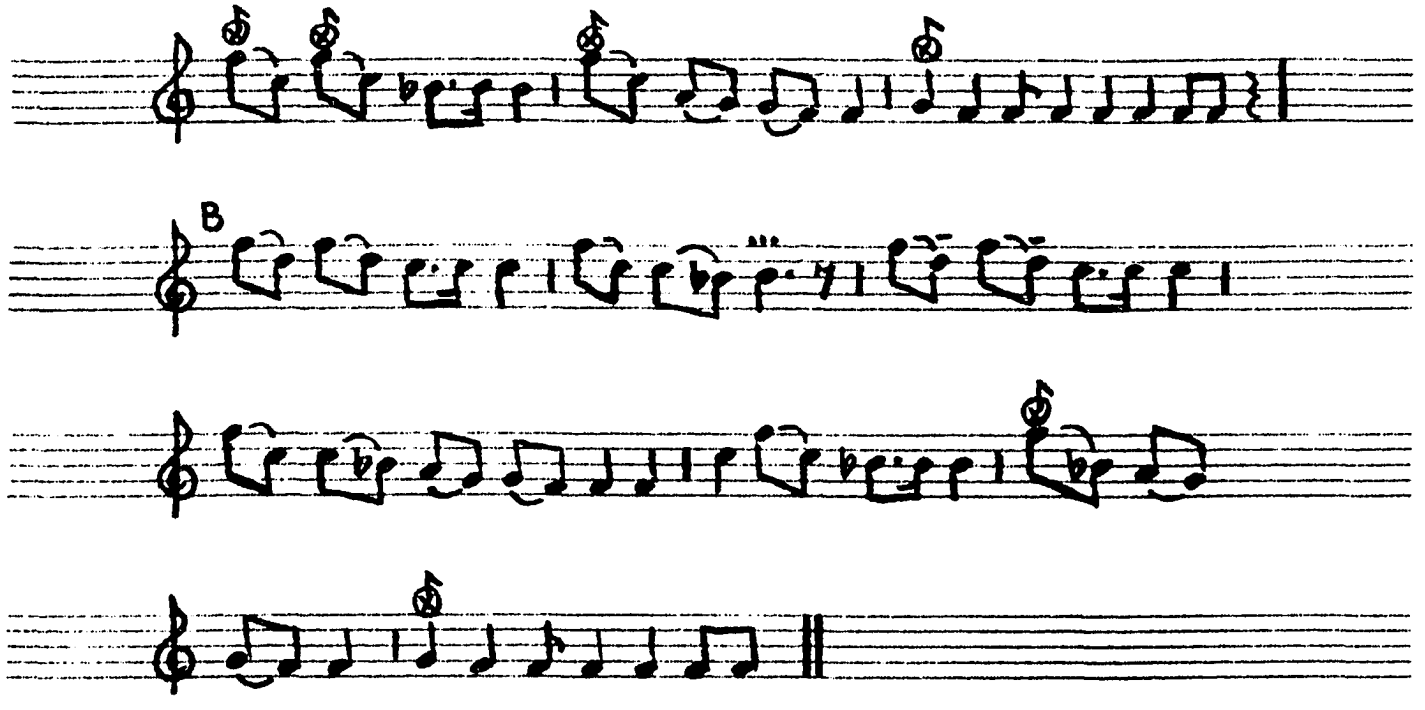
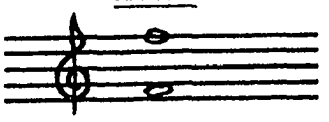
Hollywood, Calif
V 40

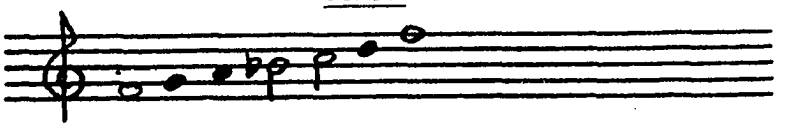

B

ANALYSIS NUMBER 8

RANGE



SCALE

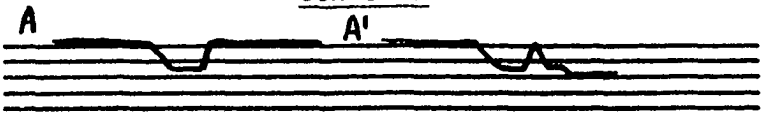


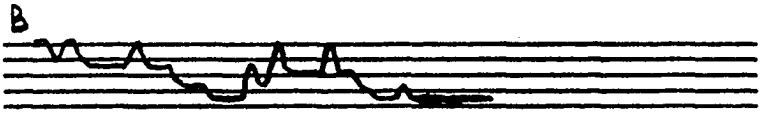
CADENCE PITCHES

F and B♭

C on some interior cadences

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
47	2.5	19.5	11.5	-	10.5	-	7	1	-	1	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =152
Drum: ♩ =160

PERFORMANCE TIME

1:11

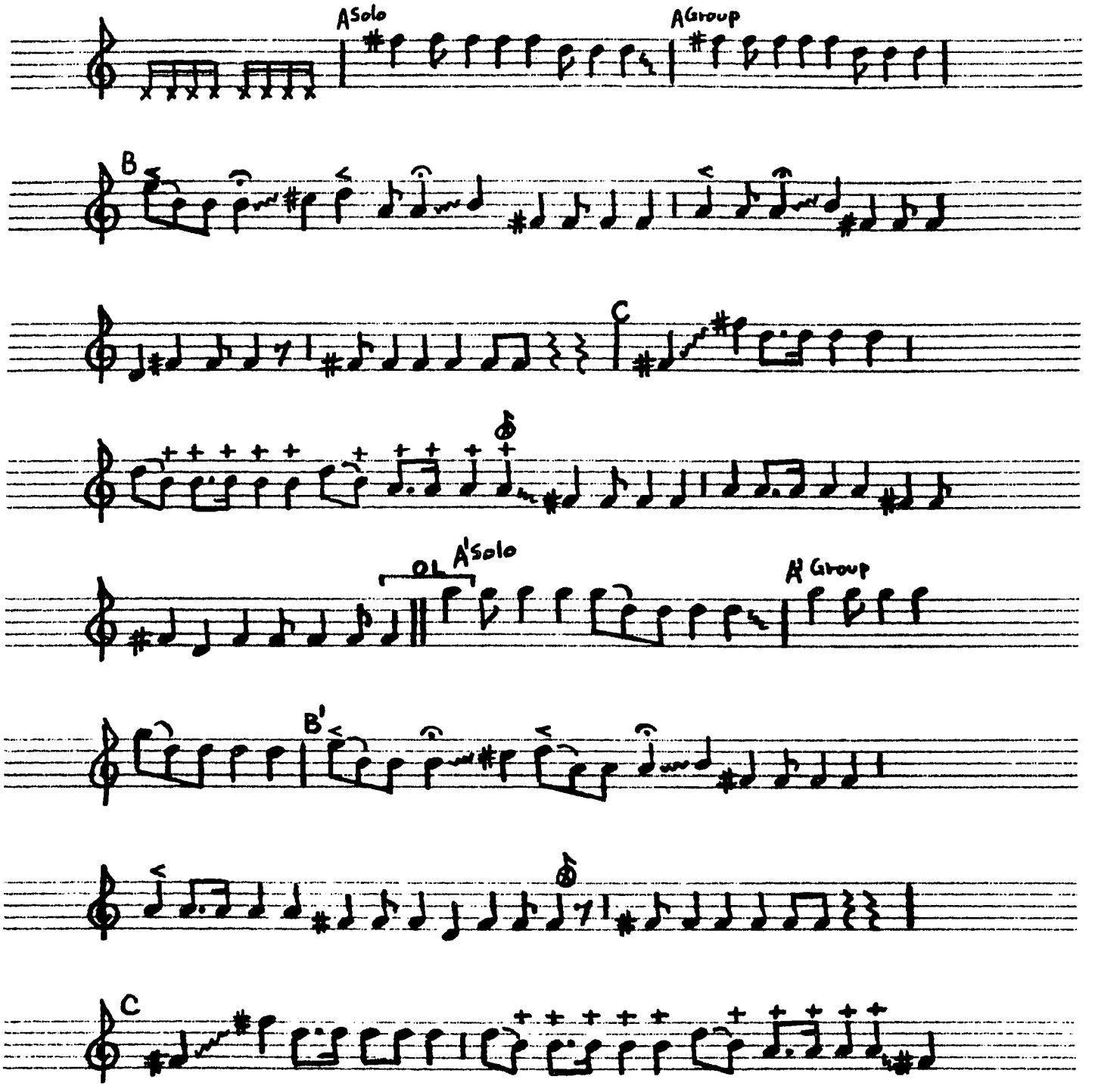
LENGTH

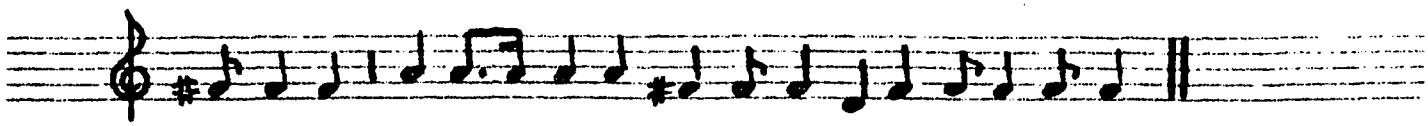
A = ~~8+8=16~~
A^1= 8+4=12
A^2= 8+4=12
A^3= 8+8=16
B = 4+4+4+6+4+4+7½=33½

FORM

AA^1BB
$A^2A^3A^1BB$

SCALP DANCE



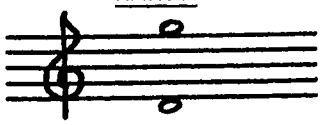


A'A'B'C Repeat as the 3rd Stanza. Three quarter notes are added to the final cadence.

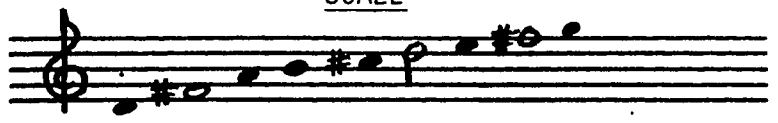
A'A'B'C Repeat as the 4th Stanza. Three quarter notes are added to the final cadence.

ANALYSIS NUMBER 9

RANGE



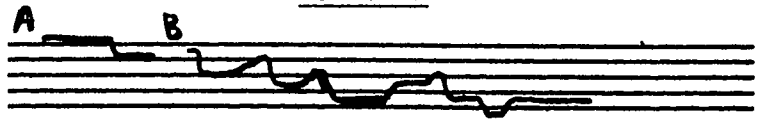
SCALE



CADENCE PITCHES

F# and D

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
68	1	6	8.5	10	5	-	-	-	-	1	m9 1

METER

Heterometric Triple

TEMPO

Voice: ♩ =160

Drum: ♩ =166

PERFORMANCE TIME

1:50

LENGTH

A = 7

A^1 = 7+7=14

B = 10½+10+6½=27

B^1 = 10½+10½+6½=27½

C = 5+11½+11½=28

FORM

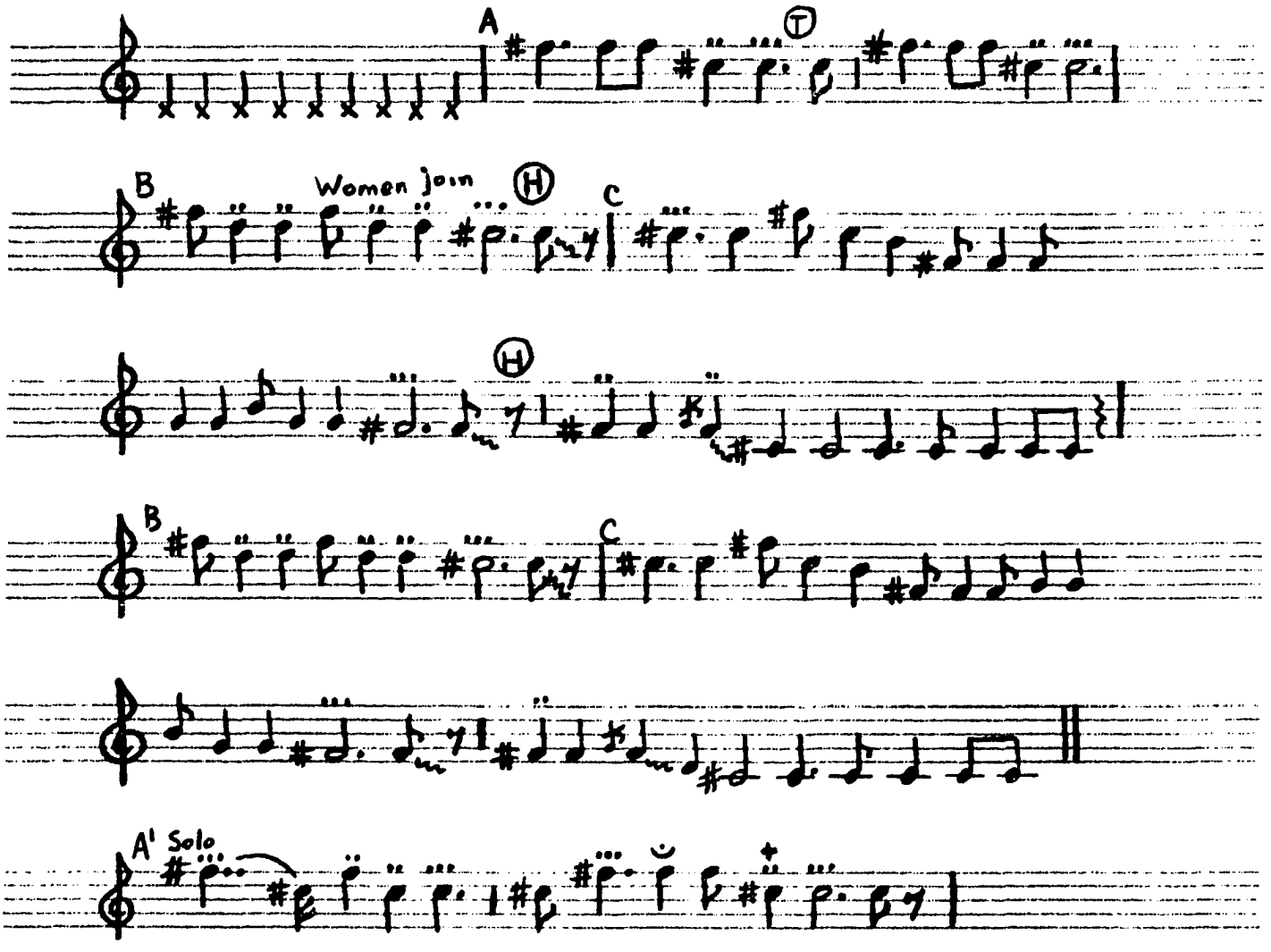
AABC

$A^1A^1B^1C$

$A^1A^1B^1C$

$A^1A^1B^1C$

BOW SOCIETY SONG

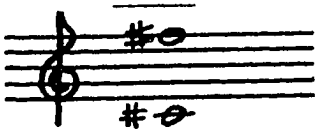


BCBC Repeat to complete the 2nd Stanza.

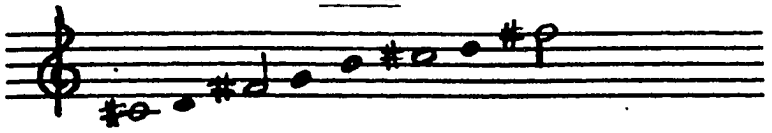
Ⓣ In the first phrase, the sound is an Indian child laughing quietly.
Several extra-musical sounds occur in BCBC of the 2nd Stanza.

ANALYSIS NUMBER 10

RANGE



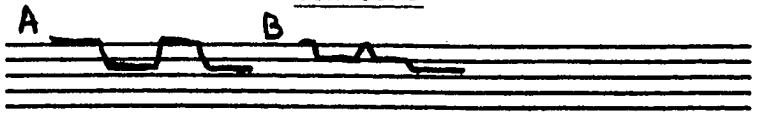
SCALE

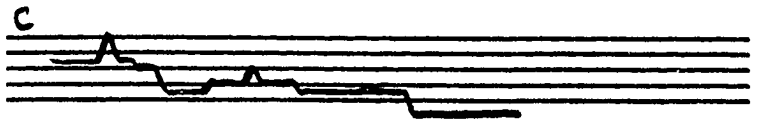


CADENCE PITCHES

F# and C#

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
58	9	2.5	-	14.5	14.5	-	-	-	-	-	1.5 P11

METER

Heterometric Triple

TEMPO

Voice: ♩ =96

Drum: ♩ =69

PERFORMANCE TIME

1:36

LENGTH

A = 5½+6½=12

A^1= 5½+8½=14

B = 9

C = 15½+11=26½

FORM

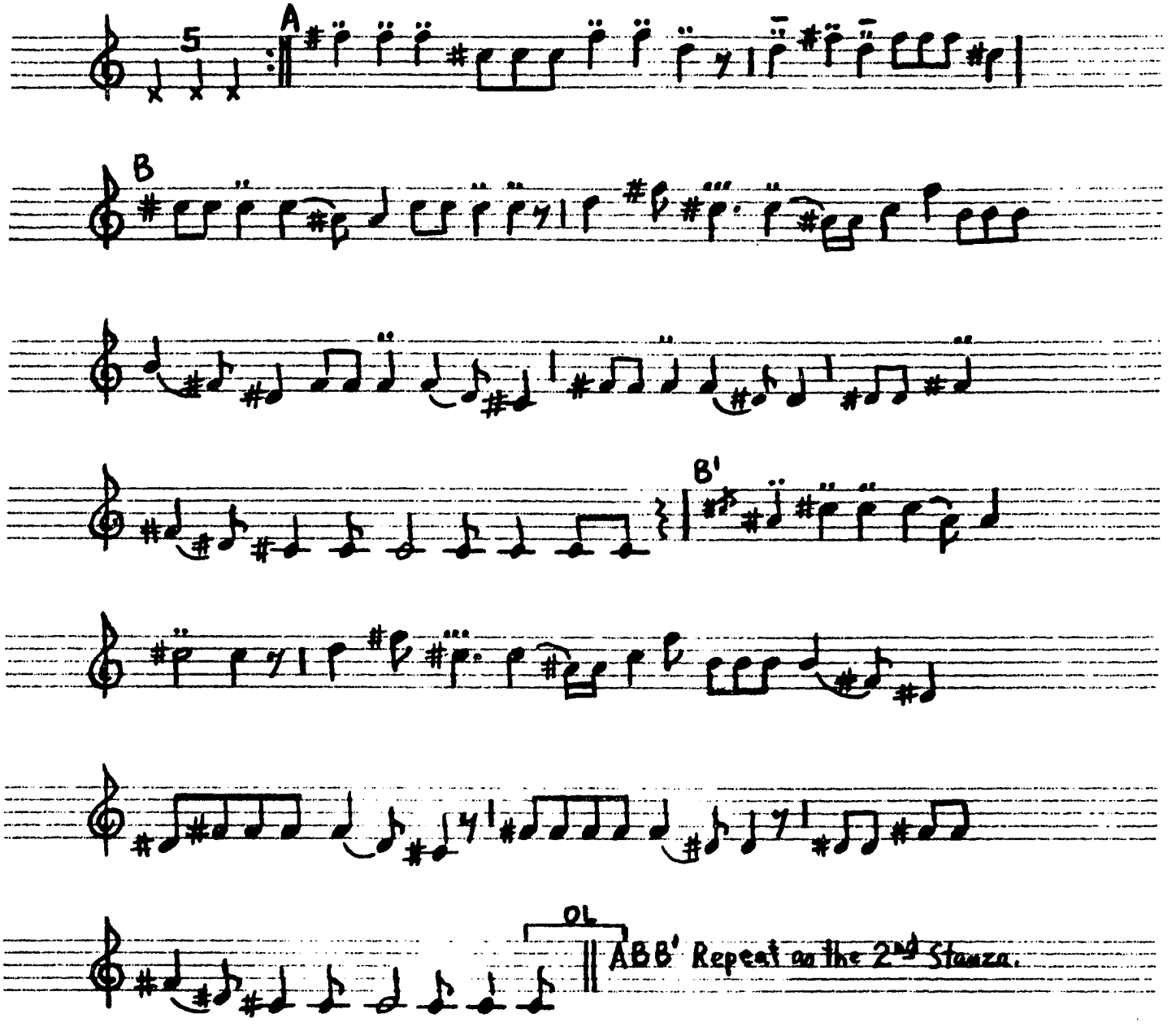
ABCBC

A^1BCBC

OTHER OBSERVATIONS

Points of heterophony occur, caused by some singers being uncertain.

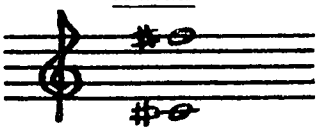
DOG SOCIETY SONG



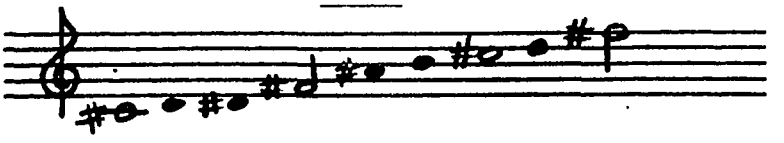
A drum accelerando occurs at the very end - with [f] [x] being sung.

ANALYSIS NUMBER 11

RANGE



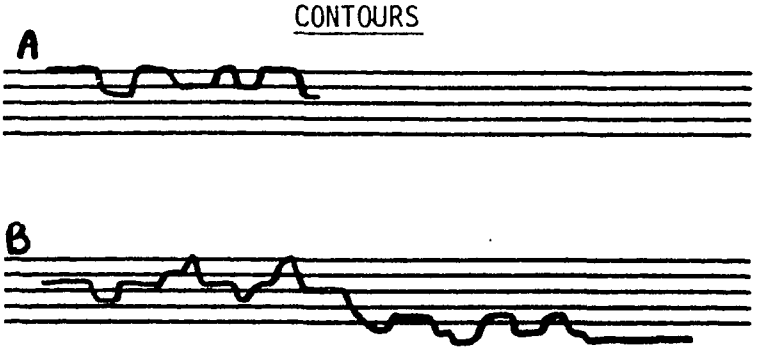
SCALE



CADENCE PITCHES

C# only
D and D# on some interior cadences

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
57	2	3.5	19.5	5.5	10	-	2	-	-	-	1 P11

METER

Heterometric Triple

TEMPO

Voice: ♩. =78
Drum: ♩ =72

PERFORMANCE TIME

1:43

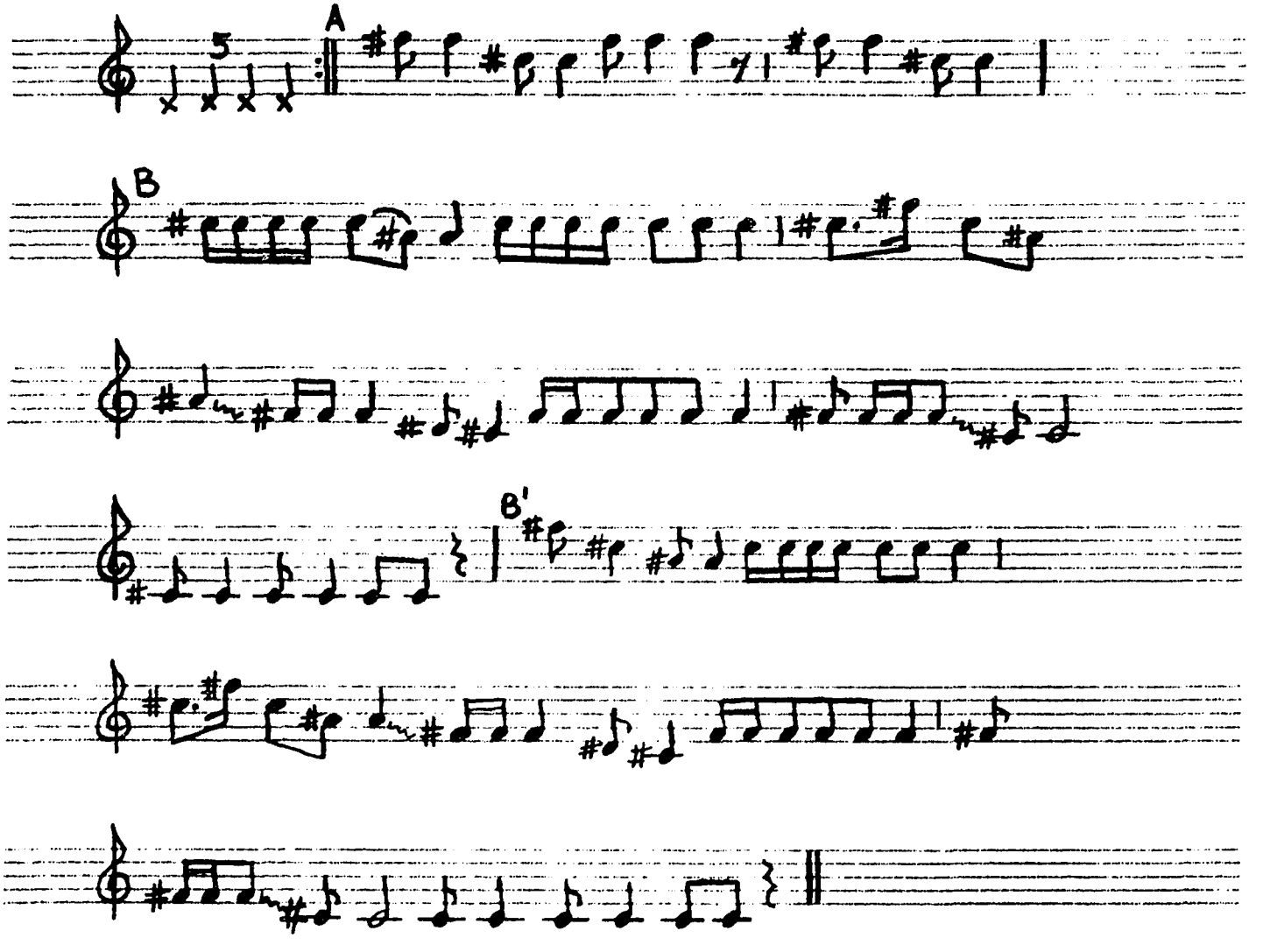
LENGTH

A=8+5½=13½
B=8+15+4½+10½=38
B^1=9+15+5+9=38

FORM

ABB^1
ABB^1

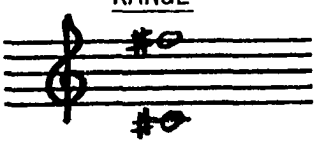
HOOF RATTLE SONG



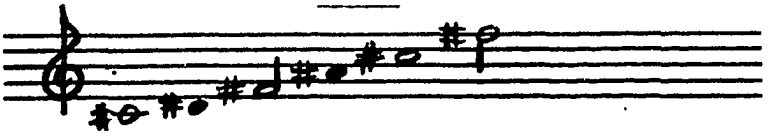
ABB' Repeat as the 2nd Stanza.

ANALYSIS NUMBER 12

RANGE



SCALE

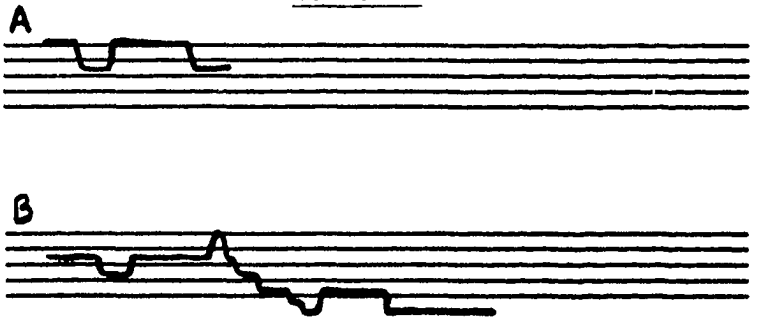


CADENCE PITCHES

C# only

F# on some interior cadences

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
68.5	-	2.5	10	2.5	15	-	-	-	-	-	1.5^{P11}

METER

Heterometric
Duple

TEMPO

Voice: ♩ =96

Drum: 𝅗𝅥 =72

PERFORMANCE TIME

1:27

LENGTH

A =6+3=9

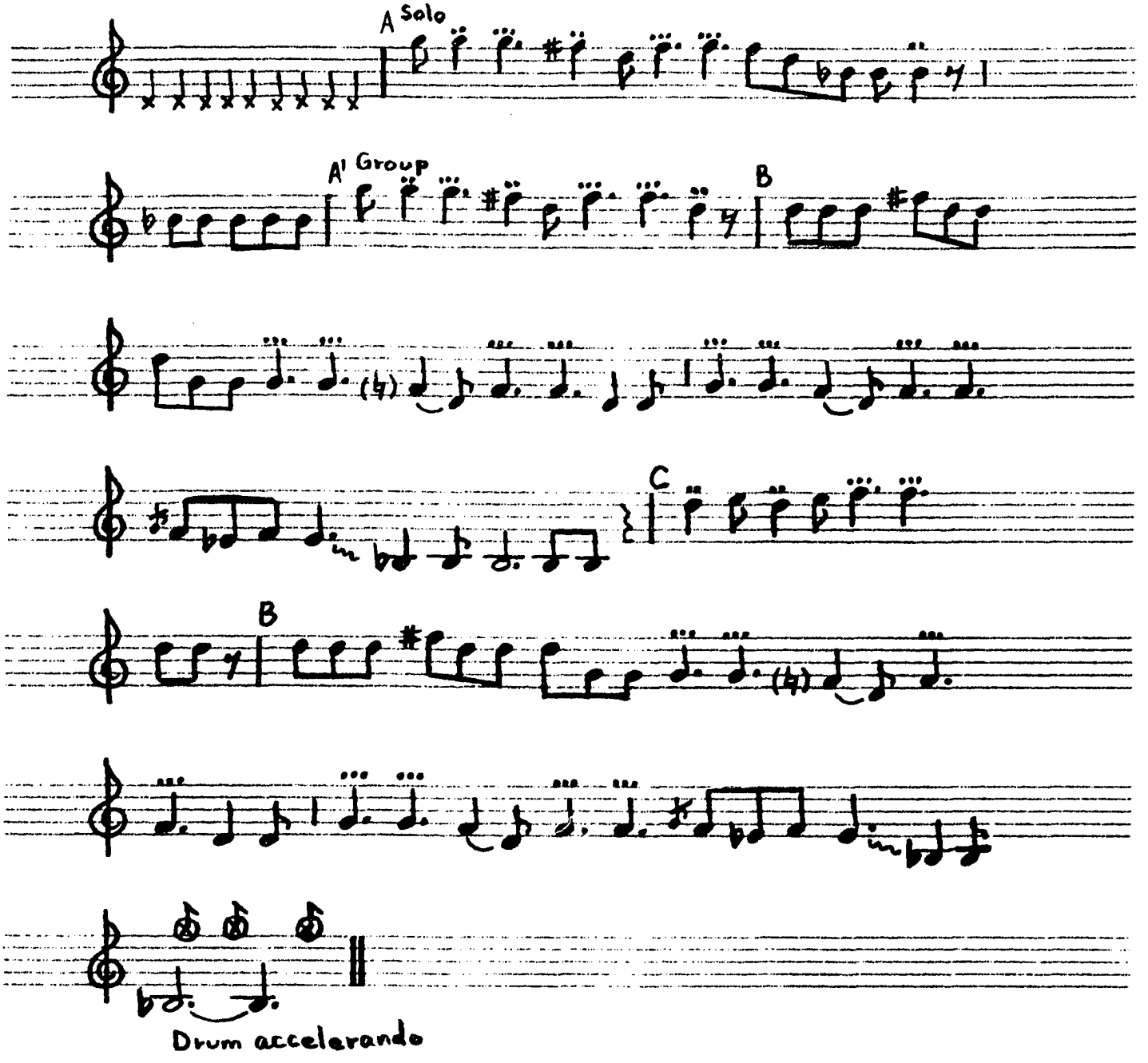
B =6+9+9=24

FORM

ABB^1

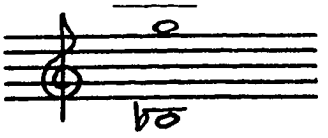
ABB^1

HOOF RATTLER'S MARCHING SONG

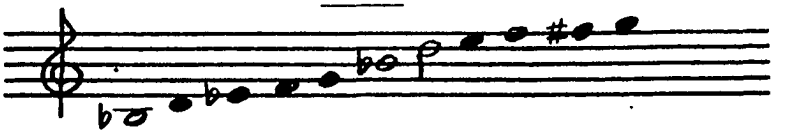


ANALYSIS NUMBER 13

RANGE



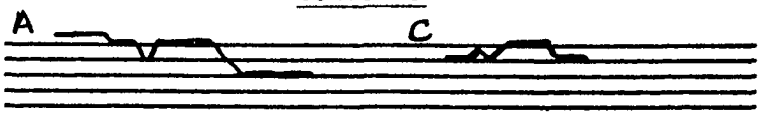
SCALE

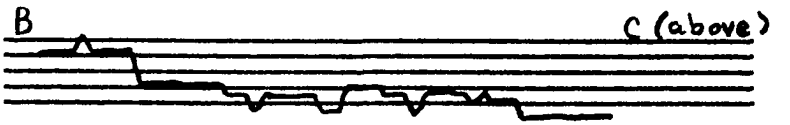


CADENCE PITCHES

$B^{\flat}$ and D

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
51	3	14	11.5	11.5	4.5	-	2	-	1	-	1 M10

METER

Isometric
Triple

TEMPO

Voice: ♩. =72
Drum: ♩ =69

PERFORMANCE TIME

0:56

LENGTH

A = 11+2½=13½
A^1 = 9
B = 13½+17=30½
C = 7½

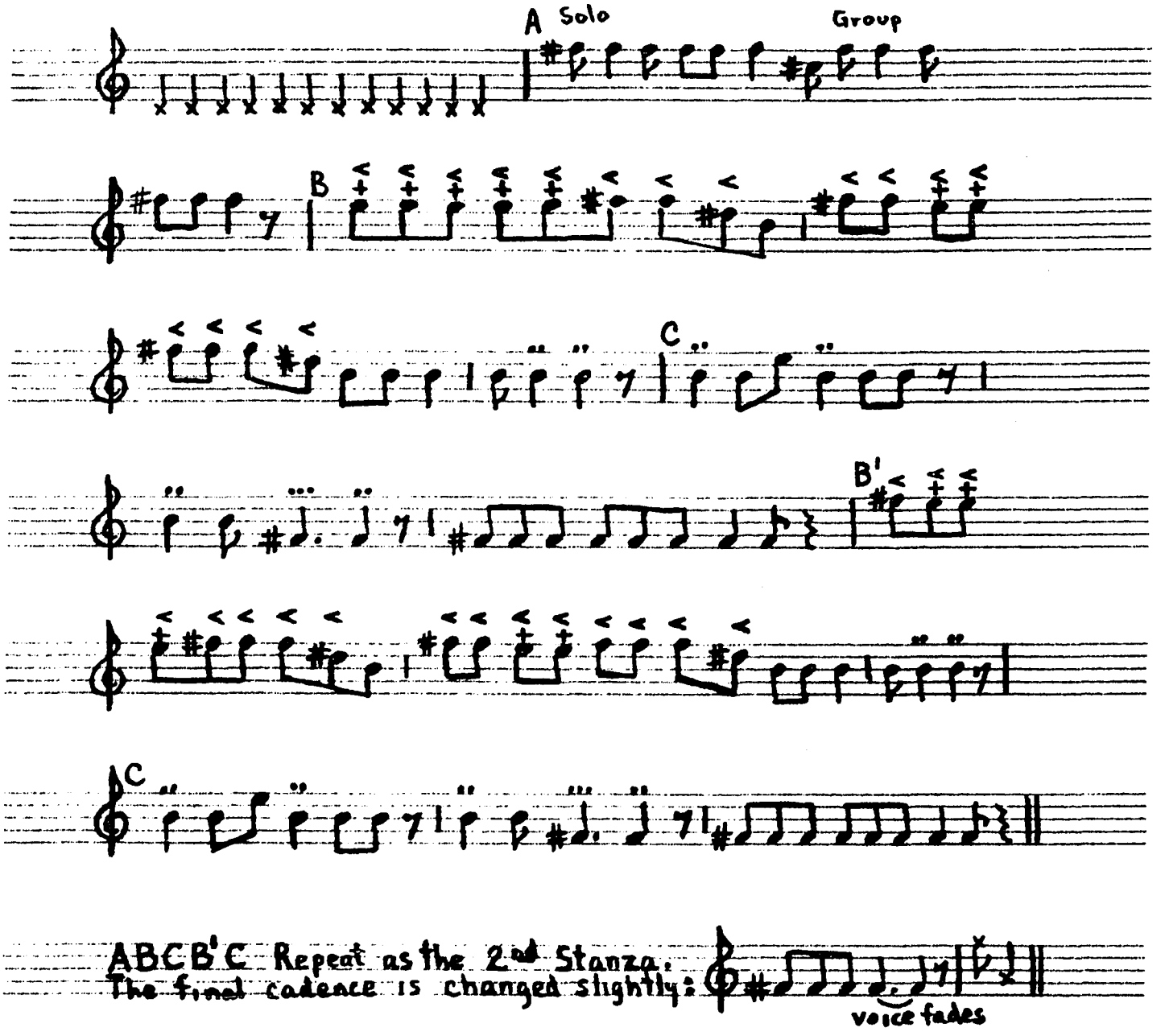
FORM

AA^1BCB
AA^1BCB

OTHER OBSERVATIONS

The pitches of the last portion of the song are raised approximately a half step.

CHIEF SONG

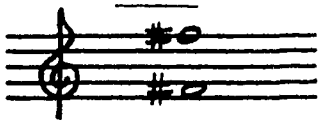


ABCB'C Repeat as the 2nd Stanza.
The final cadence is changed slightly:

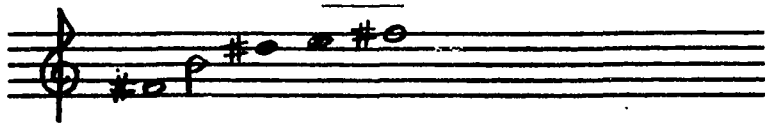
In the 1st stanza, a portion of A and the first B was distorted at the time the song was recorded. This portion was checked for accuracy from the corresponding places in the 2nd stanza.

ANALYSIS NUMBER 14

RANGE



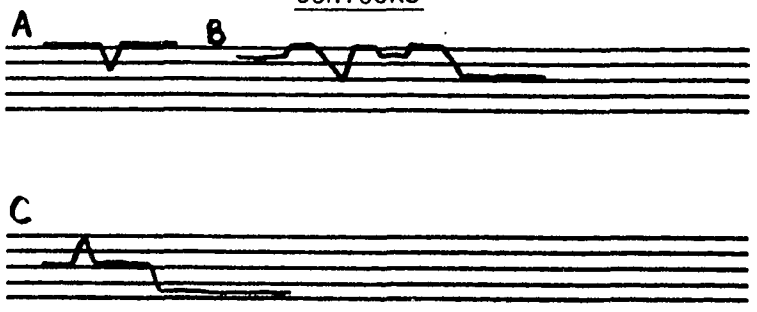
SCALE



CADENCE PITCHES

F# and B

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
71.5	-	8.5	4.5	4.5	8.5	-	2	-	-	1	-

METER

Heterometric
Triple

TEMPO

Voice: ♩. =69
Drum: ♩ =74

PERFORMANCE TIME

1:24

LENGTH

A = 9
B = 4½+6+3=13½
C = 4½+4½+5½=14½

FORM

$ABCB^1C$
$ABCB^1C$

Summary of War-Related Songs

The average range of these fourteen songs is nearly a perfect eleventh, very close to the average range for all sixty songs. The smallest range in the war-related songs is a perfect octave; while the largest range is a major thirteenth.

Scales found in this group include three tetratonic songs (3, 12, 14); eight pentatonic (1, 4, 5, 6, 7, 10, 11, 13); two hexatonic (2, 8); and one heptatonic (9).

Six of the songs have cadences on the tonic pitch only; although in the case of songs number four and thirteen, the shifting tonality caused two different pitches to be used. Eight of the songs have cadences occurring on another pitch as well as the tonic.

The contours of these songs are typical of most Plains Indian melodies--either descending with the flattening at the cadences or a rather static line. Song number two has an arch-shaped C section and song number nine has an unusually high pitch level for its C section. These are exceptions to the normal patterns for C sections.

The frequency of intervals in the group is very close to the percentages for all sixty songs analyzed in this study. Prime, minor third and major third are slightly higher than the percentages in all songs. Major second, perfect fourth, and major sixth are lower than the overall percentages. The percentages for minor second, tritone, perfect fifth, minor sixth, perfect octave and "other" are the same as those for all songs in the study.

The vocal tempi varies from 134 to 252. The average tempo is 204. The drum tempo ranges from 138 to 192, with an average tempo of 161. The average tempo for voice and drum combined is 182. It is unusual for the voice tempo to exceed the drum tempo as it did in this group of songs.

The average performance time of songs in this group is 2:03, compared to an average of 1:56 for all songs. The average time for actual war dance songs (first seven songs) is considerably higher (2:40) than the remainder of songs in this group. The average time for the scalp dances and war society songs is 1:27.

The metric treatment within this group of songs is quite varied. Four of the songs (1, 8, 12, 13) are basically isometric. Numbers one and eight are performed in duple meter; numbers twelve and thirteen are in triple meter. The rest of the songs are heterometric with duple rhythms more prevalent than triple ones.

All songs in this group are strophic with the exception of song number thirteen, which has only one stanza. Five songs have two stanzas; two songs have three stanzas; and six songs have four stanzas. All songs use combinations of A and B sections or combinations of A, B, and C sections. Most stanzas begin with a solo A section, joined later by the group, a type of call and response technique which helps to establish pitch and tempo for the group which is to join in the singing. The A section(s) is often abbreviated in later stanzas.

CHAPTER VIII

WOLF SONGS

The origin of wolf songs is difficult to determine. According to one tradition, wolf songs were those melodies sung by a war party scout (called a wolf) while he travelled the prairie during a scouting mission. Another theory suggests that the first wolf songs were learned from wolves while a brave was out on the prairie.

The subject matter of these songs quite often refers to the sweetheart of the scout. Another topic relates to the encouragement of braves to have courage in facing an approaching ordeal. Another variety of wolf songs was the courting song, sung by a brave to his sweetheart or by a maiden to her favorite brave. A wolf song could be about nearly any topic.

Since there is such variety of subject matter in wolf songs, all were placed together in this chapter, rather than dividing them among the other groups of song. Densmore placed wolf songs in two locations; war songs and miscellaneous.[1] Kaufman placed all of the wolf songs in the chapter with war songs.[2]

Grinnell includes a translation of fourteen wolf song texts in his monograph "Notes on Some Cheyenne Songs."[3] Only a few short words

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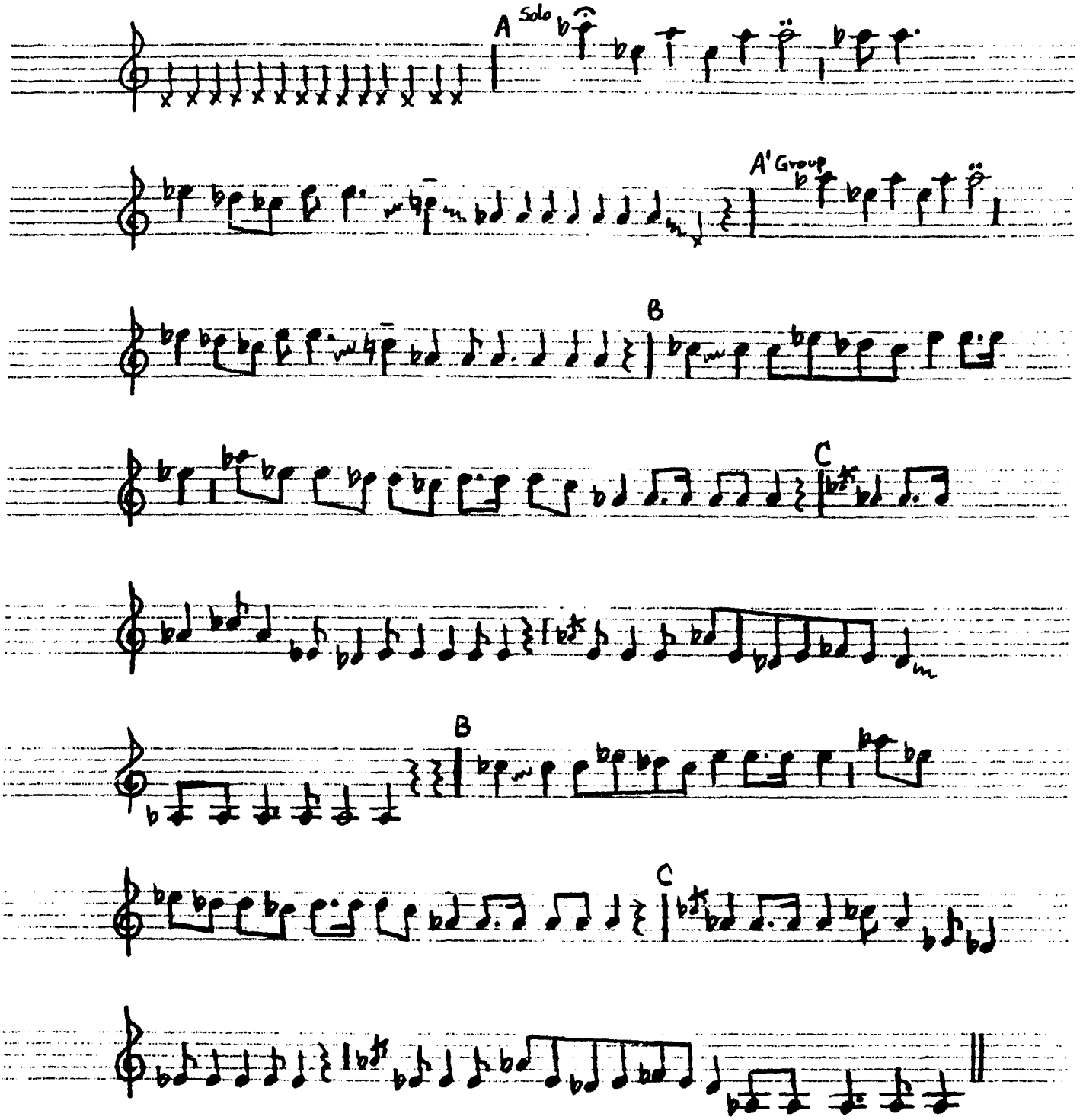
[1]Densmore, Cheyenne and Arapaho Music, pp. 29-34; 102-106.

[2]Kaufman,"Cheyenne Indian Music and Its Cultural Background," pp. 93-112.

[3]Grinnell, "Notes on Some Cheyenne Songs," pp. 313-322.

comprise the text, coming at the beginning of one section with the remainder of the song filled out with "meaningless" syllables. The title of the last song in this chapter (20) suggests a similarity to one in Grinnell's monograph. The translation from Grinnell is given on the analysis sheet.

WOLF SONG

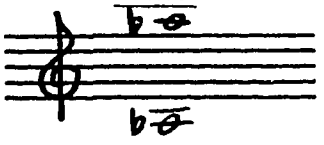


AA'BCBC Repeat as the 2nd Stanza.

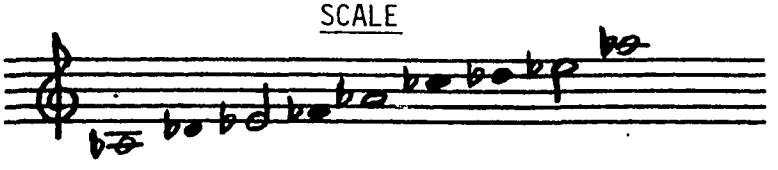
A and C cadence patterns are changed very slightly.

ANALYSIS NUMBER 15

RANGE



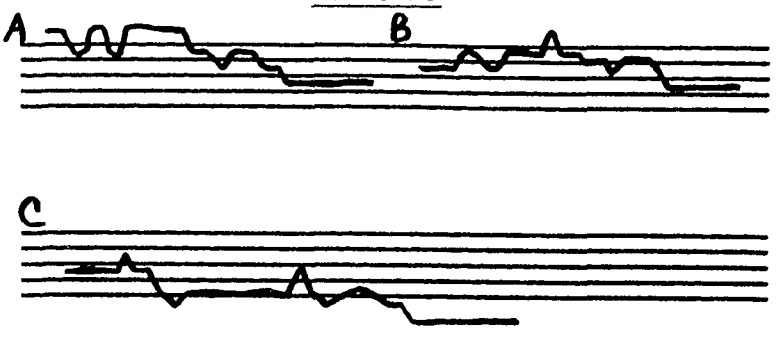
SCALE



CADENCE PITCHES

A♭ and E♭

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
51.5	2.5	17.5	6	5.5	15	-	-	-	-	.5	.5 m10

METER

Heterometric
Duple

TEMPO

Voice: ♩ =164
Drum: ♩ =174

PERFORMANCE TIME

1:46

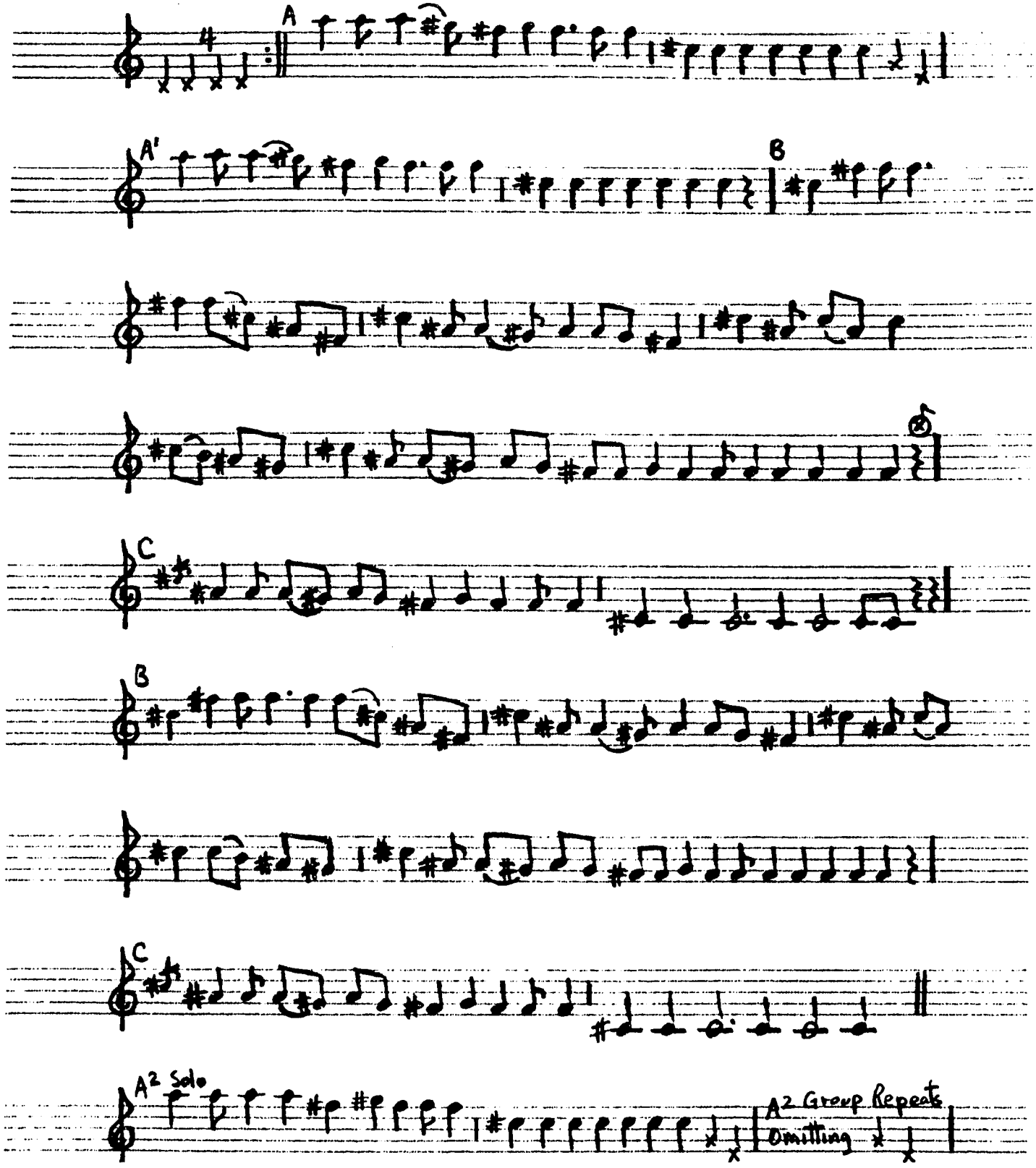
LENGTH

A = 7+16=23
A^1= 7+12=19
B = 7+10=17
C =11+14=25

FORM

AA^1BCBC
AA^1BCBC

WOLF SONG

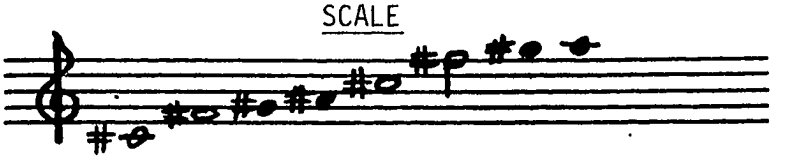


BCBC Repeat to conclude 2nd Stanza.

ANALYSIS NUMBER 16

RANGE

SCALE

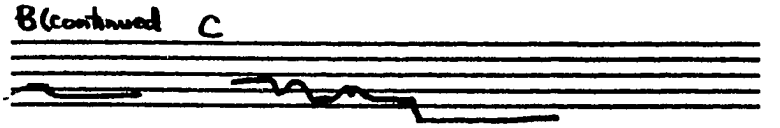


CADENCE PITCHES

C# and F#

G# on one interior cadence

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
47	2.5	28	9.5	2.5	6.5	-	2.5	.5	-	.5	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =160
Drum: ♩ =164

PERFORMANCE TIME

1:43

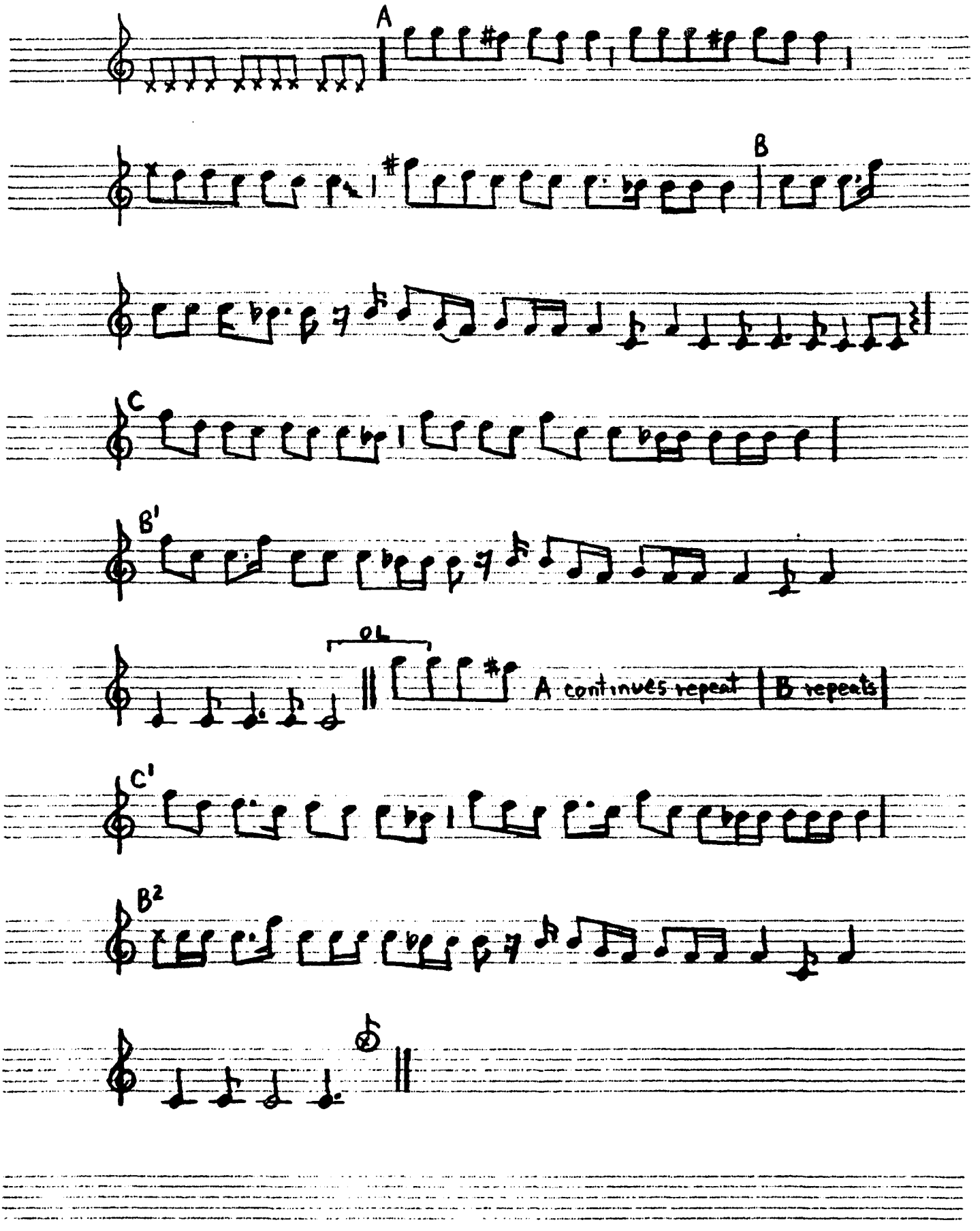
LENGTH

A = 8+9=17
A^1 = 8+8=16
B = 7+6+5½+13=31½
C = 8+11=19

FORM

AA^1BCBC
A^2A^2BCBC

WOLF SONG



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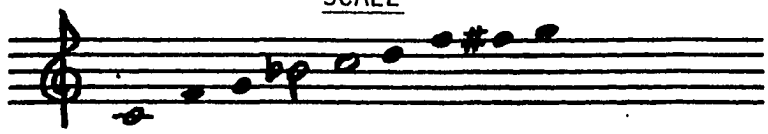
Hollywood Calif
V 40

ANALYSIS NUMBER 17

RANGE

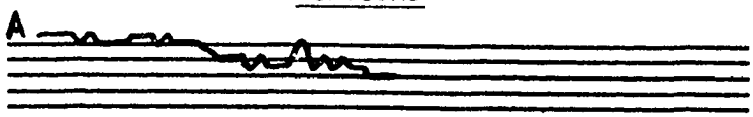
SCALE

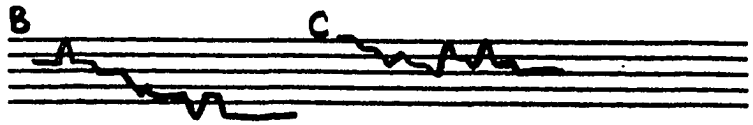


CADENCE PITCHES

C and B♭

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
45	7	23.5	5	-	13.5	2	2	-	-	-	1 P11

METER

Isometric
Duple

TEMPO

Voice: ♩ =166
Drum: ♩ =172

PERFORMANCE TIME

1:19

LENGTH

A = 4+4+4+6=18
B = 16
C = 4+6=10

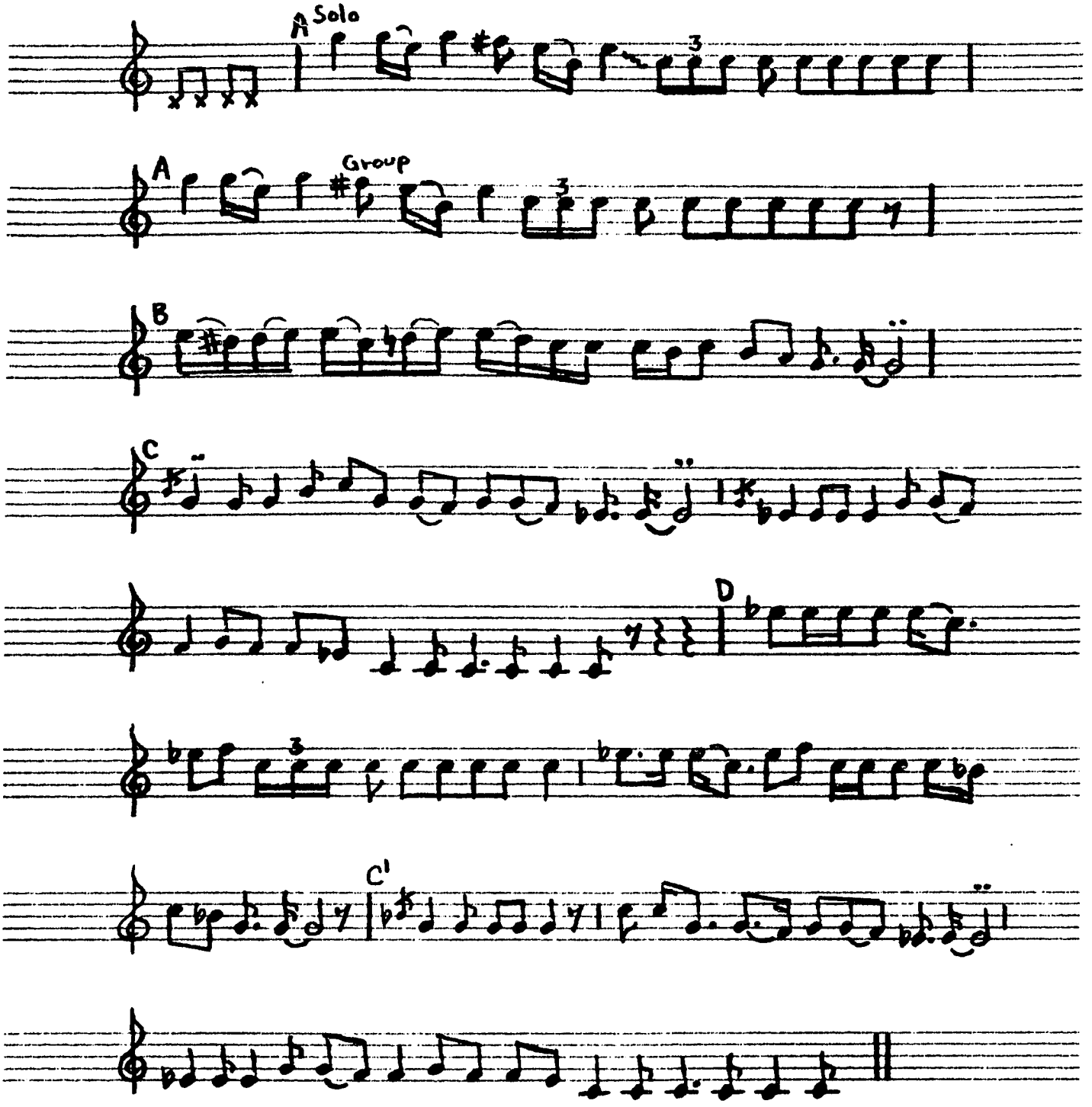
FORM

$ABCB^1$
ABC^1B^2

OTHER OBSERVATIONS

The recording of this song was faulty in two sections. It was in this condition when I obtained it from Bull Coming and Nightwalker.

WOLF SONG

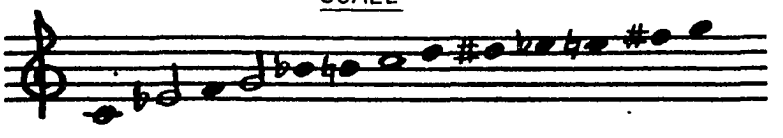


AA'BCDC' Repeat as the 2nd Stanza. Cadence of A is abbreviated.

ANALYSIS NUMBER 18

RANGE

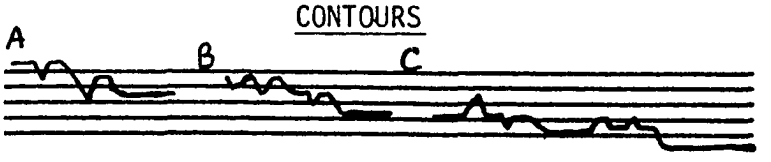
SCALE

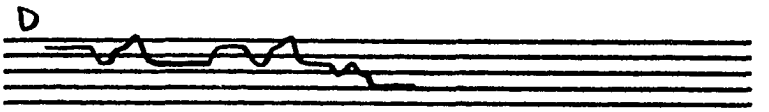


CADENCE PITCHES

C and Eb and G

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
52	6	20.5	9	5	6.5	-	.5	-	-	-	.5 m10

METER

Heterometric Triple

TEMPO

Voice: ♩ =94

Drum: ♩ =94

PERFORMANCE TIME

1:56

LENGTH

A = 7½

A^1 = 8½

B = 8

C = 9½+15=24½

D = 7½+9 =16½

FORM

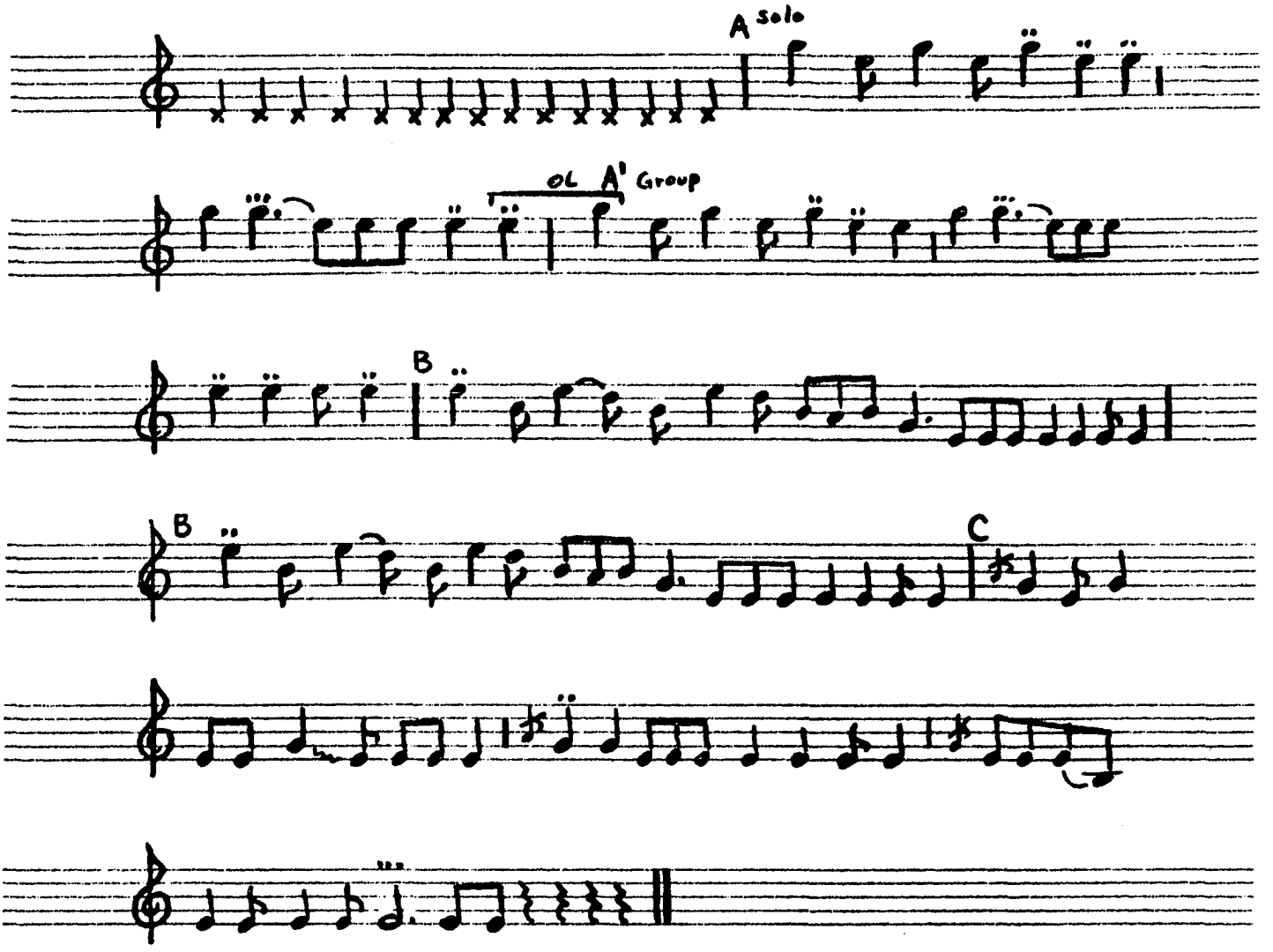
AA^1BCDC^1

AA^1BCDC^1

OTHER OBSERVATIONS

The drum introduction begins slowly and increases to ♩ =94.

WOLF SONG

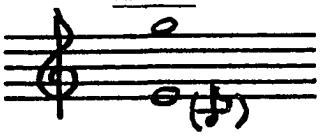


A'BBC Repeat as the 2nd Stanza.

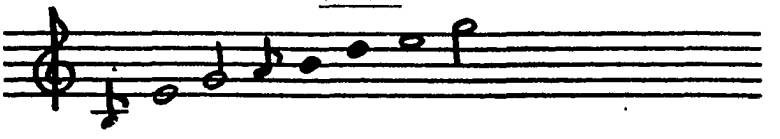
In last cadence, ♫ last notes are changed to ♩.

ANALYSIS NUMBER 19

RANGE



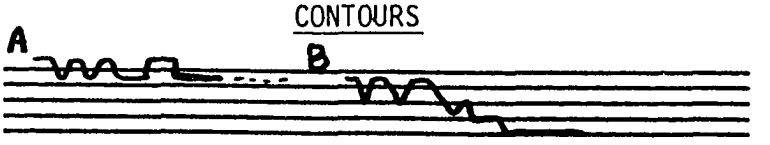
SCALE

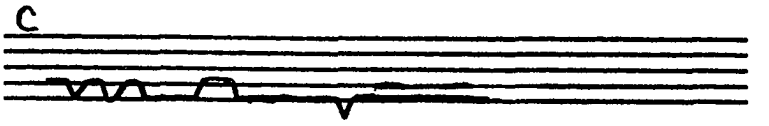


CADENCE PITCHES

E only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
49.5	-	8.5	30.5	2	8.5	-	-	-	-	1	-

METER

Heterometric
Triple

TEMPO

Voice: ♩ =166
Drum: ♩ =166

PERFORMANCE TIME

1:10

LENGTH

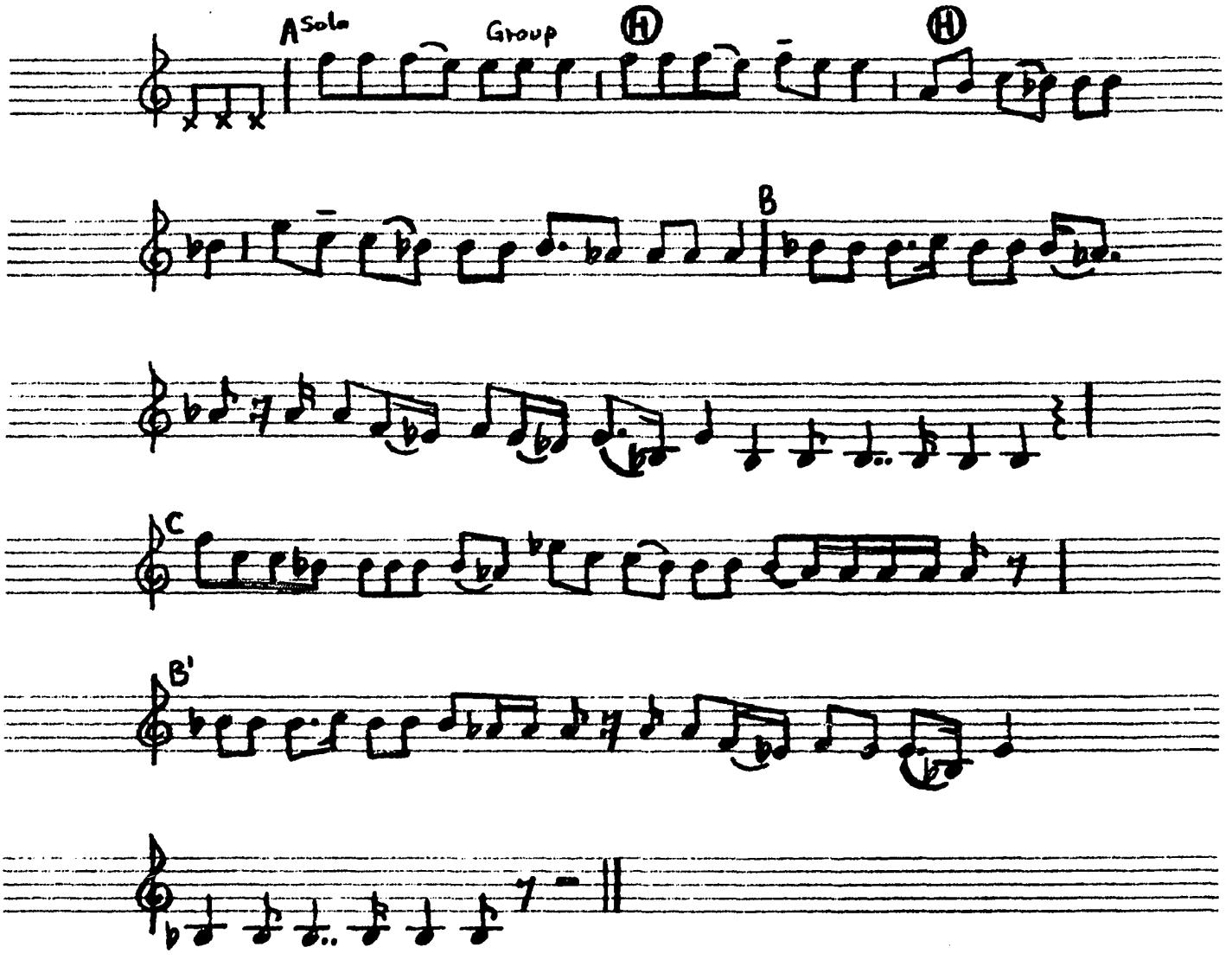
A = 6+6=12
A^1= 6+7½=13½
B = 13
C = 7+7+13=27

FORM

AA^1BBC
A^1BBC

OTHER OBSERVATIONS

This song is essentially monothematic.



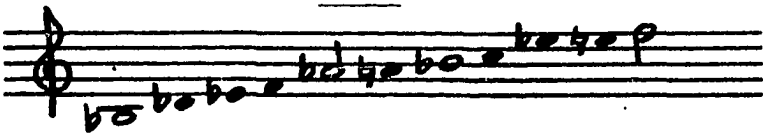
ABCB' Repeat three times as 2nd, 3rd, and 4th Stanzas.

Very slight differences occur in the stanzas, especially at cadences.
Most of the changes involve shortening or omitting rests.
In the 4th Stanza, the final cadence is sung without drum accompaniment.

ANALYSIS NUMBER 20

RANGE

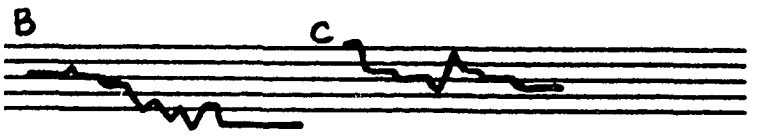
SCALE



CADENCE PITCHES

Bb and Ab

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
55.5	6	24	2	1	7	1	2	-	-	-	1 P12

METER	TEMPO	PERFORMANCE TIME
Heterometric Duple	Voice: ♩ =164 Drum: ♩ =170	2:28

LENGTH	FORM
A = 4+4+4+6=18	ABCB[1]
B = 15½	ABCB[1]
B[1] = 16½	ABCB[1]
C = 10	ABCB[1]

OTHER OBSERVATIONS

Women's voices are prominent in this song. It is entitled, "If I Marry You." A translation of a song with a similar theme was given by Grinnell. as follows: "I will work, you I will marry, will love you."[1]

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[1]Grinnell, "Notes on Some Cheyenne Songs," p. 322.

Summary of Wolf Songs

The ranges of the six wolf songs vary from a minor tenth up to a perfect fifteenth (two octaves). The average range for the songs slightly exceeds a perfect twelfth, more than a whole step above the average range for all songs.

Two of the songs are hexatonic (18, 20), two are tetratonic (16, 19), and two (15, 17) are pentatonic. Extensive chromaticism is evident in the last song (20), and, to a slightly lesser degree, in the fourth song (18).

All of the contours follow the typical patterns of descending and then leveling out at the cadences. The starting pitches for these songs are very high: one on A, one on A-flat, three on G, and one on F-sharp. A pitch dipping below the final occurred in one song (19).

Two songs (19, 20) have cadences on the tonic pitch only; while three (15, 16, 17) have cadences occurring on one additional pitch. Song number eighteen has cadences occurring on two additional pitches.

The frequency of intervals varies noticeably from the average for all songs. The percentage of prime is 50 percent, seven points less than the overall average. Major seconds were seven percentage points higher in these songs than for all songs. Other intervals with slightly higher percentages include minor seconds, minor thirds, and perfect fourths. Intervals with slightly lower percentages include major thirds, perfect fifths, minor sixths, and major sixths (none occurred). There is only one occurrence for the minor sixth; and only three perfect

octaves occur in the entire group of wolf songs. Percentages for the tritone, perfect octave, and "others" are the same as that for all songs.

The tempi of the singers range from 94 to 166, with an average tempo of 152. The drum tempi range from 94 to 174 with an average of 157. The average tempo for combined voice and drum is 154.

Five of the meters are heterometric; one song (17) is isometric. Duple rhythms are more prevalent than triple rhythms in the wolf songs.

Five of the six songs contain two stanzas while the last one (20) is made up of four stanzas. All of the songs have A, B, and C sections. Song number eighteen includes a D section. The use of solo in beginning A sections follows the normal pattern.

CHAPTER IX

SUN DANCE SONGS

Three Cheyenne ceremonies, Massaum, Renewal of the Arrows, and the Sun Dance, stand out above all others in sacredness and importance. Of these, only songs from the Sun Dance ceremony were available for this study.

The Massaum Ceremony, now extinct, dates from the earliest years of Cheyenne history when the tribe was an agricultural one, long before they migrated westward to the plains. A main feature of this rite might have involved an ancient "Corn Dance." The Renewal of the Arrows is the most sacred rite of the Cheyenne tribe. The ceremony is for the men of the tribe. Women and all non-Indians are prohibited from viewing or participating in the ceremony. The most sacred object of the tribe is the bundle of four sacred arrows which represent the past, present, and future. The arrows are now kept in a small community near Canton Lake. The house where they are kept was pointed out by a teen-age boy who served as a guide on the writer's first field trip to Longdale and Seiling. This was unusual because a Cheyenne usually will not speak about the arrows among other Indians, much less to a non-Indian. The ceremony involves binding the stone points and feathers of the arrows onto new arrow shafts.

The most famous of the ceremonies is the Sun Dance, also known as Medicine Lodge Ceremony. The Cheyennes often refer to it as "The Offering." There is no regular time at which the Sun Dance is held. It

might be held to fulfill a vow by a tribal member who has pledge to give the dance if he should survive a battle, recover from serious illness, or avoid some disaster. The ceremony also carries elements of healing and fertility.

Sun Dances were forbidden by the United States government for many years because of the element of self-torture involved with it. As part of the rite, braves would pierce their flesh with wooden pegs attached to long thongs, which were attached to the top of the lodge pole. These persons would then swing themselves from the thongs until the pegs ripped through their flesh. Sometimes these men would drag a large buffalo skull attached to the thongs and run through the camp until the flesh was torn. Detailed descriptions of the Sun Dance and detailed drawings are contained in Dorsey's volume on the Sun Dance.[1]

Some of the books which speak of the Sun Dance state that the last one was held near the turn of the century. Cheyennes have told the writer that they have never been halted for long periods of time. The Oklahoma Daily, among other newspapers in Oklahoma, carried a feature article on the Cheyenne Sun Dance in June of 1980.[2] The article explains how Cheyennes are keeping the Sun Dance. No information is given concerning the self-torture aspect. The article did emphasize the secrecy surrounding the rite.

The dance lasts nearly a week. The first days involved intricate preparations, including the construction of a special lodge. Singing

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[1]Dorsey, The Cheyennes, Vol. II.

[2]"Ancient Sun Ritual Goes On," The Oklahoma Daily, Norman, Oklahoma, June 14, 1980, p. 3.

is involved from the second day to the end. Dorsey speaks of the musicians rehearsing the Sun Dance songs during the third day of preparations.[1]

The songs of the Sun Dance are sung in cycles of four songs. Many of the songs do not have meaningful texts but use vocables. This is the case with several other categories of Cheyenne songs, such as war dances and peyote songs. Not all of the songs sung at a Sun Dance are Sun Dance songs. Also included during the days of preparation are such songs as wolf songs and war society songs. The actual Sun Dance songs of the ceremony begin on the fifth day. Musical features of Sun Dance include the playing of a huge drum by as many as ten men at a time and frequent use of the eagle bone whistle.

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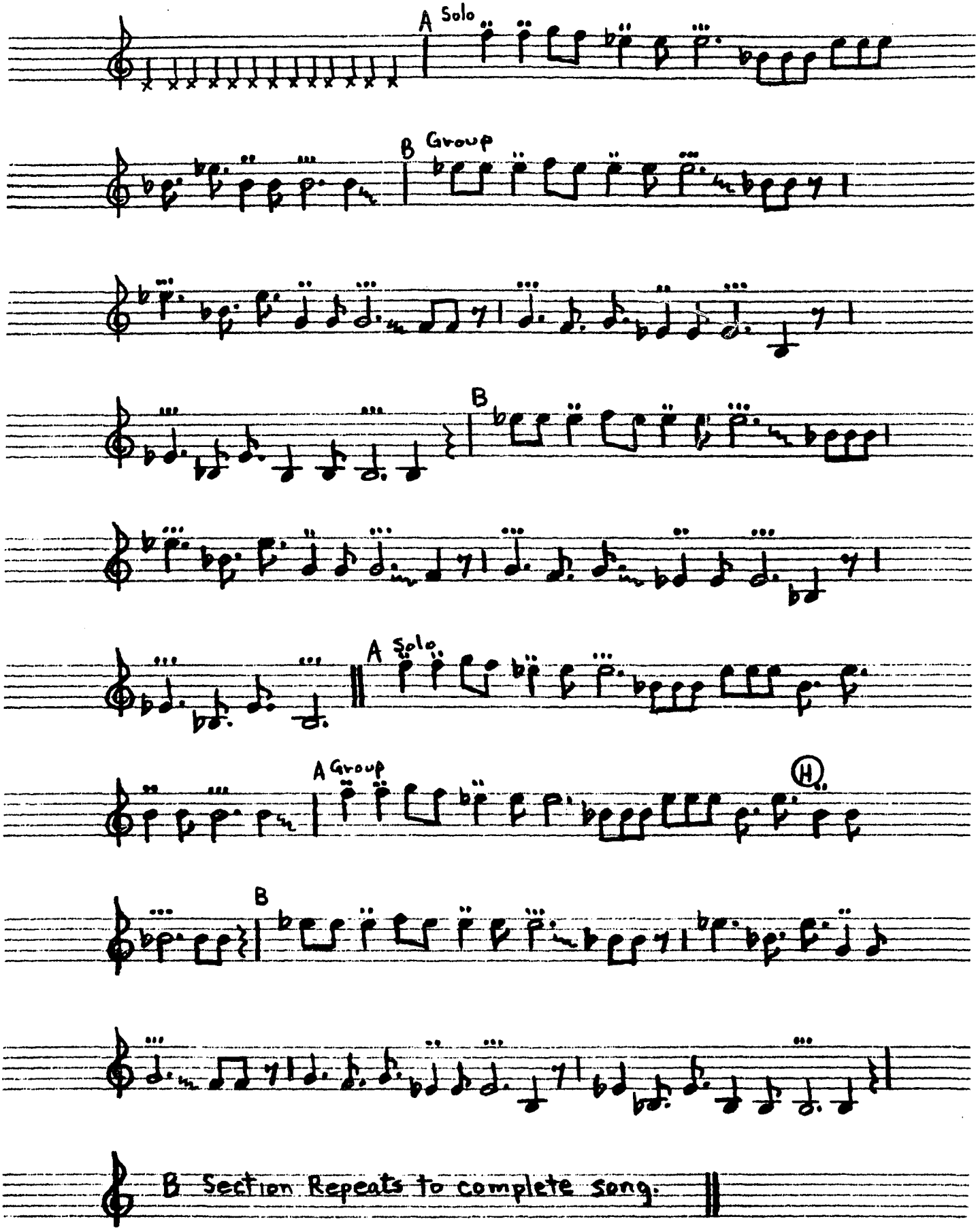
[1]Dorsey, The Cheyennes, Vol. II, p. 65.

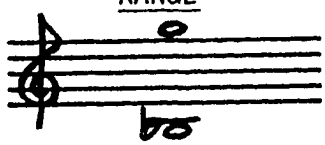
SUN DANCE SONG



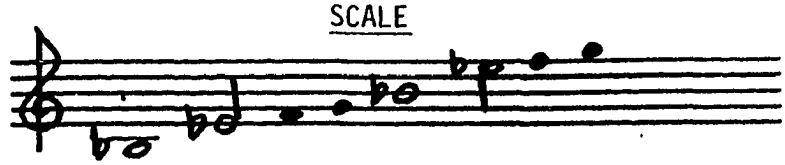
Alpheus Music Corp
Hollywood Calif.
V 40

ANALYSIS NUMBER 21

RANGE



SCALE

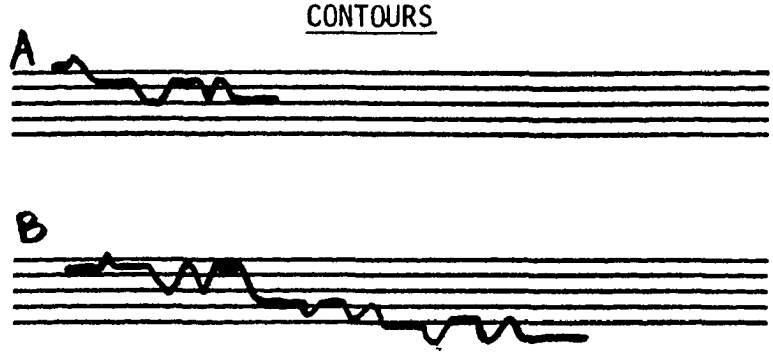


CADENCE PITCHES

B♭ only

(F on one interior phrase)

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
44.5	-	19	-	2.5	30.5	-	-	2.5	-	-	1.5 P11

METER

Heterometric Triple

TEMPO

Voice: ♩ =168

Drum: ♩ =156

PERFORMANCE TIME

1:42

LENGTH

A = 17

B = 9+9½+8½=27

FORM

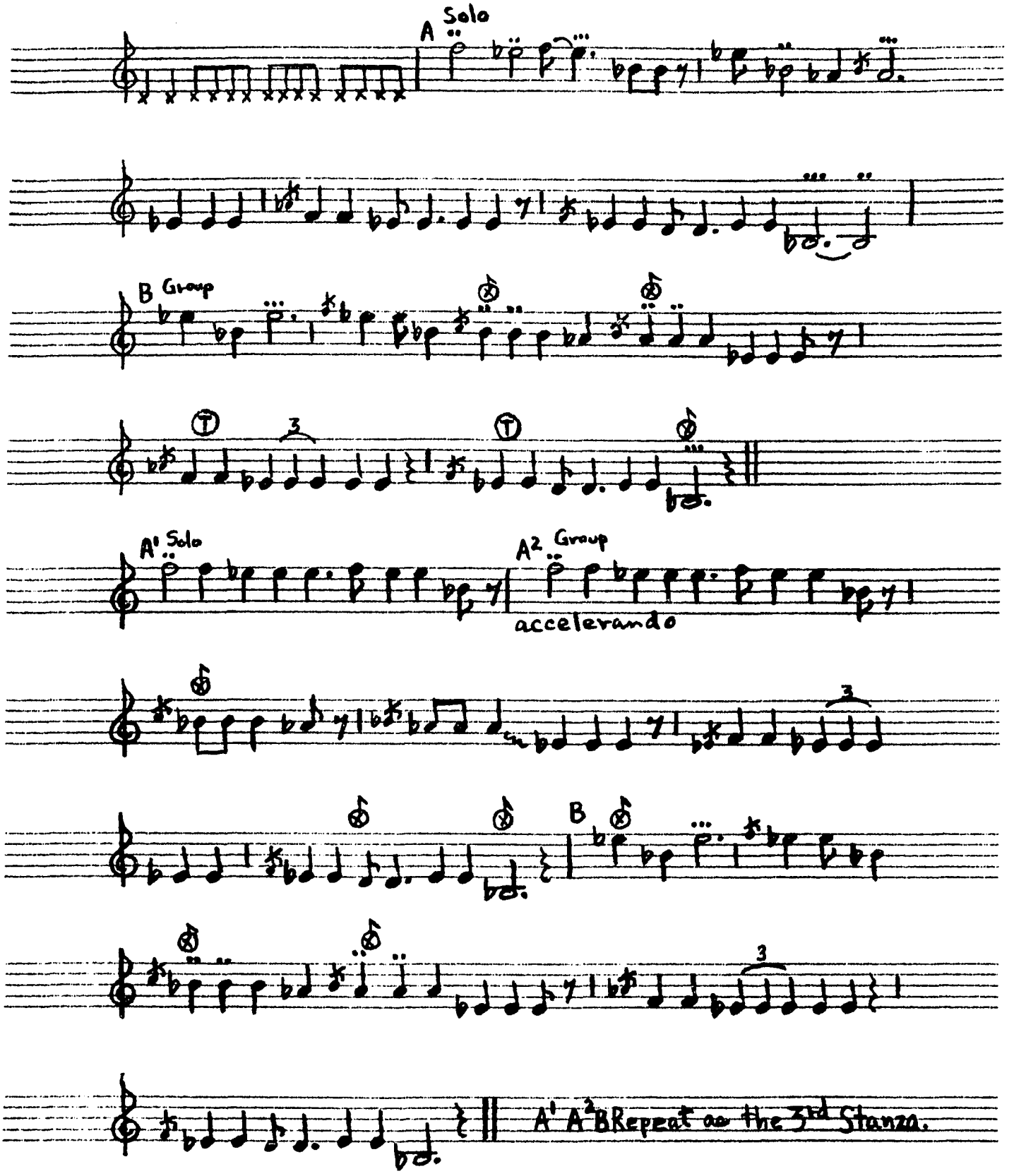
ABB

AABB

OTHER OBSERVATIONS

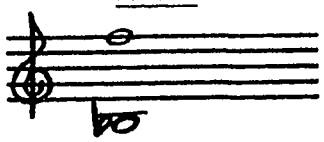
The song is monothematic. B is a variant of A. There are very slight differences in the B sections.

SUN DANCE SONG

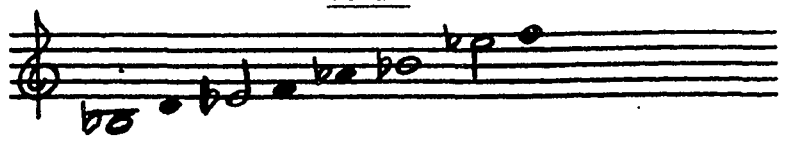


ANALYSIS NUMBER 22

RANGE



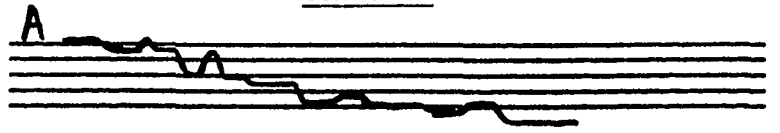
SCALE

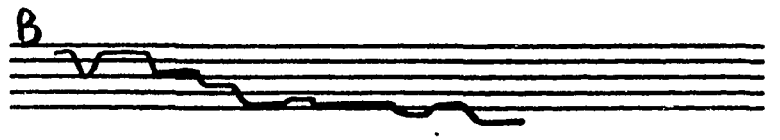


CADENCE PITCHES

B♭ only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
56.5	7.5	16.5	-	-	18	-	-	-	-	-	2 P11

METER

Heterometric
Duple

TEMPO

Voice: ♩=176
Drum: ♩=176

PERFORMANCE TIME

1:51

LENGTH

A = 7½+9½+6+11 =34
A^1= 10
A^2= 10+3+5½+6+10=34½
B = 5+12½+7+10=34½

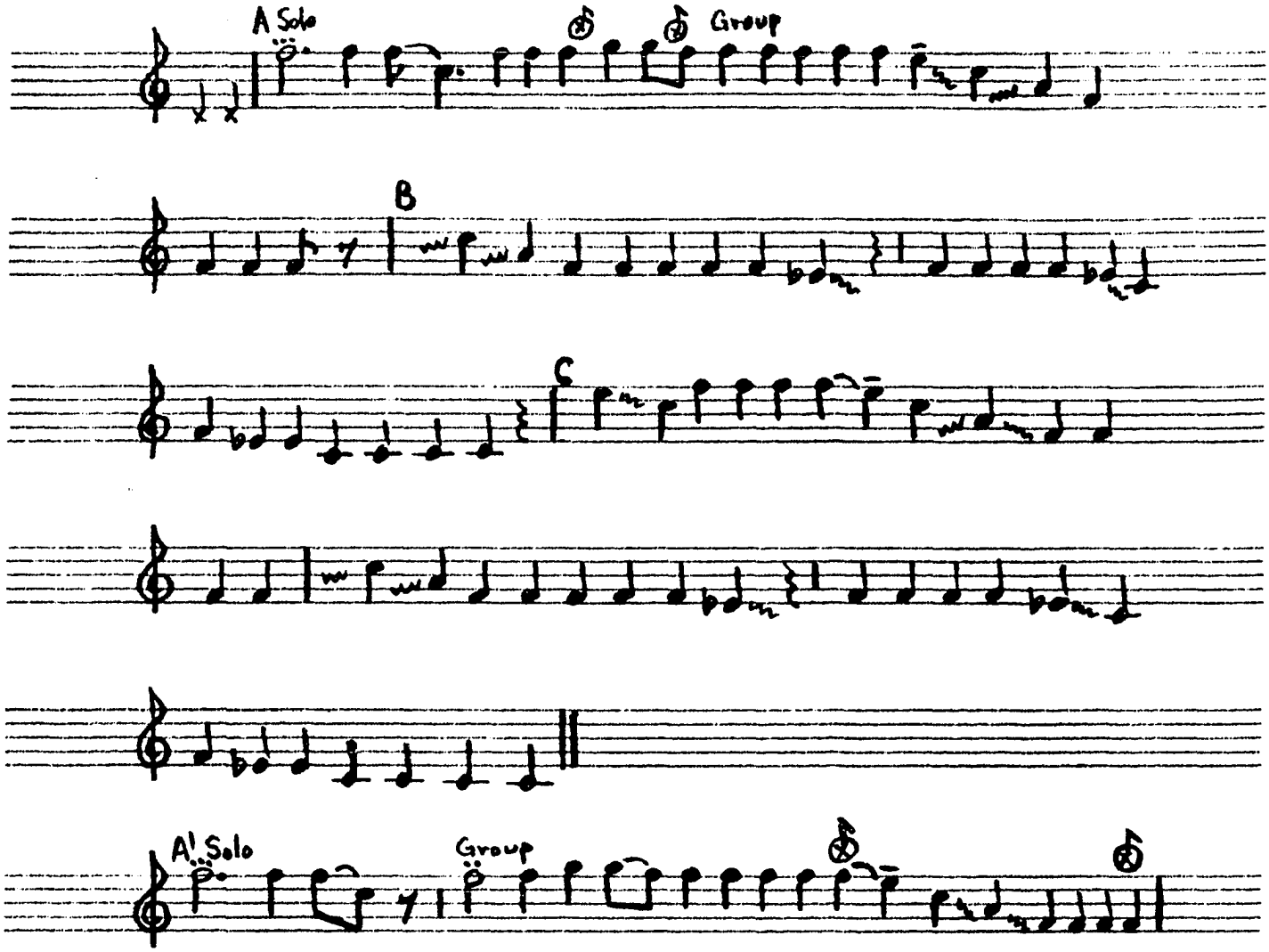
FORM

AB
A^1A^2B
A^1A^2B
A^1A^2B

OTHER OBSERVATIONS

Monothematic. B is a variant of A.

SUN DANCE SONG



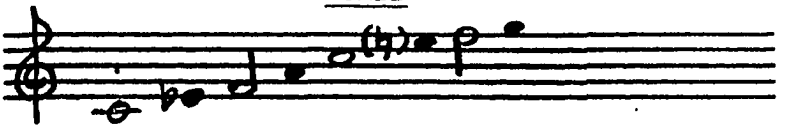
BCB Repeat to complete the 2nd Stanza.

ABCB Repeat as the 3rd Stanza.

ANALYSIS NUMBER 23

RANGE

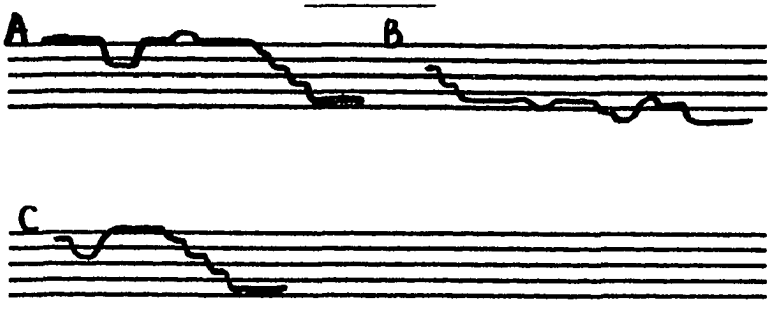
SCALE



CADENCE PITCHES

C and F

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
54	2.5	13	10.5	9	6.5	-	2.5	-	-	-	1.5^{M10}

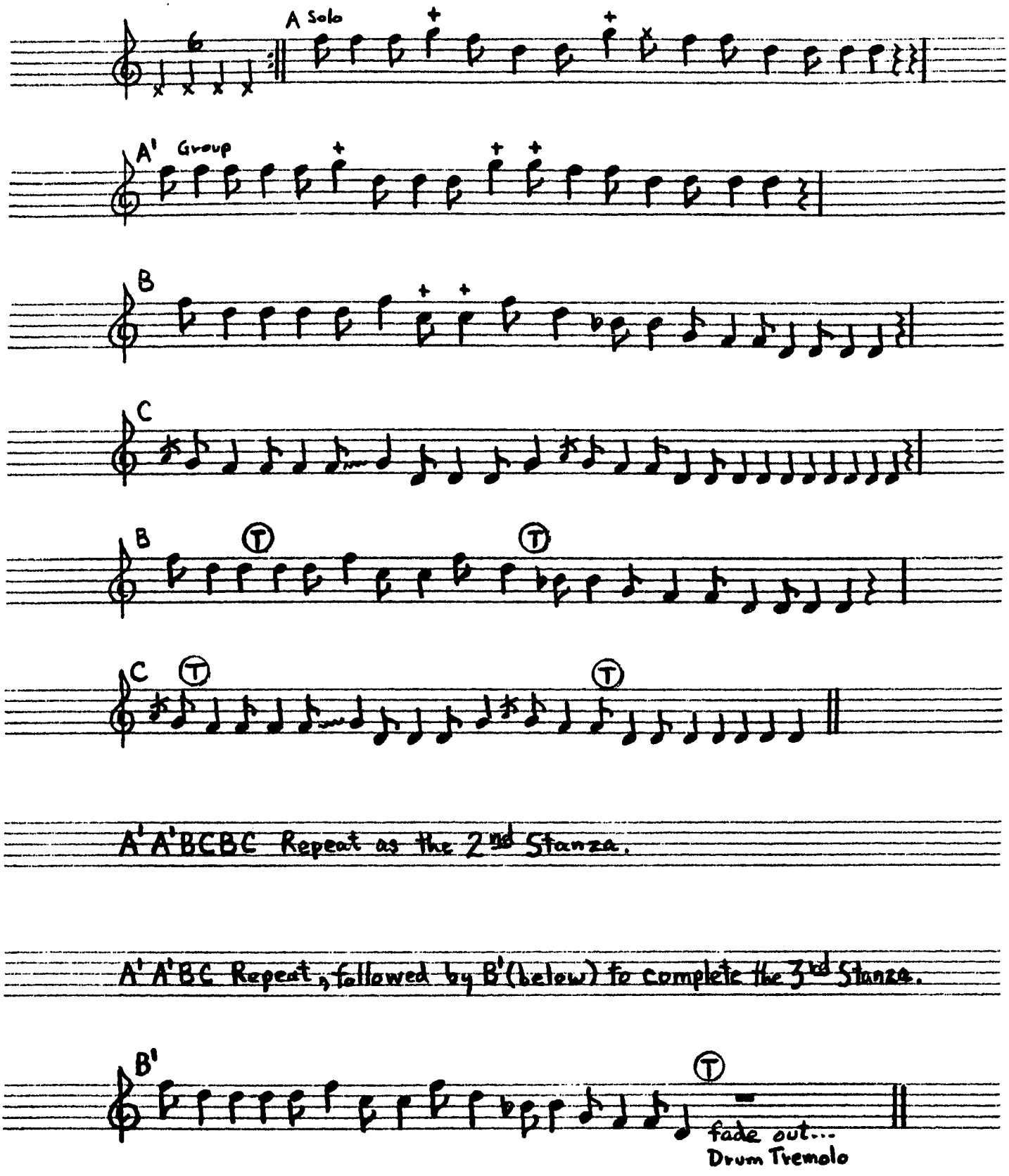
METER	TEMPO	PERFORMANCE TIME
Heterometric Triple	Voice: ♩.=172 Drum: ♩ =168	1:24

LENGTH	FORM
A = 6+17=23	ABCB
B = 9+14=23	A^1BCB
C = 13	ABCB

OTHER OBSERVATIONS

Both B and C are variants of the last part of A.
Talking and yelps increase in frequency in the 2nd and 3rd stanzas.
An eagle bone whistle can be heard in the 3rd stanza.

Sun Dance Song

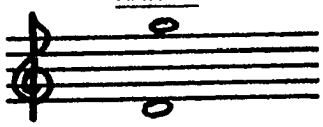


A'A'BCBC Repeat as the 2nd Stanza.

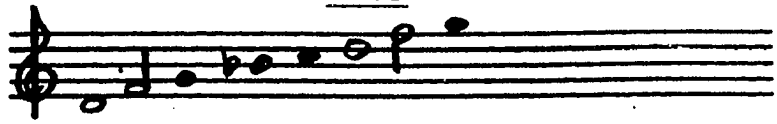
A'A'BC Repeat, followed by B' (below) to complete the 3rd Stanza.

ANALYSIS NUMBER 24

RANGE



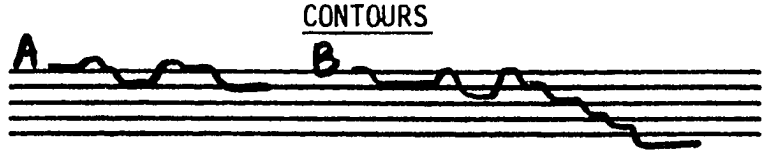
SCALE

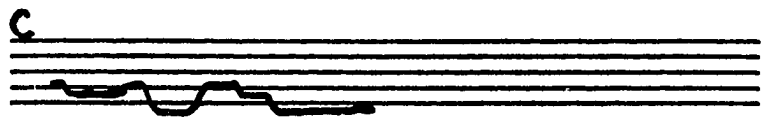


CADENCE PITCHES

D only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
58.5	-	11.5	15.5	2	11.5	-	-	-	-	-	1 m10

METER

Isometric
Triple

TEMPO

Voice: ♩.=102

Drum: ♩ = 92

PERFORMANCE TIME

1:58

LENGTH

A = 13½

B = 16

C = 20

FORM

AA^1BCBC

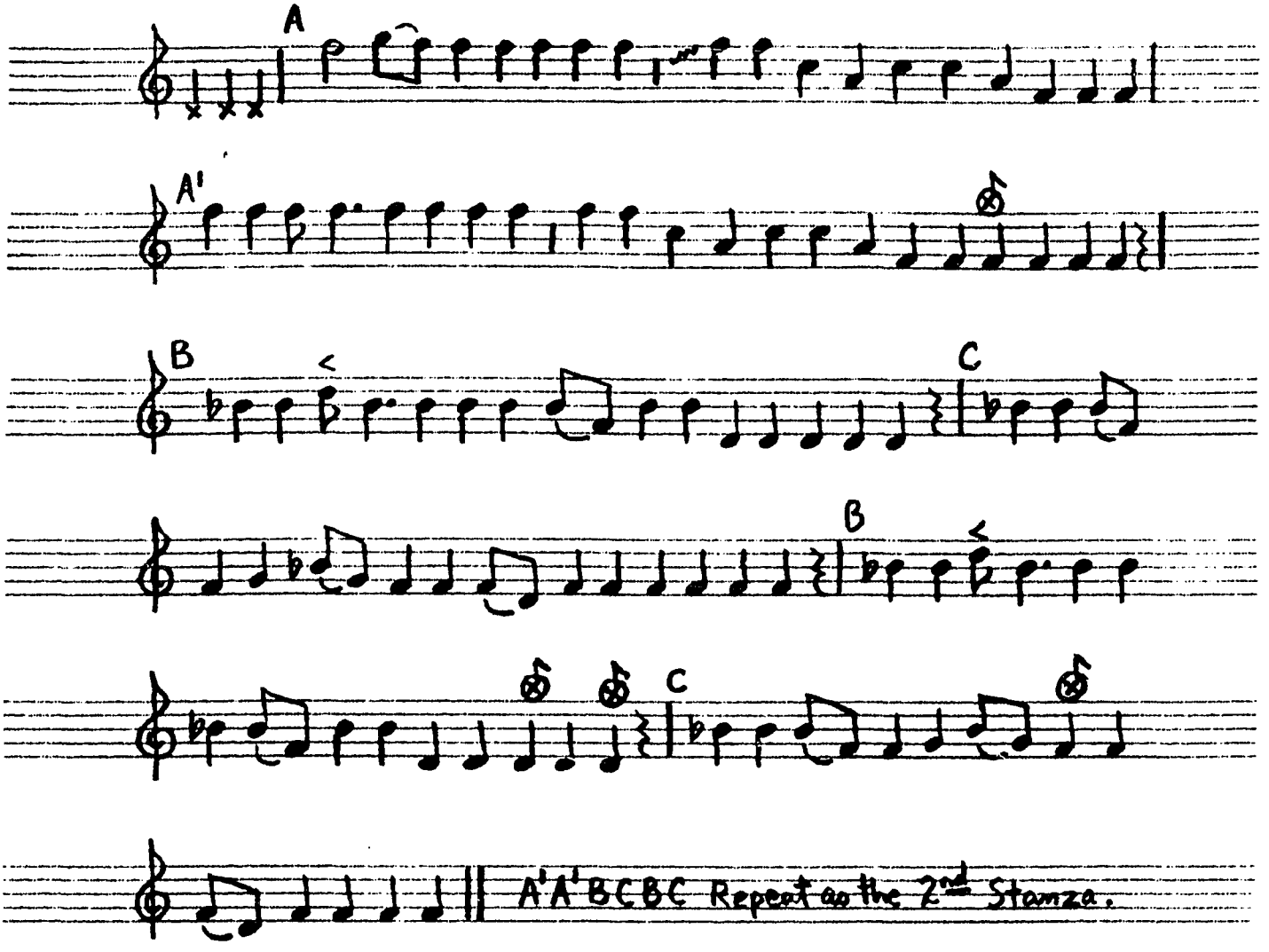
A^1A^1BCBC

$A^1A^1BCB^1$

OTHER OBSERVATIONS

The C section is a variant of A, an octave lower.

SUN DANCE SONG



Extra-musical sounds increase in the 2nd and 3rd Stanzas.

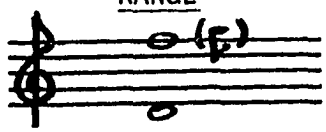
A'A'BCBC Repeat as the 3rd Stanza.

Accelerando occurs in the 2nd Stanza.

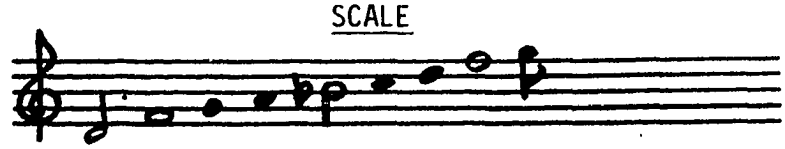
In the final cadence (3rd Stanza), the singers fade out and a drum tremolo completes the song.

ANALYSIS NUMBER 25

RANGE



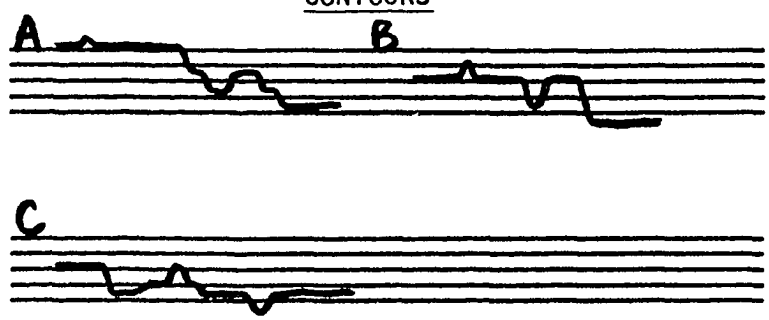
SCALE



CADENCE PITCHES

F and D

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
61	-	5.5	13.5	5.5	9.5	-	-	4	-	1	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =184
Drum: ♩ =184

PERFORMANCE TIME

1:41

LENGTH

A = 8+10=18
A^1= 8+14=22
B = 16
C = 16

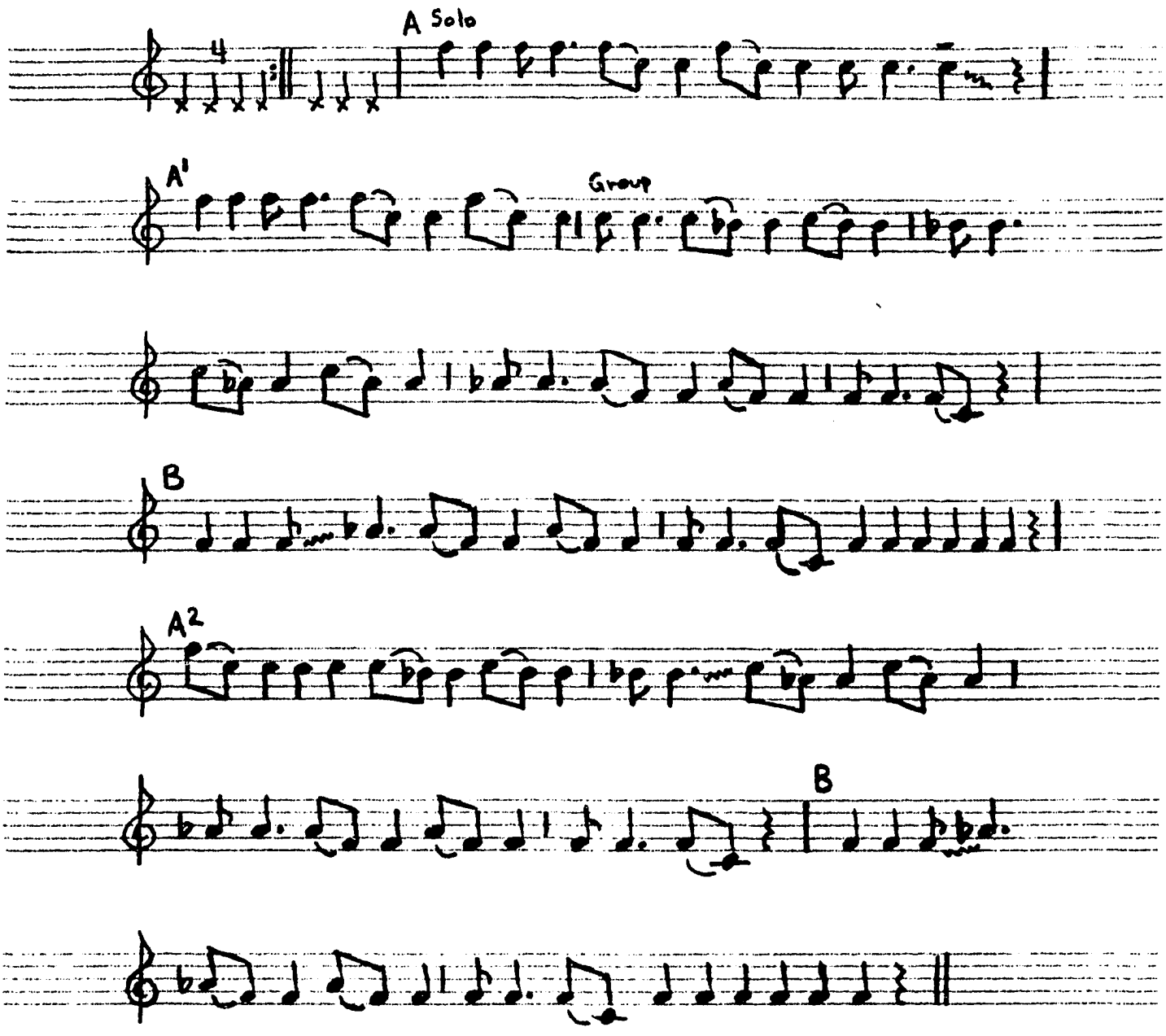
FORM

AA^1BCBC
A^1A^1BCBC
A^1A^1BCBC

OTHER OBSERVATIONS

Note that two "dominants" (important pitches) were listed.

SUN DANCE SONG



$AA^1BA^2BA^2B$ Repeat as the 2nd Stanza.

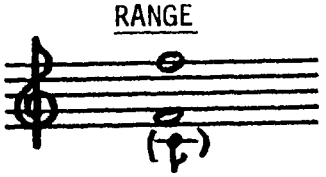
Talking and extra-musical sounds occur frequently in 2nd Stanza.

Accelerando occurs in the 2nd Stanza.

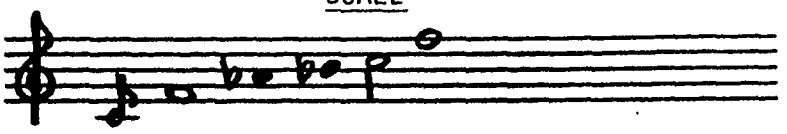
Drum tremolo follows last note of singers.

ANALYSIS NUMBER 26

RANGE



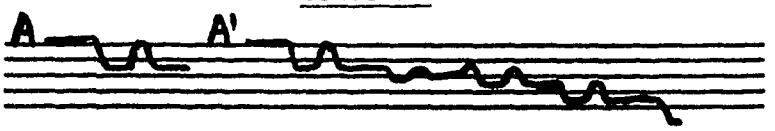
SCALE



CADENCE PITCHES

F and C

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
63	-	6.5	11.5	5	13	-	-	-	-	1	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =184
Drum: ♩ =188

PERFORMANCE TIME

1:25

LENGTH

A = 12
A^1 = 8+6+6+6+4=30
A^2 = 8+6+6+4 = 24
B = 8+10 = 18

FORM

AA^1BA^2B
$AA^1BA^2BA^2B$

Summary of Sun Dance Songs

The ranges of the six preceding songs vary from a perfect octave to a major thirteenth. The average range for the Sun Dance songs slightly exceeds a perfect eleventh, just larger than the average range for all songs in the study.

Scales in these songs are tetratonic (21, 26), pentatonic (22, 23, 24), and hexatonic (25). Song number twenty-five has a feeling of tonality shift to B-flat in the B and C sections.

The contours of the songs are of the typical shapes; either descending and leveling out near the end, or a static line that does not vary much from the final cadence pitch. All six of the songs start on the same pitch--F.

Three of the songs have cadences on the tonic pitch only, while the other three had cadences on the dominant as well as the tonic.

The frequency of intervals of the Sun Dance songs is close to those of the average of all sixty songs. Perfect fourth and minor sixth are above the overall average. Repetition, minor third, major third, perfect octave, and "other" are exactly the same as those for the sixty songs. Minor second, major second, tritone, perfect fifth, and major sixth are slightly lower than the average for all songs. No tritone or major sixth occurred in the Sun Dance songs.

The tempi vary from 102 to 184 for the voice and 156 to 188 for the drum. The average voice tempo is slightly above 164. The average drum tempo was 176.

The average performance time for the songs is 1:41. This is several seconds shorter than the average for all songs. The shortest Sun Dance song is 1:25 while the longest one is 1:58.

Two of the six songs are isometric (with slight exceptions). Song number twenty-four is isometric triple and number twenty-six is isometric duple. The others are heterometric, with duple rhythms slightly more frequent than triple ones.

All of the songs are strophic, varying from two to four stanzas. Only two of the songs (23, 25) have exactly the same arrangement of sections for each stanza. Three songs have A, B, and C sections and three songs use only A and B. Those having two consecutive A sections begin with a solo voice for the first A section with the group joining at the second A section. Ten beginning sections of succeeding stanzas are often abbreviated.

CHAPTER X

SOCIAL DANCE SONGS

The songs in this category include round dances, forty-nine dances, and Gourd Clan dances.[1] Of these, only the round dances can be considered as truly authentic Cheyenne songs. Social dances are said to date back to the early years of Cheyenne history. These dances are, primarily, for the enjoyment of the entire tribe, both young and old. This is in contrast to most of the other songs, which are connected to some ceremonial function.

The round dance is one of the oldest types among the Cheyennes and others of the Plains tribes. Recently the writer observed and participated in an inter-tribal round dance where some of the participants were Southern Cheyennes. This particular dance, though not regarded as a specifically Cheyenne dance, would be similar to the Cheyenne round dance. The participants gathered into a large circle facing inward. Small steps were taken, always to the left, keeping the shape of the circle.

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[1]Animal dances, such as the rabbit dance, snake dance, weasel dance, and owl dance, were often used at social dances but were not available for this study. In earlier days these dances sometimes imitated the actions of the animals, but, according to the information available at present, this practice has been discontinued. An owl dance was located in the Doris Duke Oral History section of the Western History Collection at the University of Oklahoma. Although the song was present in the transcribed portion of the interview, the tape which contained the song was missing from the collection.

The forty-nine dance is a more recent acquisition by the Cheyennes, but little information is available on its exact origin. In her study, Densmore offered the following theories about its origin which were suggested to her by Cheyennes: (1) the dance was named after Oklahoma's Forty-Ninth Infantry Division; and (2) the dance was named after a traveling carnival called "Days of Forty-nine."[1] Some think that the dance was originally connected with pueblo fertility rites.[2] The Cheyennes probably received the dance from the Kiowas and Comanches.

In more recent years the forty-nine has been used more as a young people's social dance. An Indian woman told the writer that the teen-age boys and girls would often slip away from a regular social dance and have their own forty-nine dance. This practice is frowned on by the adults.

The Gourd Clan dance is another type of song that the Cheyennes hold in common with other tribes. According to Jerome Bushyhead, the Gourd Clan dance originated with the Kiowas, who passed it on to the Cheyennes and Arapahoes. This type of song is sung in inter-tribal pow-wows. The five Gourd Clan songs found in this study were performed by Southern Cheyenne singers.

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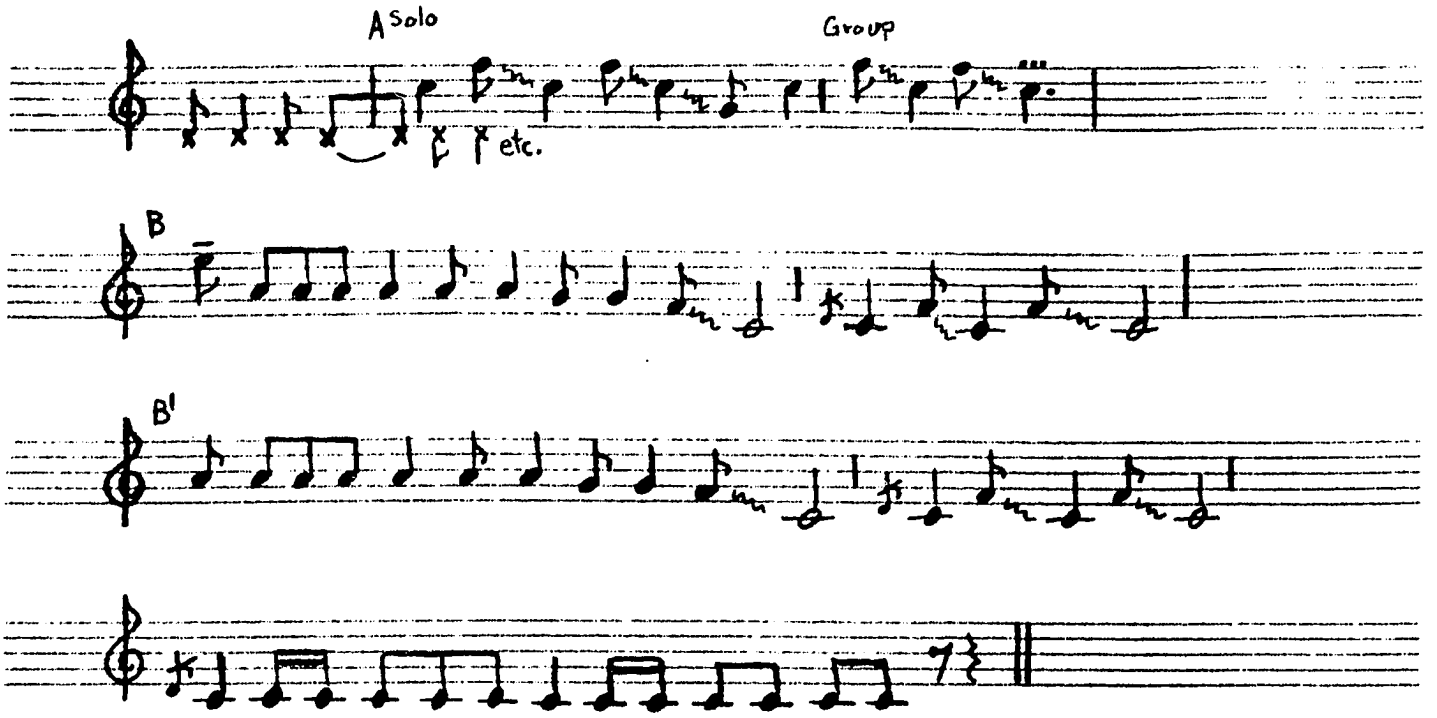
[1]Densmore, Cheyenne and Arapaho Music, p. 52.

[2]Ibid.

ROUND DANCE

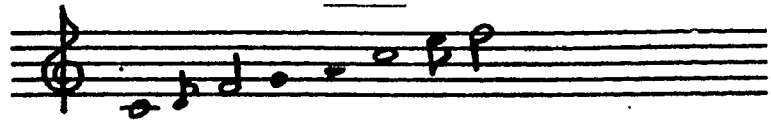


ABB' Repeat four times as stanzas 2, 3, 4, and 5. The rests at the final cadence are omitted. The final cadence for the 2nd, 3rd, and 4th stanzas overlaps with the following A section entrance. The final cadence (5th stanza) is shortened by three eighth notes.

ANALYSIS NUMBER 27

RANGE

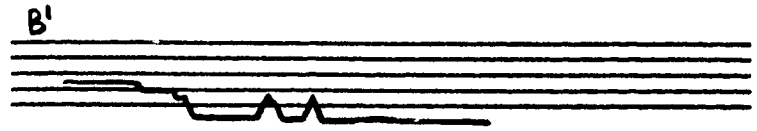
SCALE



CADENCE PITCHES

C only

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
49	-	7.5	-	2	37.5	-	2	-	2	-	-

METER

Heterometric
Triple

TEMPO

Voice: ♩. =74

Drum: ♩. =82

PERFORMANCE TIME

1:58

LENGTH

A = 5½+3½=9

B = 8½+5 =13½

B^1 = 8½+5+8=21½

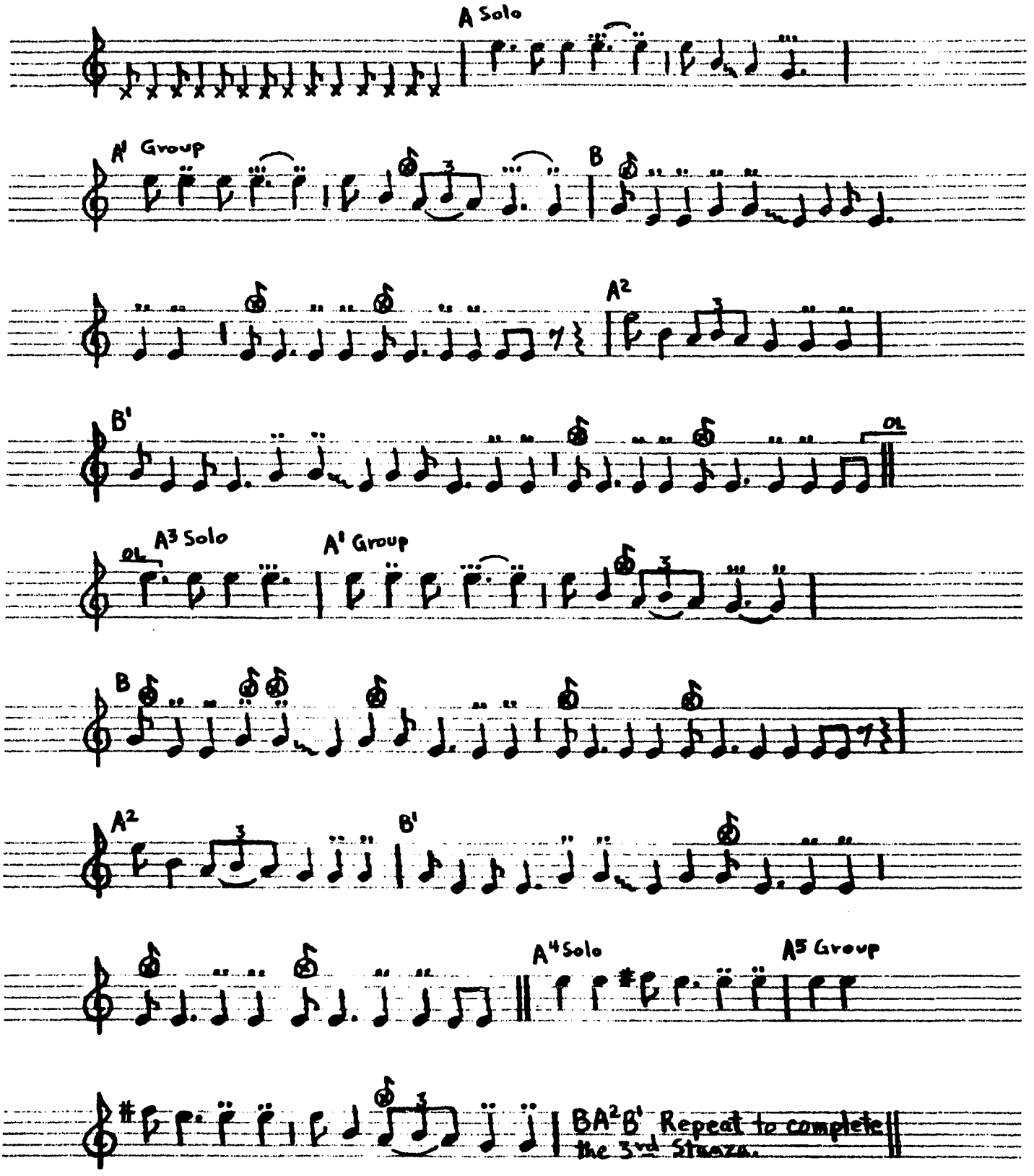
FORM

ABB^1 ABB^1

ABB^1 ABB^1

ABB^1

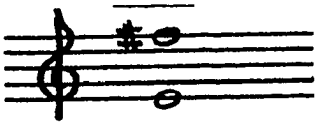
ROUND DANCE



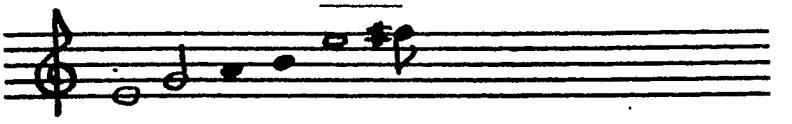
A³A¹BA²B¹ Repeat as the 4th Stanza.

ANALYSIS NUMBER 28

RANGE



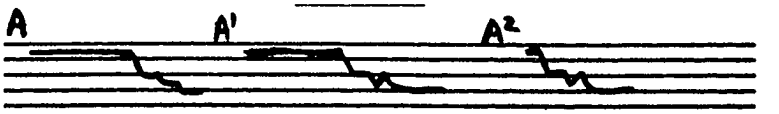
SCALE

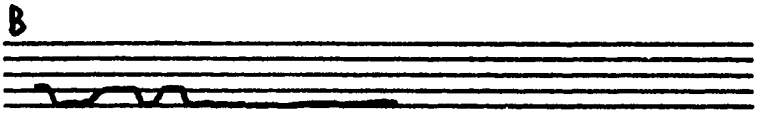


CADENCE PITCHES

E and G

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
65	-	14	14	-	4	-	-	-	1.5	1.5	-

METER

Heterometric Triple

TEMPO

Voice: ♩. =78

Drum: ♩. =78

PERFORMANCE TIME

2:16

LENGTH

A= 5½+4=9½

A^1=4½+5=9½

A^2=5½ A^3=4½

B =10½+10½=21

B^1=11½+9=20½

A^4=6 A^5=6+4½=10½

FORM

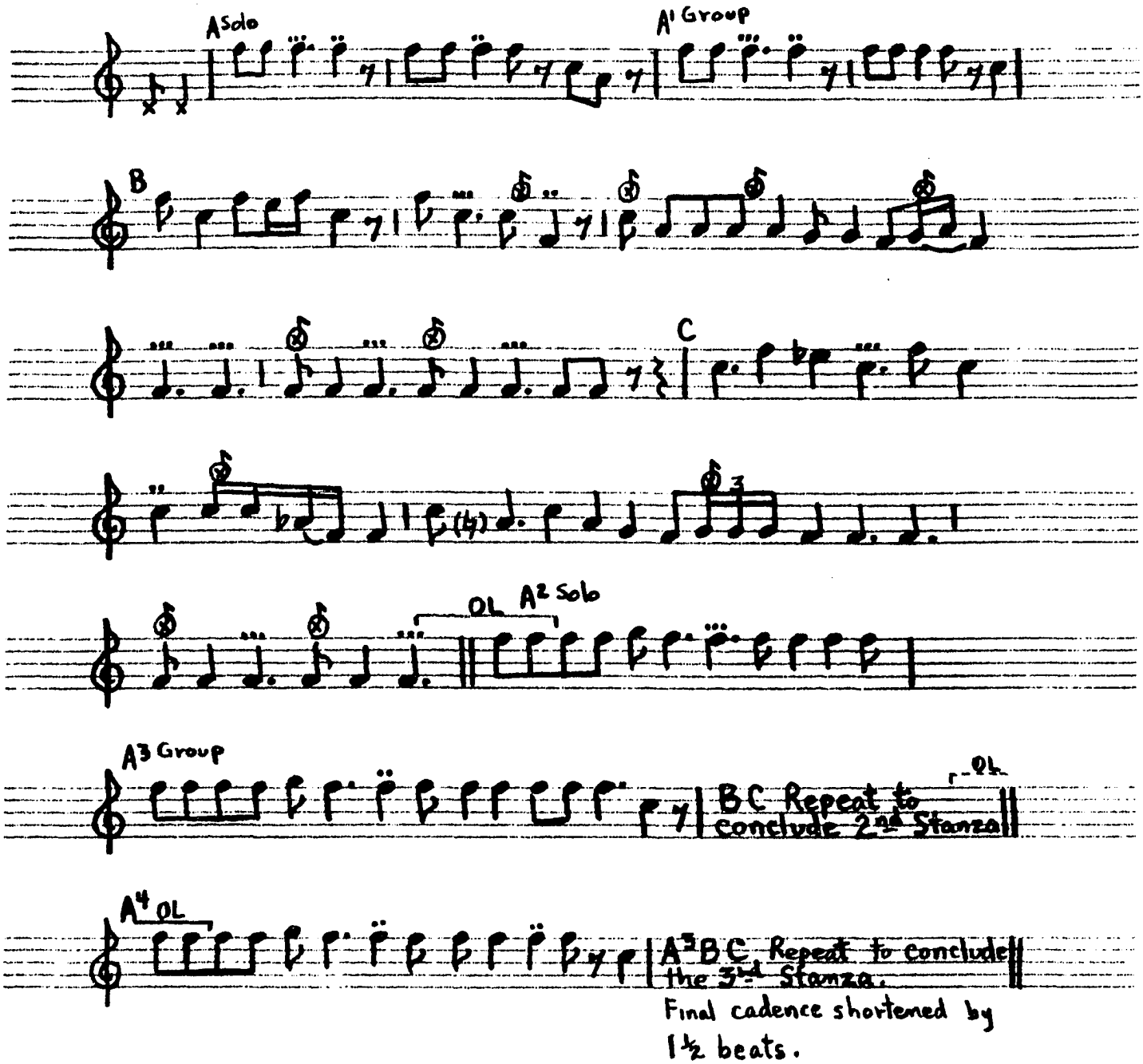
$AA^1BA^2B^1$

$A^3A^1BA^2B^1$

$A^4A^5BA^2B^1$

$A^3A^1BA^2B^1$

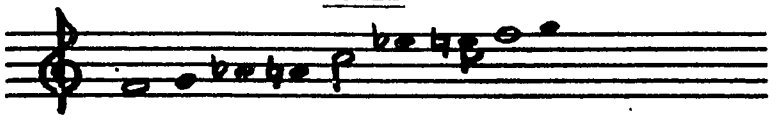
ROUND DANCE



ANALYSIS NUMBER 29

RANGE

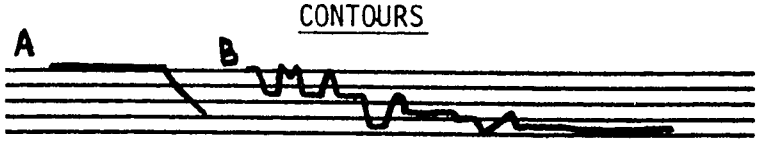
SCALE

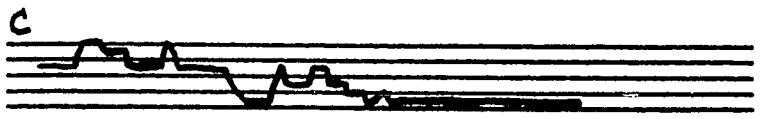


CADENCE PITCHES

F and C (A)

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
52.5	2.5	12	9	2.5	14.5	-	5.5	1.5	-	-	-

METER

Heterometric
Duple

TEMPO

Voice: ♩. =78
Drum: ♩. =78

PERFORMANCE TIME

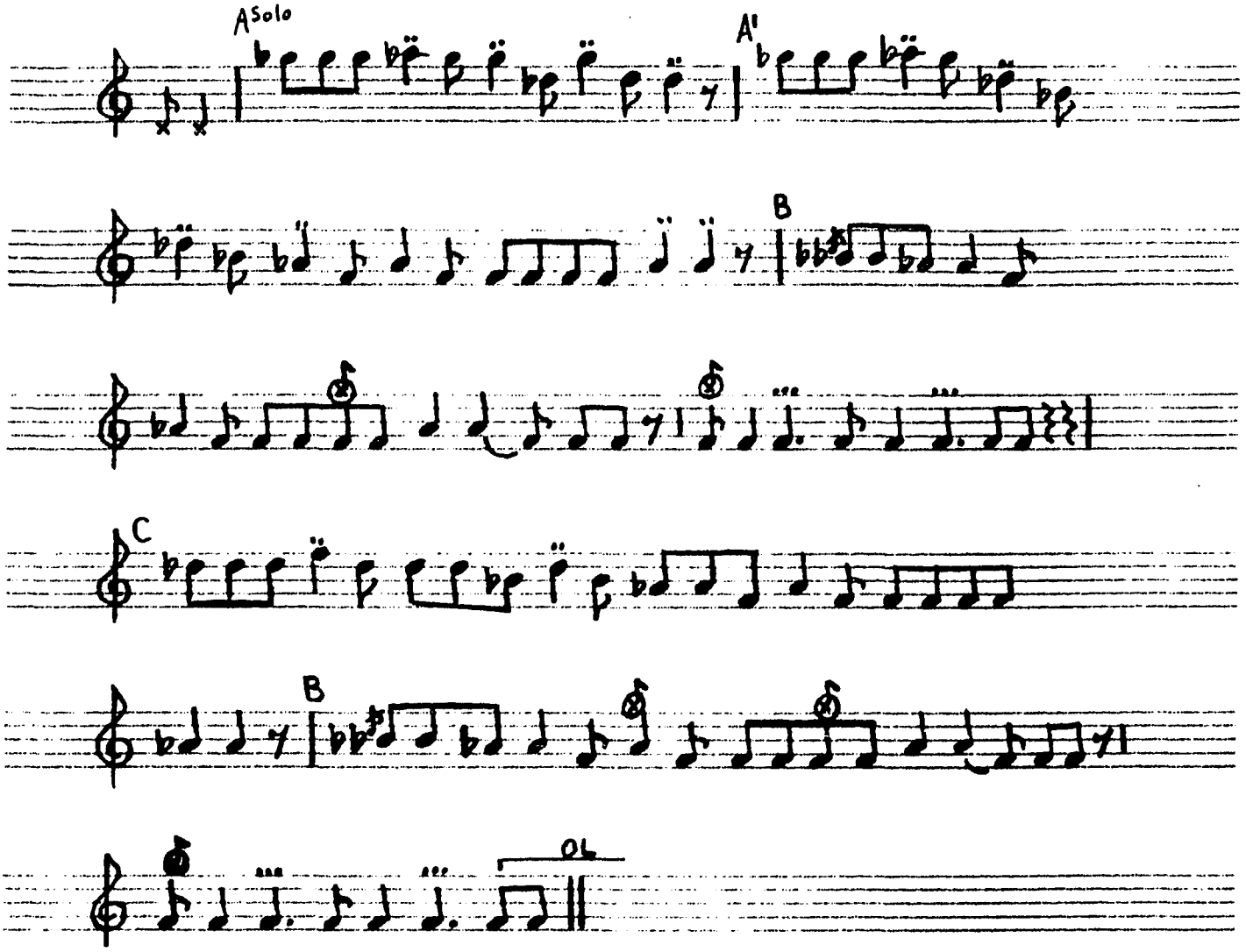
1:47

LENGTH

A= 4+4½=8½
A^1=4+4=8
A^2=8½ A^3=11½
A^4=10
B =4+4+9½+8½=26
C =9½+10+6=25½

FORM

AA^1BC
A^2A^3BC
A^4A^3BC



OL

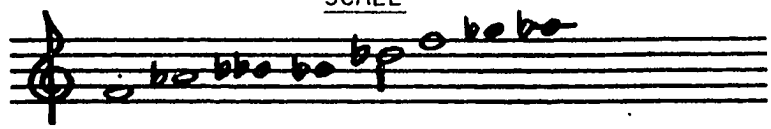
AA'BCB Repeat each time as the 2nd, 3rd, 4th, and 5th Stanzas.

The last beat (♩♫) is omitted from the end of the 5th Stanza.
The last cadence of stanzas 1,2,3, and 4 overlap to the beginning of the following stanza.

ANALYSIS NUMBER 30

RANGE

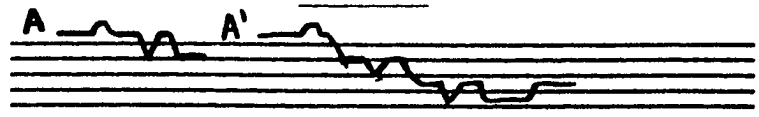
SCALE

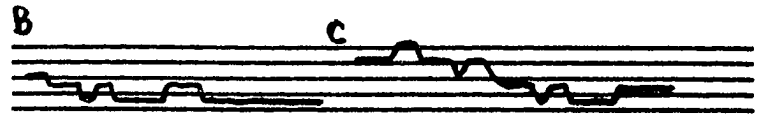


CADENCE PITCHES

F and Db and Ab

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
56.5	4	6	24.5	2	5	-	-	1	-	-	-

METER

Heterometric
Triple

TEMPO

Voice: ♩. =76

Drum: ♩. =78

PERFORMANCE TIME

2:55

LENGTH

A = 7½

A^1 = 13½

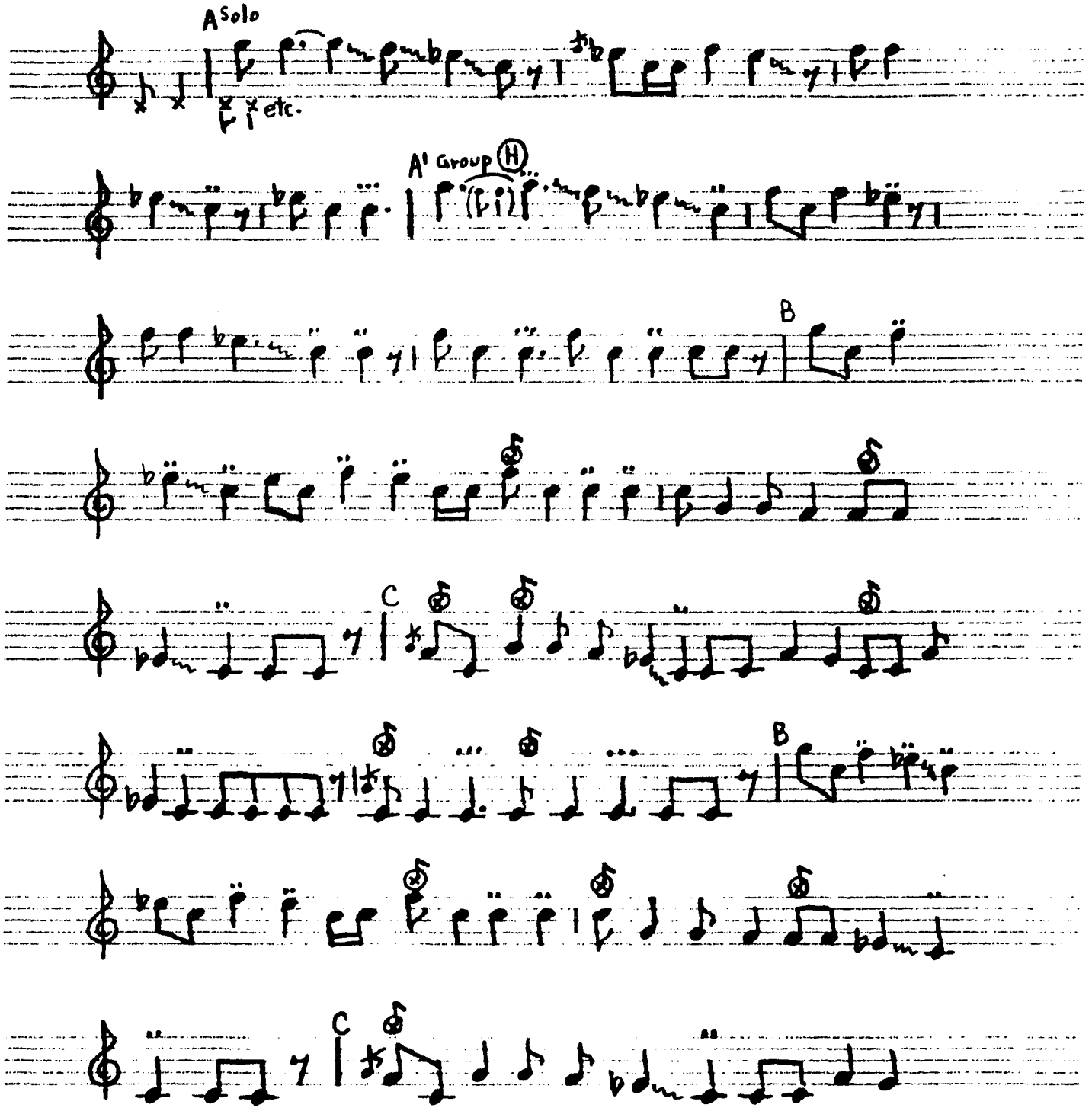
B = 10½+9=19½

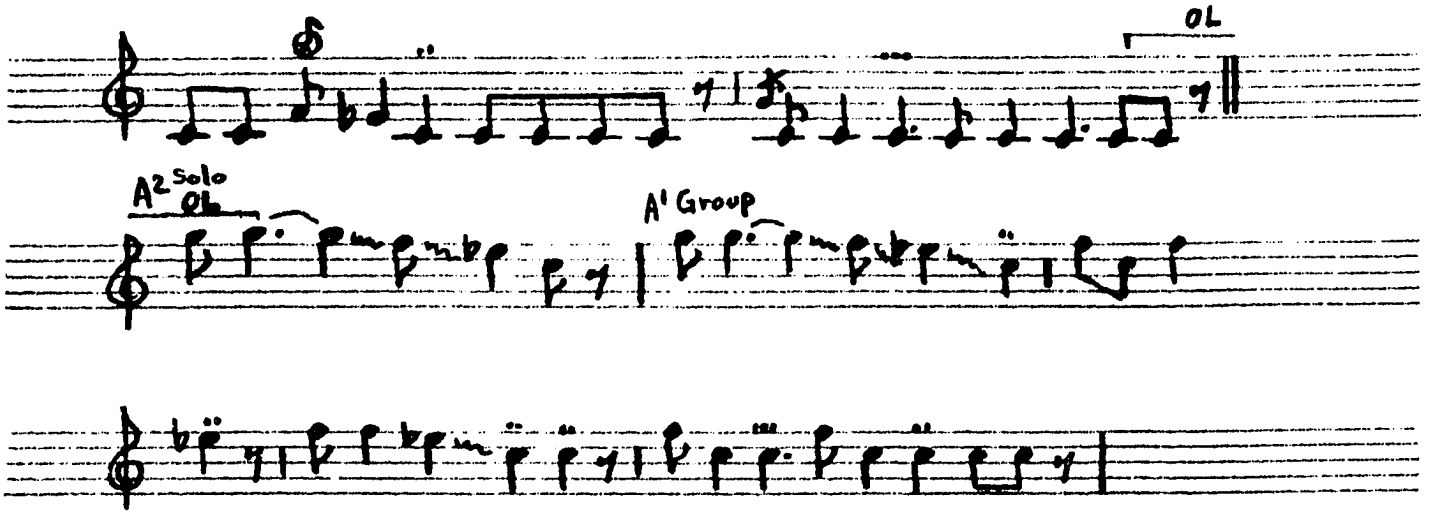
C = 13½

FORM

AA^1BCB

AA^1BCB
AA^1BCB
AA^1BCB
AA^1BCB





BCBC Repeat to conclude the 2nd Stanza. (No overlap to 3rd Stanza)

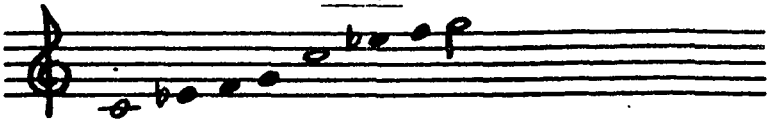
A^2A^1 BCBC Repeat as the 3rd Stanza. (No overlap to 4th Stanza)

A^2A^1BCBC Repeat as the 4th Stanza.

ANALYSIS NUMBER 31

RANGE

SCALE

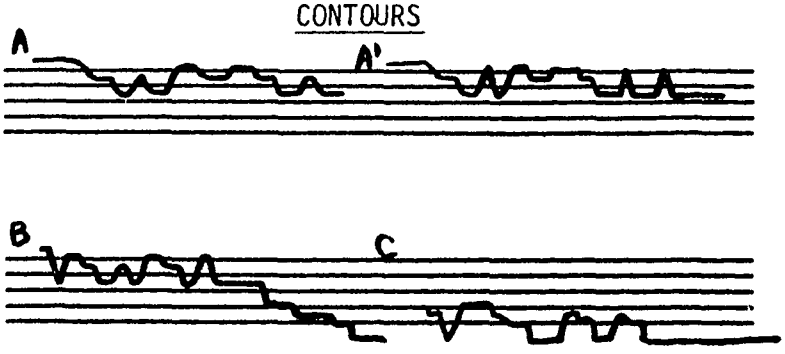


CADENCE PITCHES

C only

Eb, one interior cadence

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
41.5	-	18.5	17.5	-	18.5	-	3	-	-	-	P12 .5

METER

Heterometric Triple

TEMPO

Voice: ♩. =76

Drum: ♩. =80

PERFORMANCE TIME

4:01

LENGTH

A = 5½+3½+4+3=16

A^1 = 5½+3½+5½+7=21½

A^2 = 5½

B = 11+7½=18½

C = 14=7½=21½

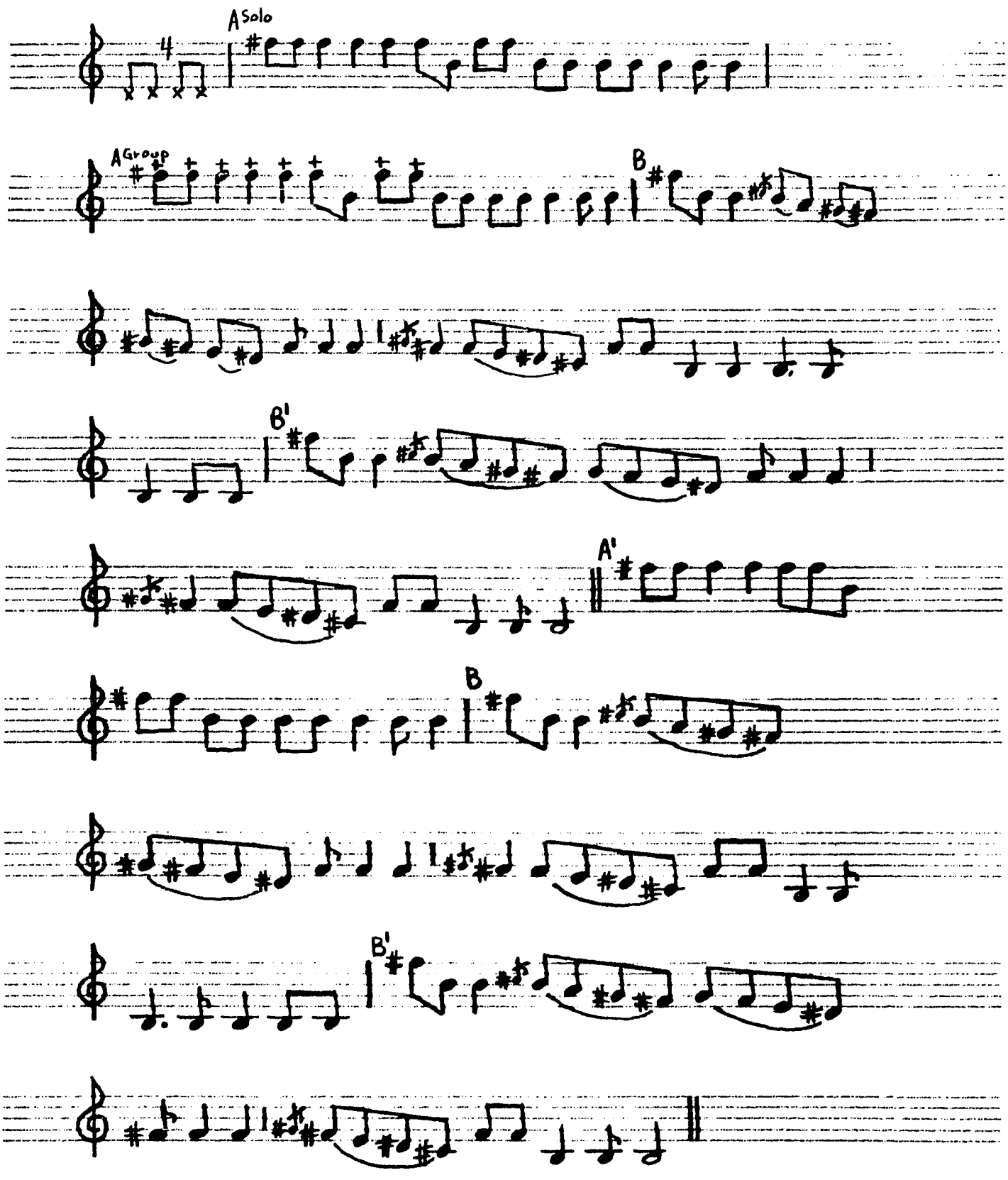
FORM

AA^1BCBC

A^2A^1BCBC

A^2A^1BCBC

A^2A^1BCBC



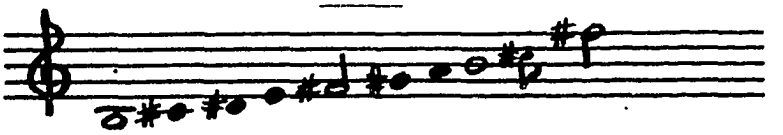
OL

A Solo A Group B B' Repeat as the 3rd Stanza. Final cadence is extended 1½ beats.

ANALYSIS NUMBER 32

RANGE

SCALE

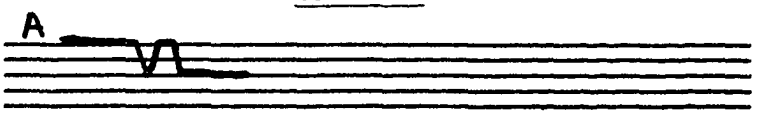


CADENCE PITCHES

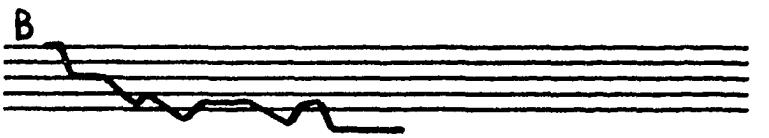
B only
F# on some
interior cadences

CONTOURS

A



B



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
55.5	7	17	2.5	-	2.5	-	14.5	-	-	-	P12 1

METER

Heterometric
Duple

TEMPO

Voice: ♩ =108
Drum: ♩ =120

PERFORMANCE TIME

1:02

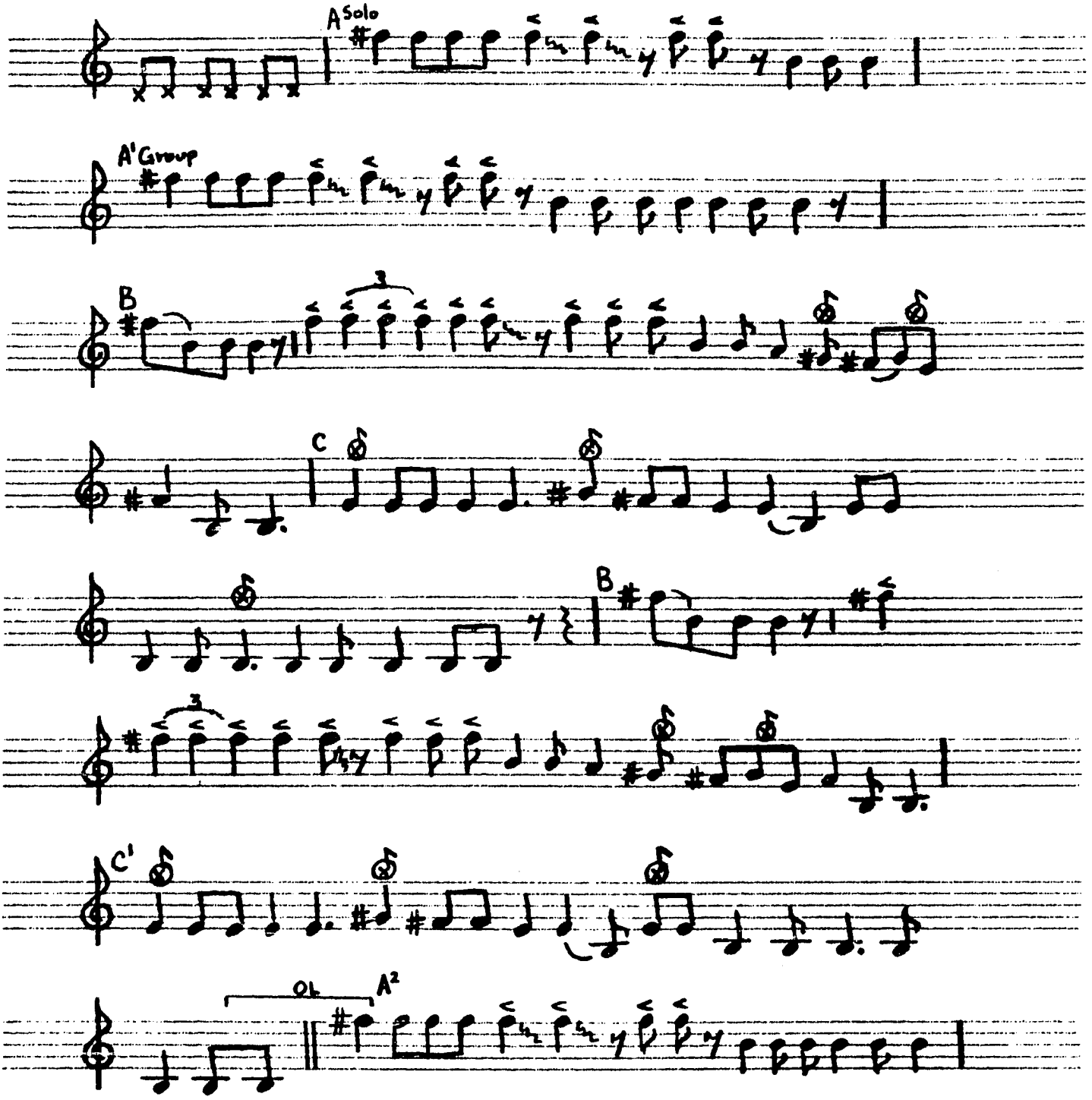
LENGTH

A = 10½
A^1 = 10
B = 8½+10=18½
B^1 = 8½+7½=16

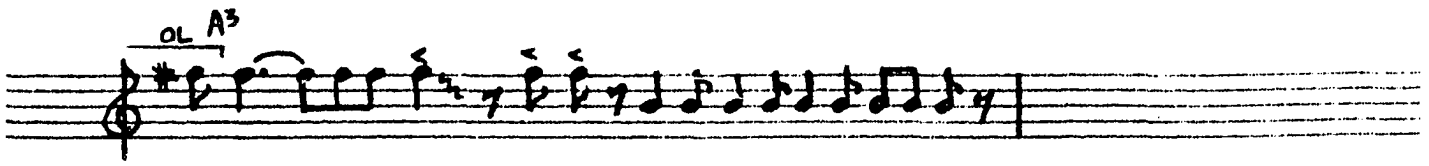
FORM

$AABB^1$
A^1BB^1
$A^1A^1BB^1$

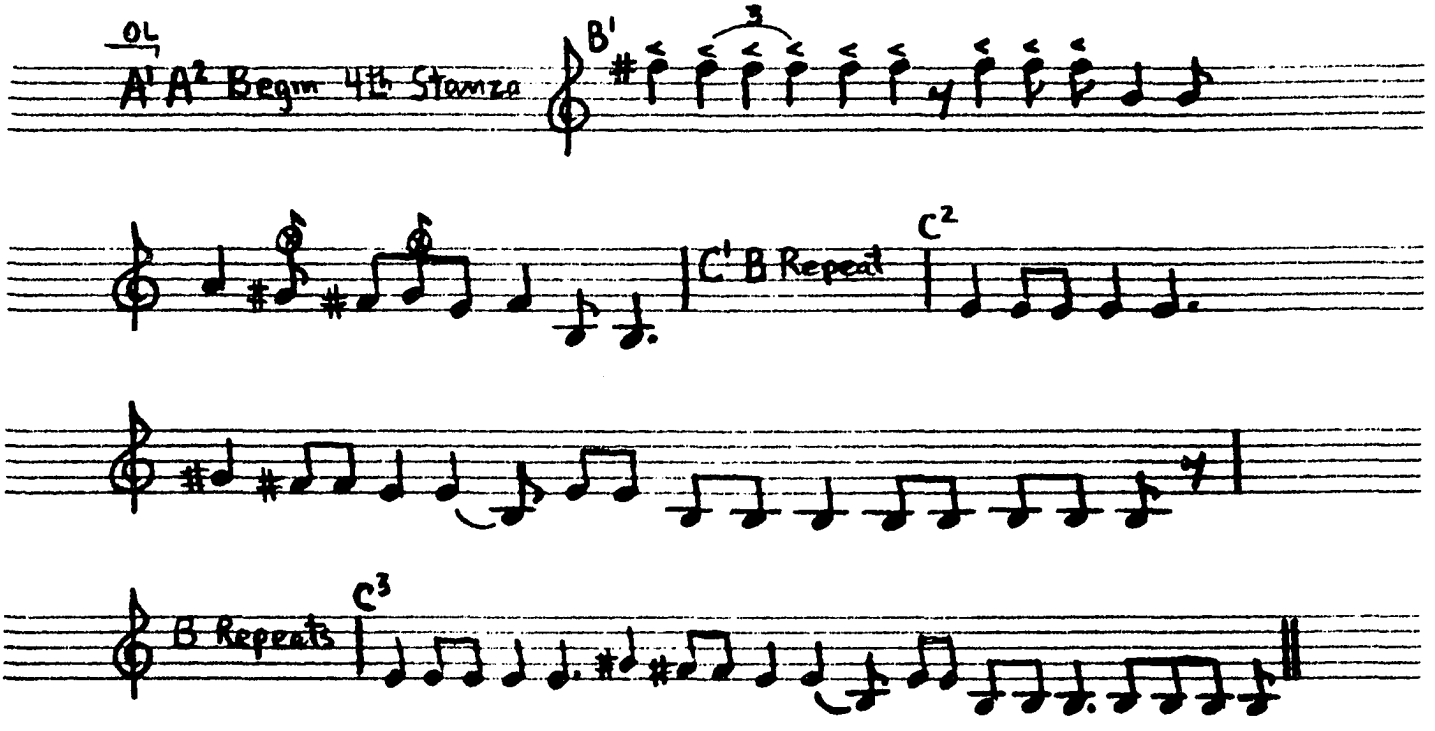
49 Social Dance



BCBC¹ Repeat to conclude the 2nd Stanza. (overlap to 3rd Stanza)

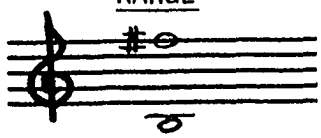


BCBC^{4} Repeat to conclude the 3rd Stanza, (overlap to 4th Stanza)

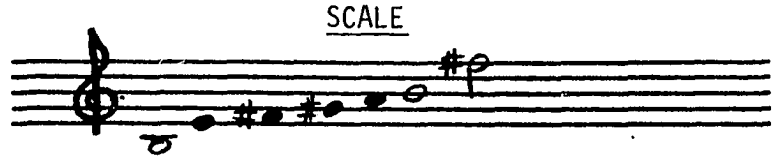


ANALYSIS NUMBER 33

RANGE



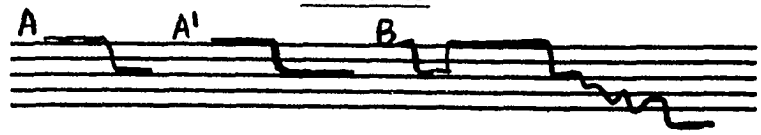
SCALE

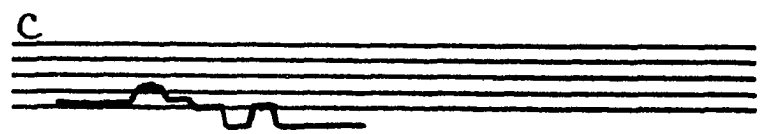


CADENCE PITCHES

B only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
65	2	10.5	-	3.5	7	-	10.5	-	-	-	P12 1

METER

Heterometric Triple

TEMPO

Voice: ♩. =102

Drum: ♩. =102

PERFORMANCE TIME

2:38

LENGTH

A = 9 A^1 =12½

A^2=11 A^3 =13

B = 3+14½=17½

B^1= 15

C = 18½ C^1 =15½

C^2= 15 C^3 =14½

FORM

AA^1BCBC^1

A^2BCBC^1

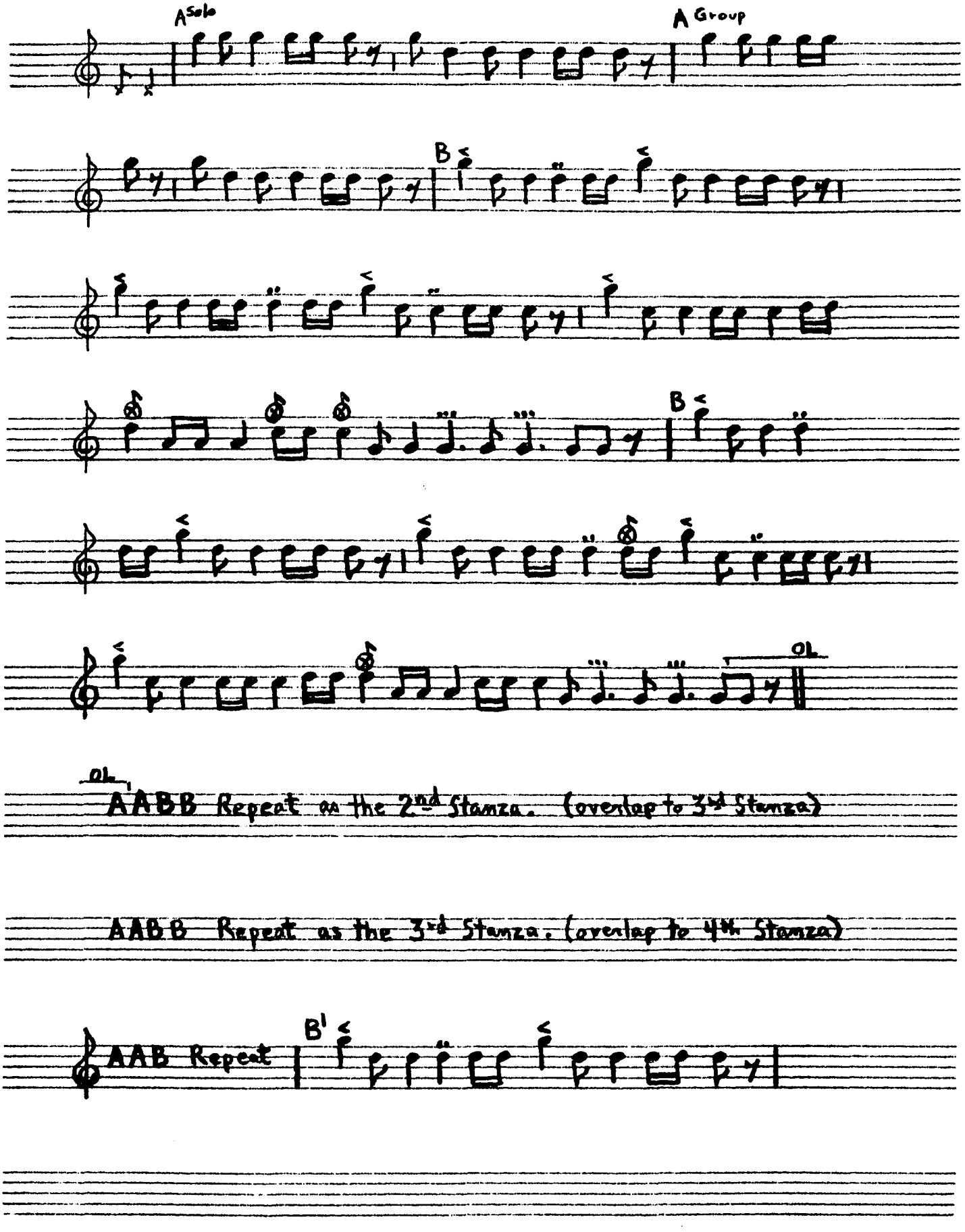
A^3BCBC^1

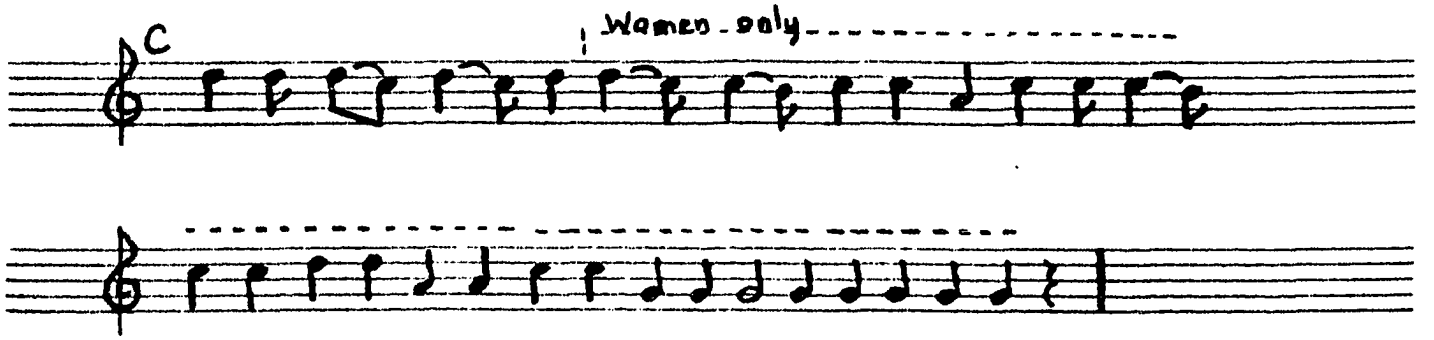
$A^1A^2B^1C^1BC^2B^3$

OTHER OBSERVATIONS

This recording had the poorest reproduction of any of the "professional" ones used in the study. It was used because of the limited availability of forty-nine social dance songs.

49 Social Dance





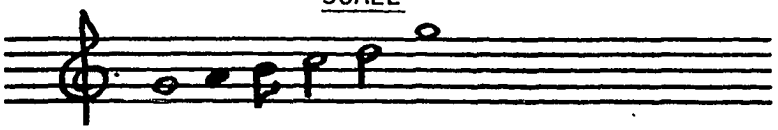
B Repeats to conclude the 4th Stanza. Last cadence is shortened by one beat.

A gradual flatting causes the final stanza to be a half-step under the indicated pitches.

ANALYSIS NUMBER 34

RANGE

SCALE

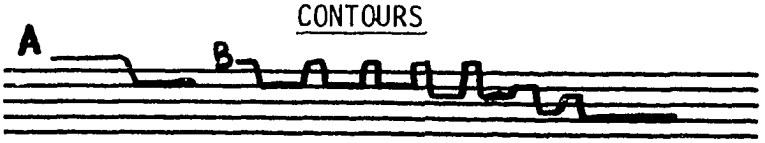


CADENCE PITCHES

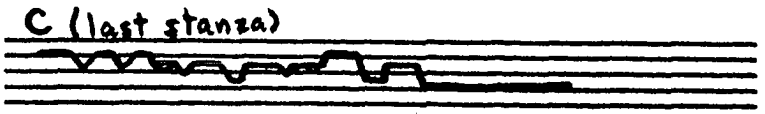
G and D

(C on some interior cadences)

CONTOURS



C (last stanza)



INTERVAL FREQUENCY (%) *

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
68.5	-	2	2	-	20.5	-	6	-	-	1	-

METER

Heterometric Triple

TEMPO

Voice: ♩. =94

Drum: ♩. =94

PERFORMANCE TIME

2:39

LENGTH

A = 4+4½=8½

B = 8+8½+15=31½

C = 32

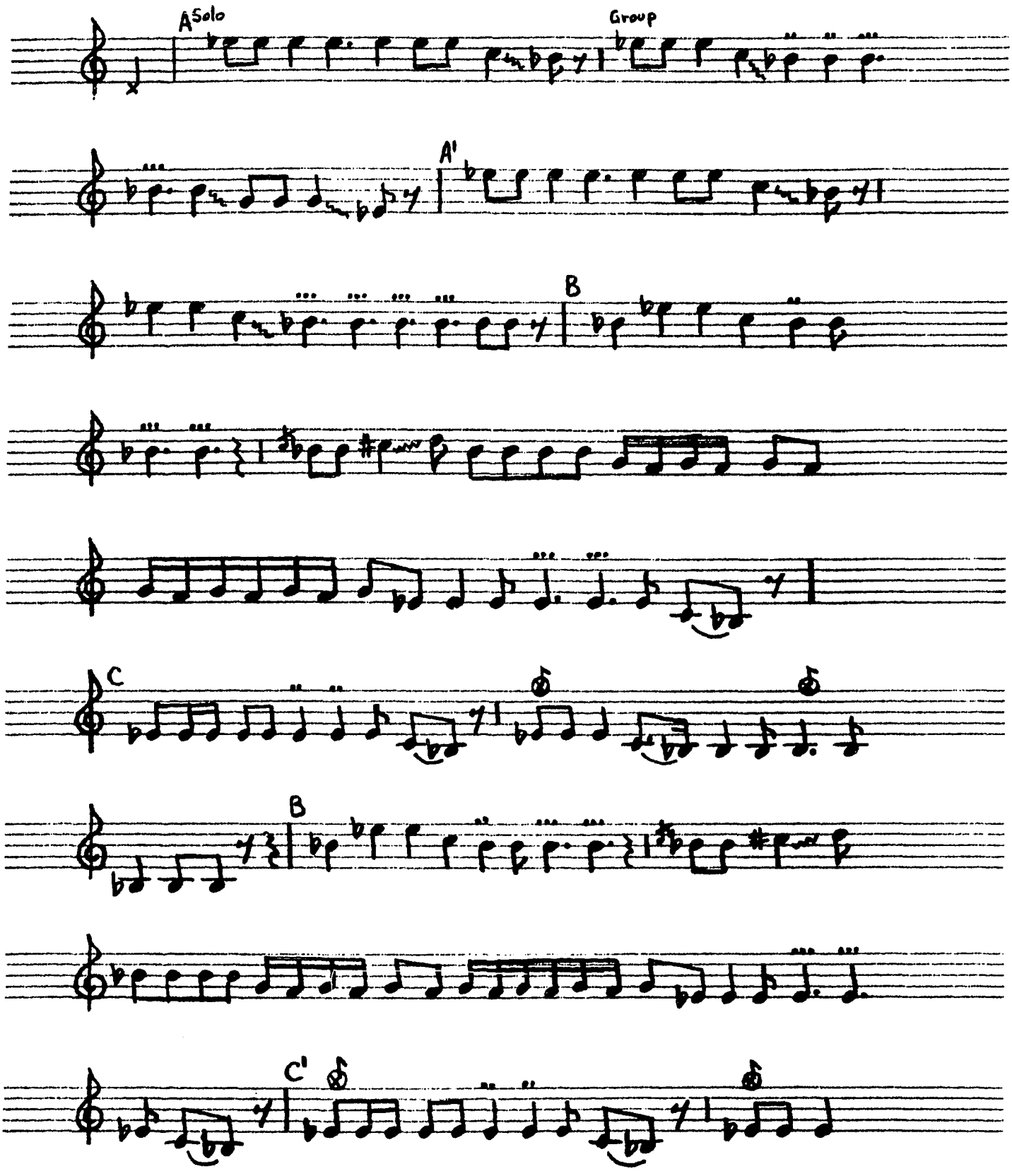
FORM

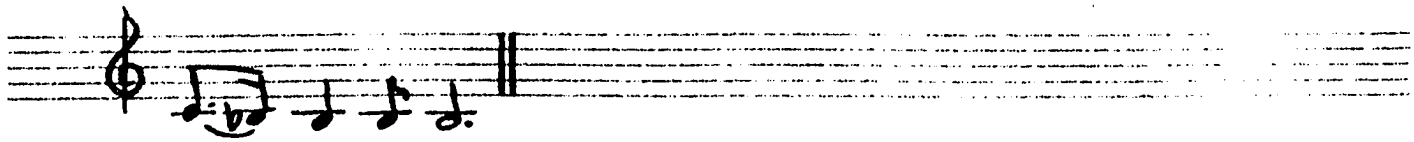
AABB
AABB
AABB
AABBCB

OTHER OBSERVATIONS

*The percentages do not include the C section, which occurs only in the last stanza.

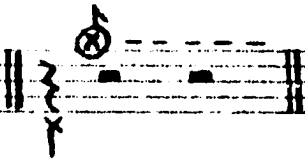
GOURD CLAN SONG





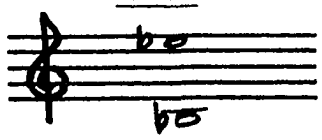
AA'BCBC' Repeat as the 2nd Stanza.

AA'BCBC' Repeat as the 3rd Stanza

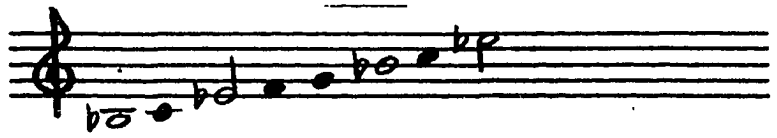


ANALYSIS NUMBER 35

RANGE



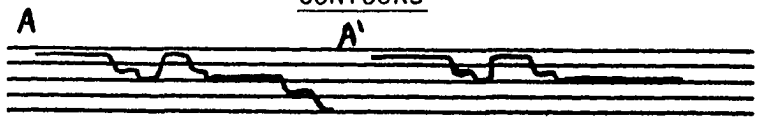
SCALE

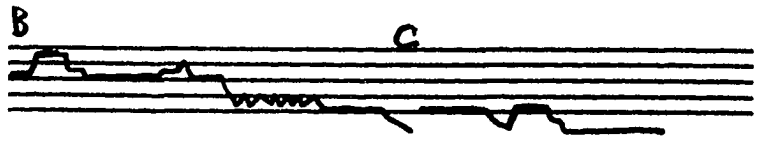


CADENCE PITCHES

B♭ and E♭

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
53.5	1.5	24	11.5	3.5	5.5	-	-	-	-	1.5	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =88
Drum: ♩ =82

PERFORMANCE TIME

3:51

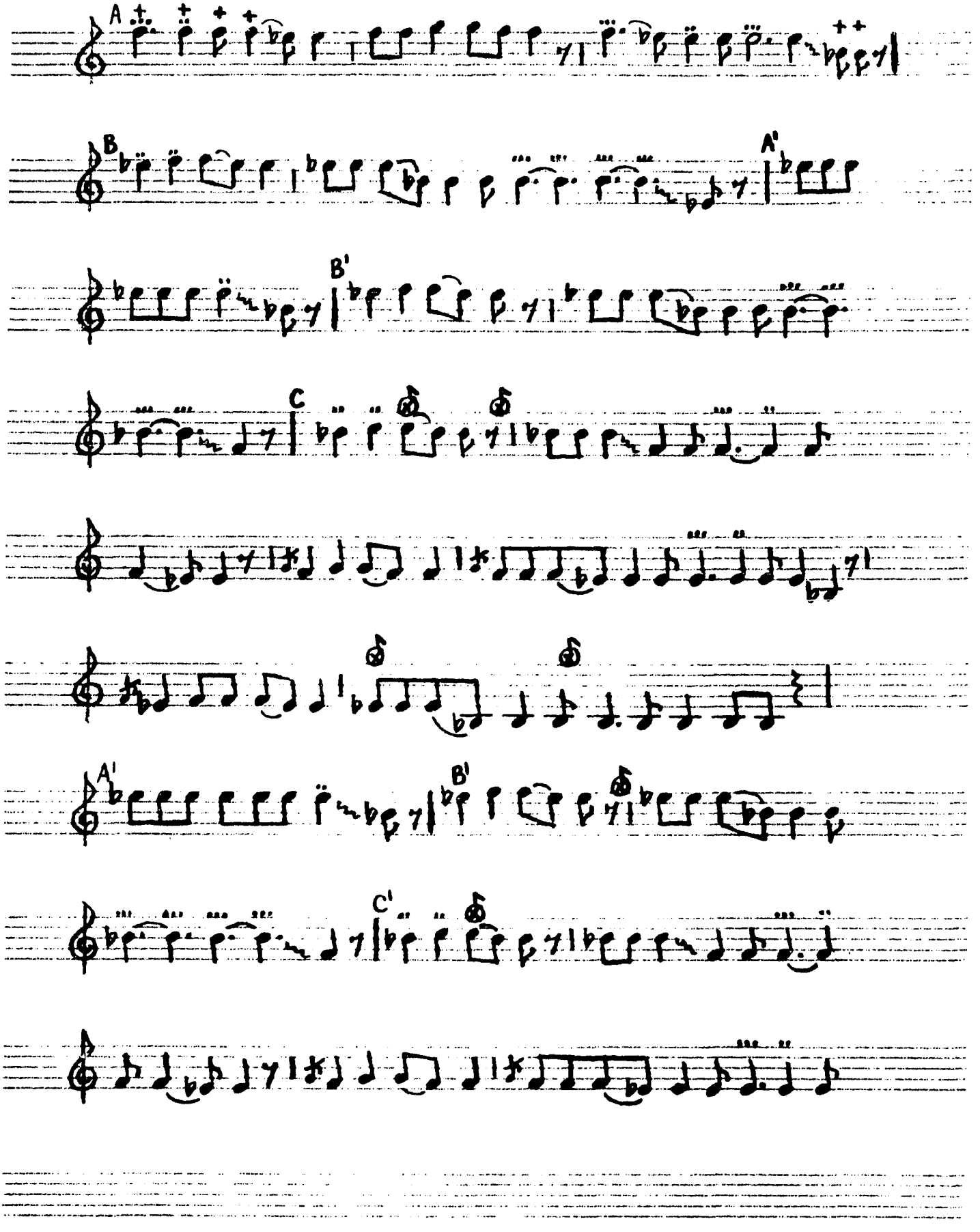
LENGTH

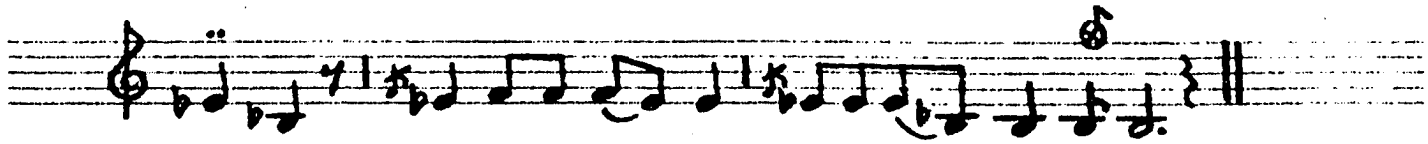
A = 7½+12=19½
A^1 = 7½+10½=18
B = 9½+15½=25
C = 6+10 =16
C^1 = 6+7½=13½

FORM

AA^1BCBC^1
AA^1BCBC^1
AA^1BCBC^1

GOURD CLAN SONG



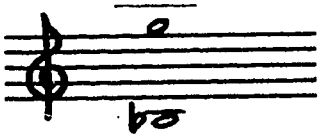


ABA'B'CA'B'C' Repeat as the 2nd Stanza.

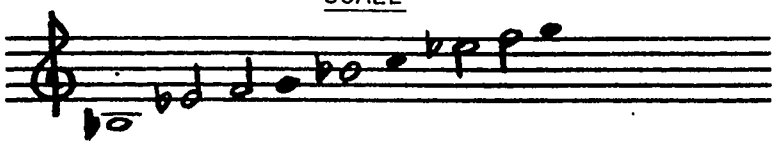
ABA'B'CA'B'C' Repeat as the 3rd Stanza.
Accelerando occurs throughout the stanza.

ANALYSIS NUMBER 36

RANGE



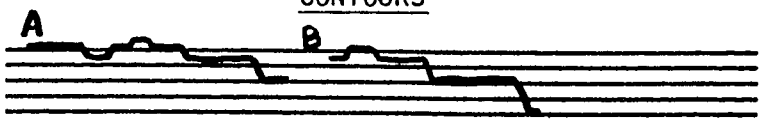
SCALE

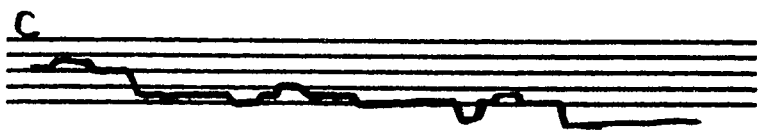


CADENCE PITCHES

B♭ only
E♭ and F on some interior cadences

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
70	-	16.5	-	-	12	-	.5	-	-	.5	P11 .5

METER

Heterometric
Duple

TEMPO

Voice: ♩=84
Drum: ♩=86

PERFORMANCE TIME

3:12

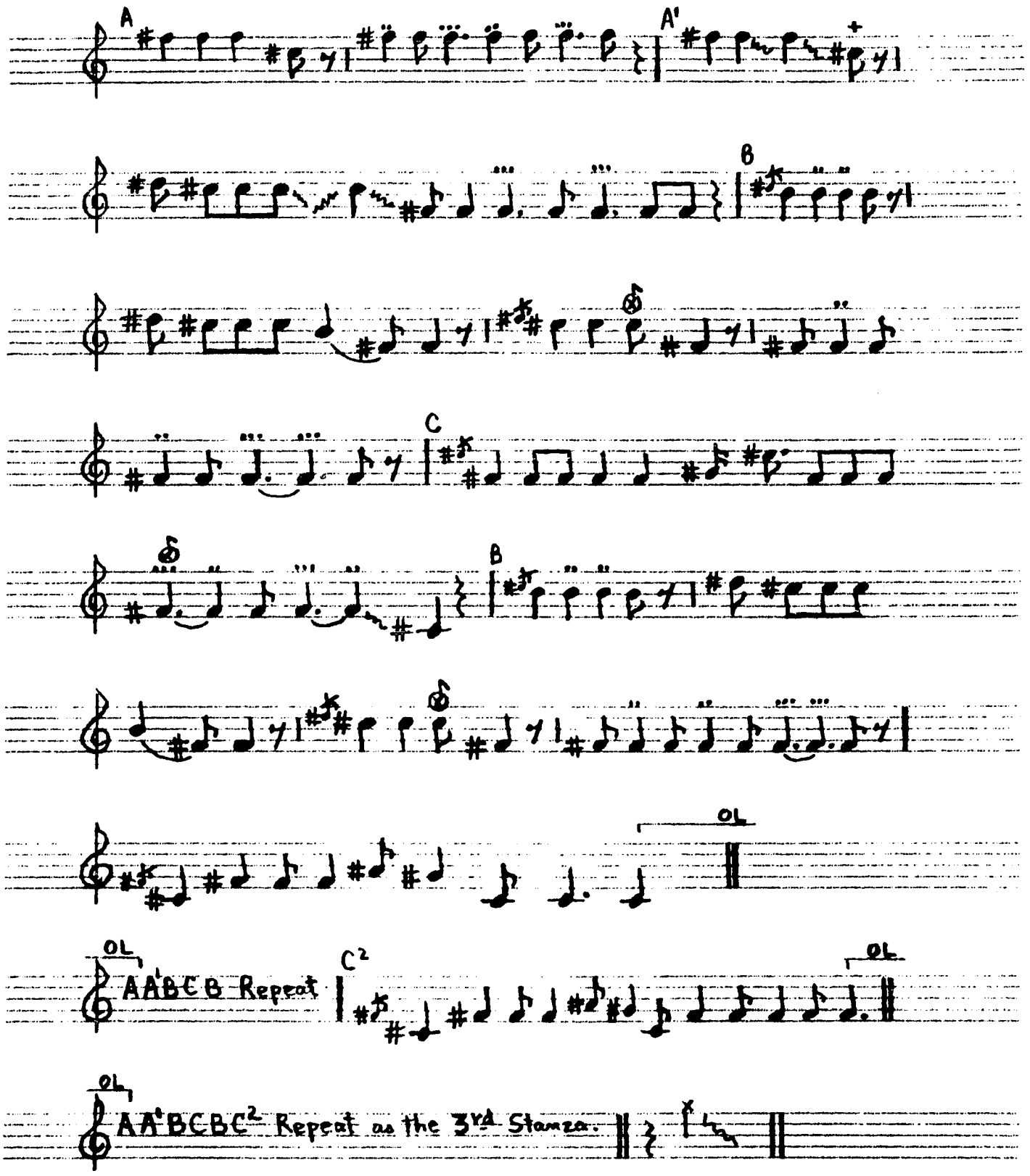
LENGTH

A =5½+4½+9 =19
A^1=5
B =4+10½=14½
B^1=4+11 =15
C =4+9½+4+9+4+8½=39
C^1=4+9½+4+9+4+7½=38

FORM

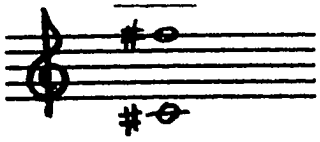
$ABA^1B^1CA^1B^1C^1$
$ABA^1B^1CA^1B^1C^1$
$ABA^1B^1CA^1B^1C^1$

Gourd Clan Song

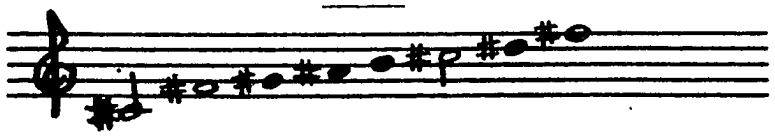


ANALYSIS NUMBER 37

RANGE



SCALE

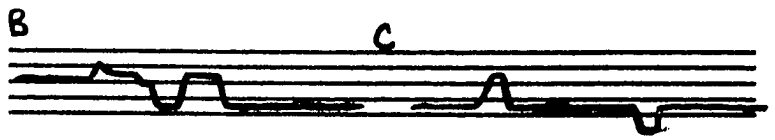


CADENCE PITCHES

F# and C#

(B on one interior cadence)

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
70	-	8	-	3	10.5	-	7	-	-	-	m7 1

METER

Heterometric Triple

TEMPO

Voice: ♩ =86

Drum: ♩ =104

PERFORMANCE TIME

2:21

LENGTH

A = 4+7½=11½

A^1 = 4+10=14

B = 4+5+4+7½=20½

C =14

C^1 = 8

C^2 =10

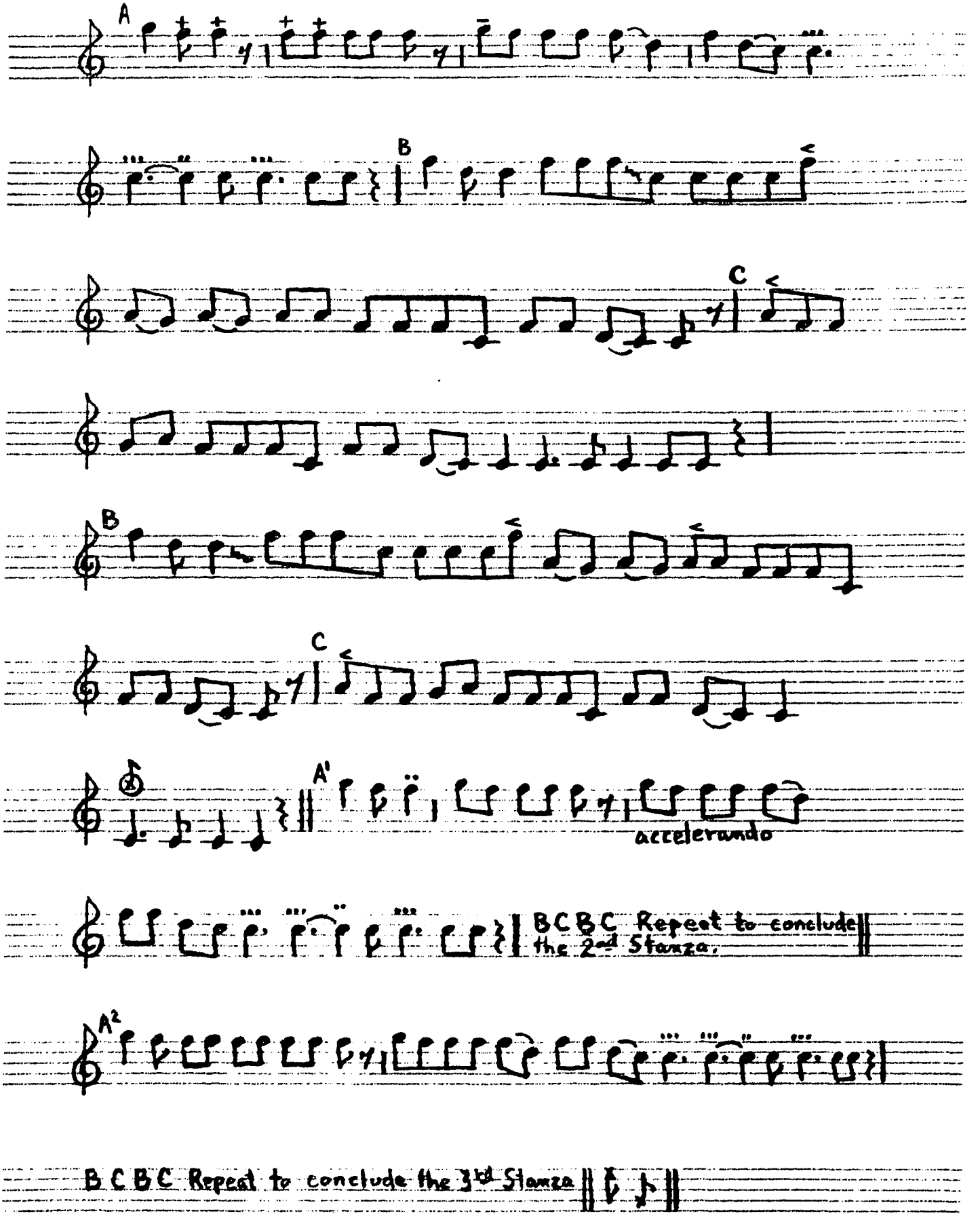
FORM

AA^1BCBC^1

AA^1BCBC^2

AA^1BCBC^2

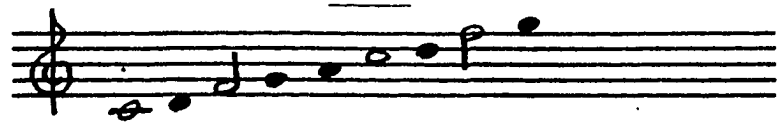
GOURD CLAN SONG



ANALYSIS NUMBER 38

RANGE

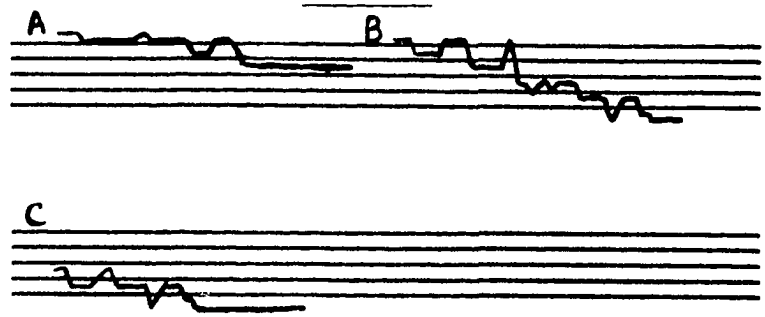
SCALE



CADENCE PITCHES

C only

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
51	-	18	10	5.5	11.5	-	-	2	2	-	P11 1

METER

Heterometric Duple

TEMPO

Voice: ♩ =116

Drum: 𝅗𝅥 =94

PERFORMANCE TIME

1:48

LENGTH

A = 3+3+3½+10=19½

A^1= 2½+3+13 =18½

A^2= 5½+13 =18½

B = 14½

C = 12½

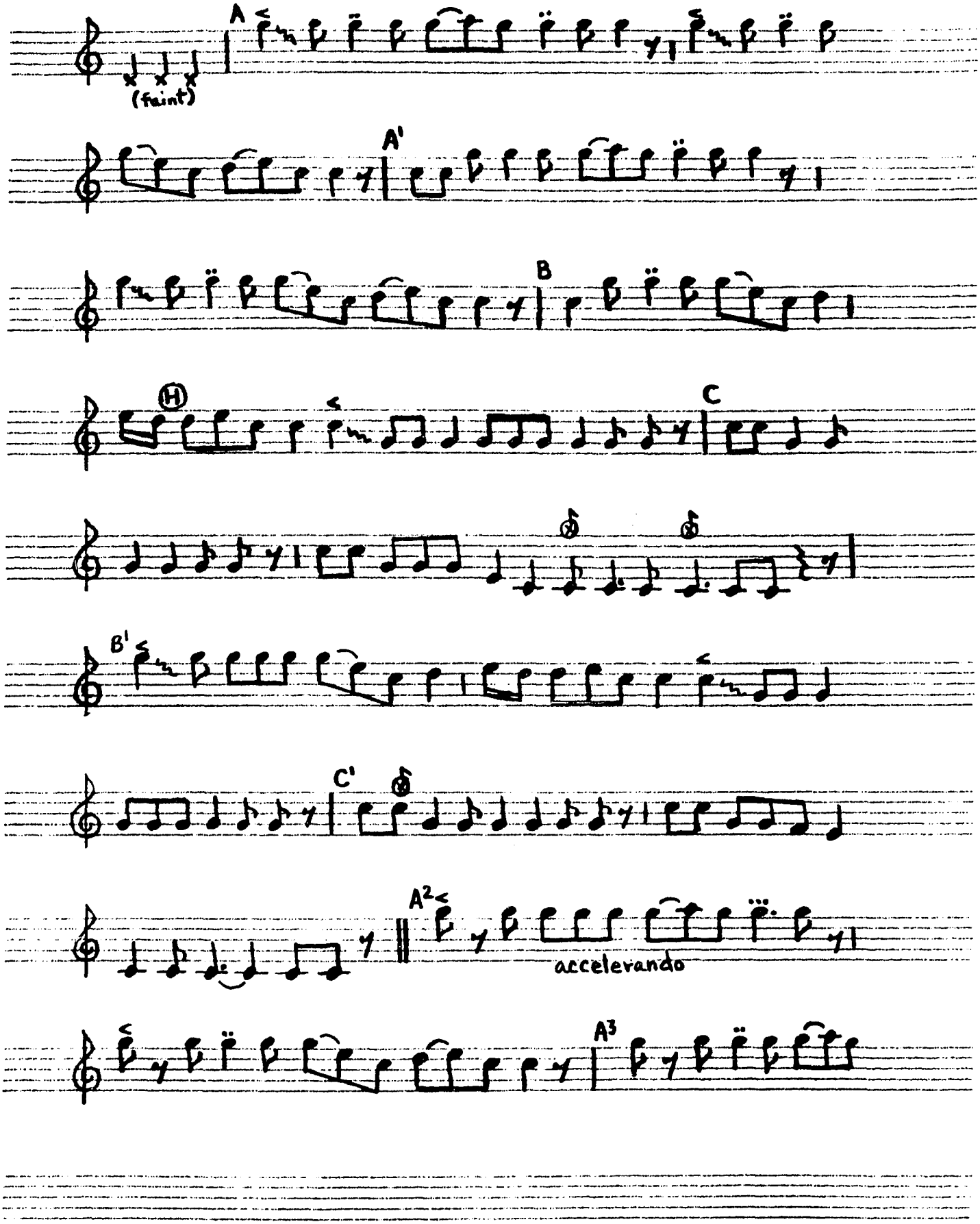
FORM

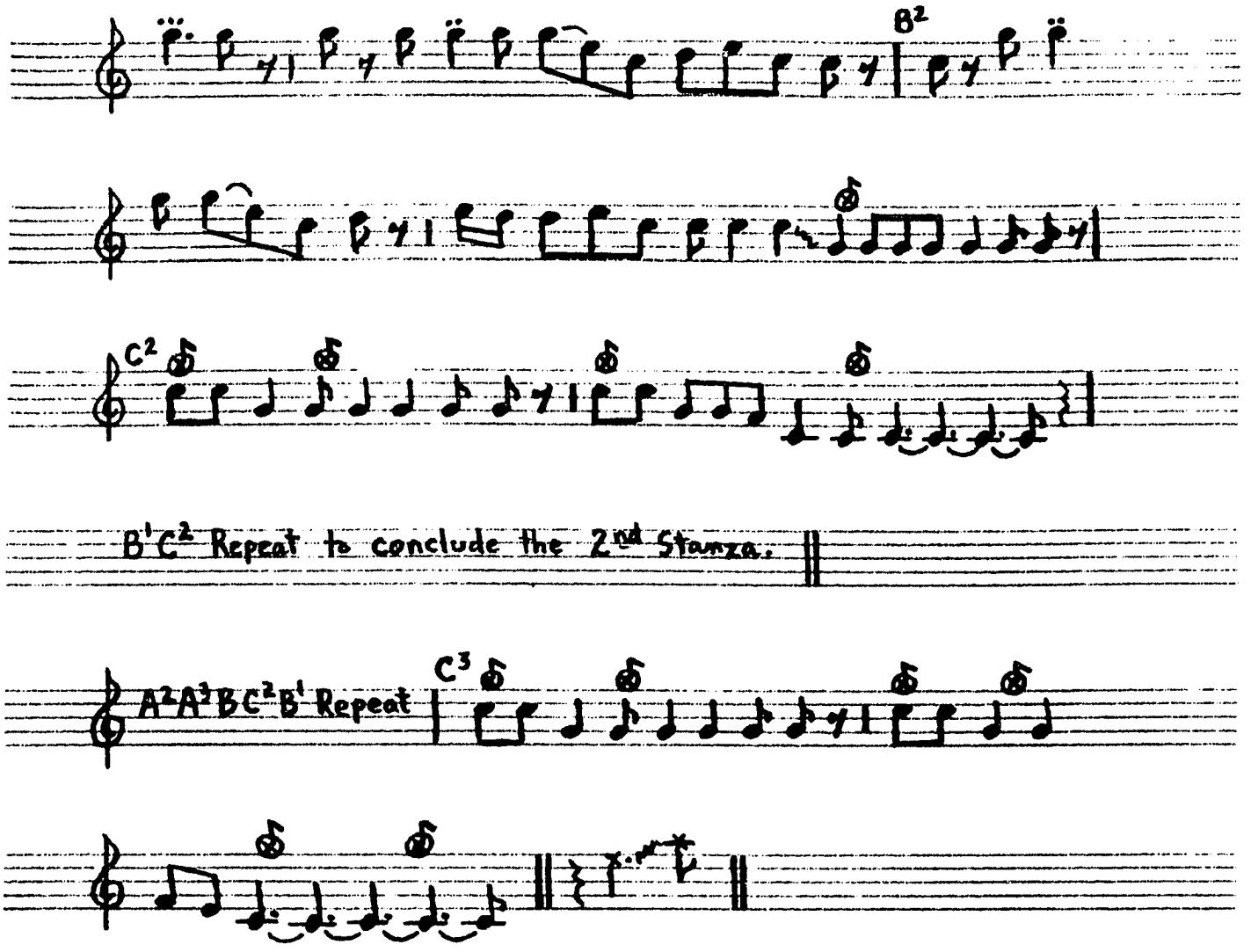
ABCBC

A^1BCBC

A^2BCBC

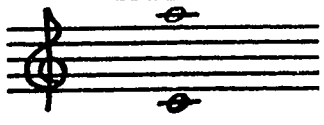
GOURD CLAN SONG



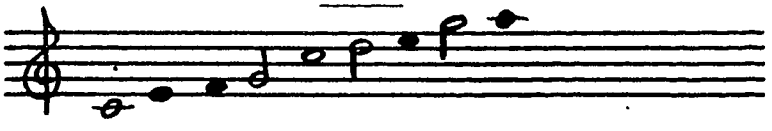

B2
C2
B1C2 Repeat to conclude the 2nd Stanza.
A2A3BC2B1 Repeat
C3

ANALYSIS NUMBER 39

RANGE



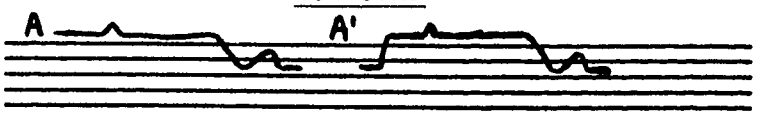
SCALE

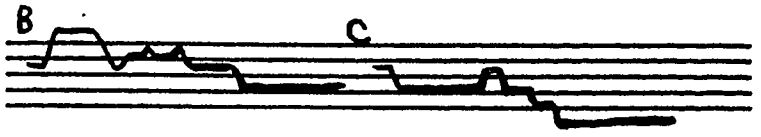


CADENCE PITCHES

C and G
Some interior cadences on D

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
65	1	13	4	7.5	7.5	-	1.5	-	-	-	1 P12

METER

Heterometric
Triple

TEMPO

Voice: ♩. =82
Drum: ♩. =88

PERFORMANCE TIME

2:10

LENGTH

A = 7½+7½=15
A^1= 7½+7½=15
A^2= 7+7½ =14½
A^3= 7+7 =14
B = 5½+10=15½
B^1= 5½+10=15½
B^2= 5½+9½=14½
C = 6+11 =17
C^1= 6+9 =15
C^2= 6+10 =16
C^3= 6+10½=16½

FORM

$AA^1BCB^1C^1$
$A^2A^3B^2C^2B^1C^2$
$A^2A^3BC^2B^1C^3$

Summary of Social Dance Songs

The average range of the social dance songs slightly exceeds a perfect eleventh, just slightly greater than the average for all songs. The smallest range is a perfect octave and the largest is a major thirteenth.

There are four tetratonic scales (27, 28, 31, 34); six are pentatonic (29, 30, 33, 35, 36, 38); two scales are hexatonic (37, 39); and one is heptatonic (32).

All of the melodic contours are typical, although there is slightly more variety than usual present in the contours of two songs (29, 31).

Nine of the songs had all cadences occuring on the tonic pitch. Three songs (36, 37, 39) have cadences on one additional tone. Song number thirty-four has cadences on two additional pitches. Two songs (28, 34) have noticeable tonality shifts.

The frequency of intervals varied in several places from averages in the entire study. The prime, perfect fourth, and perfect fifth occurred in greater proportion than average. The minor second, minor third, major third, and tritone occurred less often than average. Percentages identical with those of all sixty songs were the major second, minor sixth, major sixth, perfect octave, and "other."

The vocal tempi varied from 74 to 116 beats. The average vocal tempo was 88. The range of drum tempi was from 78 to 120, with an average of 96. The average of combined vocal and drum tempi is 92.

The average performance time of the social dance songs is 2:31. This is longer than the average of 1:56 for all songs. The shortest performance time in this group is 1:02 (32), and the longest is 4:01 (31).

All of the social dance songs are heterometric. Triple rhythms are slightly more common than duple ones.

All of the thirteen songs are strophic, consisting of from three to five stanzas. Seven of the songs consisted of three stanzas, including all five of the Gourd Clan songs. Four songs (28, 31, 33, 34) consisted of four; and two songs (27, 30) consisted of five stanzas. Within each strophe ten of the songs consisted of three contrasting sections--A, B, and C--while three (27, 28, 32) had only two, A and B.

CHAPTER XI

PEYOTE SONGS

A new form of religion was embraced by the Cheyennes and Arapahoes in the 1880's. The religion is based on the use of the peyote plant which, when eaten, has a narcotic effect and enhances "visions" by the users. The plant, also known as mescal, is a type of spineless cactus which grows in Mexico and in the southwestern part of the United States near the Rio Grande River. North American Indians use only the fruit of the plant which is formed from the blossom. When this is dried, it is sliced into "buttons," and it is these buttons which are eaten as part of the "mescal rite."

Peyote is known to have been used by Indians in Mexico before the advent of the white man. Its use in the United States came through the Apache tribes and the Apache passed it on to other plains tribes. The Cheyenne and Arapaho tribes received the rite from the Kiowa and Comanche tribes. Quanah Parker, the famous Comanche leader, helped the Cheyennes learn the service.

The peyote religion was first known as the "Peyote Tent" but for many years it has been chartered as the "Native American Church." Kish Hawkins, a Cheyenne who contributed greatly to Densmore's study, stated that the church charter in Oklahoma was obtained in 1918 or 1919.[1]

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[1]Densmore, Cheyenne and Arapaho Music, p. 84. (The actual date for the charter was 1919. A charter was filed in 1918 but was lost. A new charter was completed in the following year.)

Hawkins also claimed that the Cheyennes were responsible for passing on the peyote rite to several tribes in the northern part of the United States.

The Native American Church mixes elements of the early Indian religion and Christianity. Some of the tribal articles, such as wooden staff, bone whistle, eagle feather fan, gourd rattle, and peyote drum are used in the peyote ceremony. These "non-Christian" articles are often decorated with some of the traditional symbols of Christianity, such as the cross and the "IHS" monogram.

Peyote songs are the most numerous of Cheyenne songs being used today. Most of these do not have actual texts; they have meaningless syllables. Those that do have texts often have words common to the Christian religion, such as, "Father, have mercy on us." Two of the songs in this study (47 and 48) have such words, according to Alan Bushyhead, who was one of the performers.

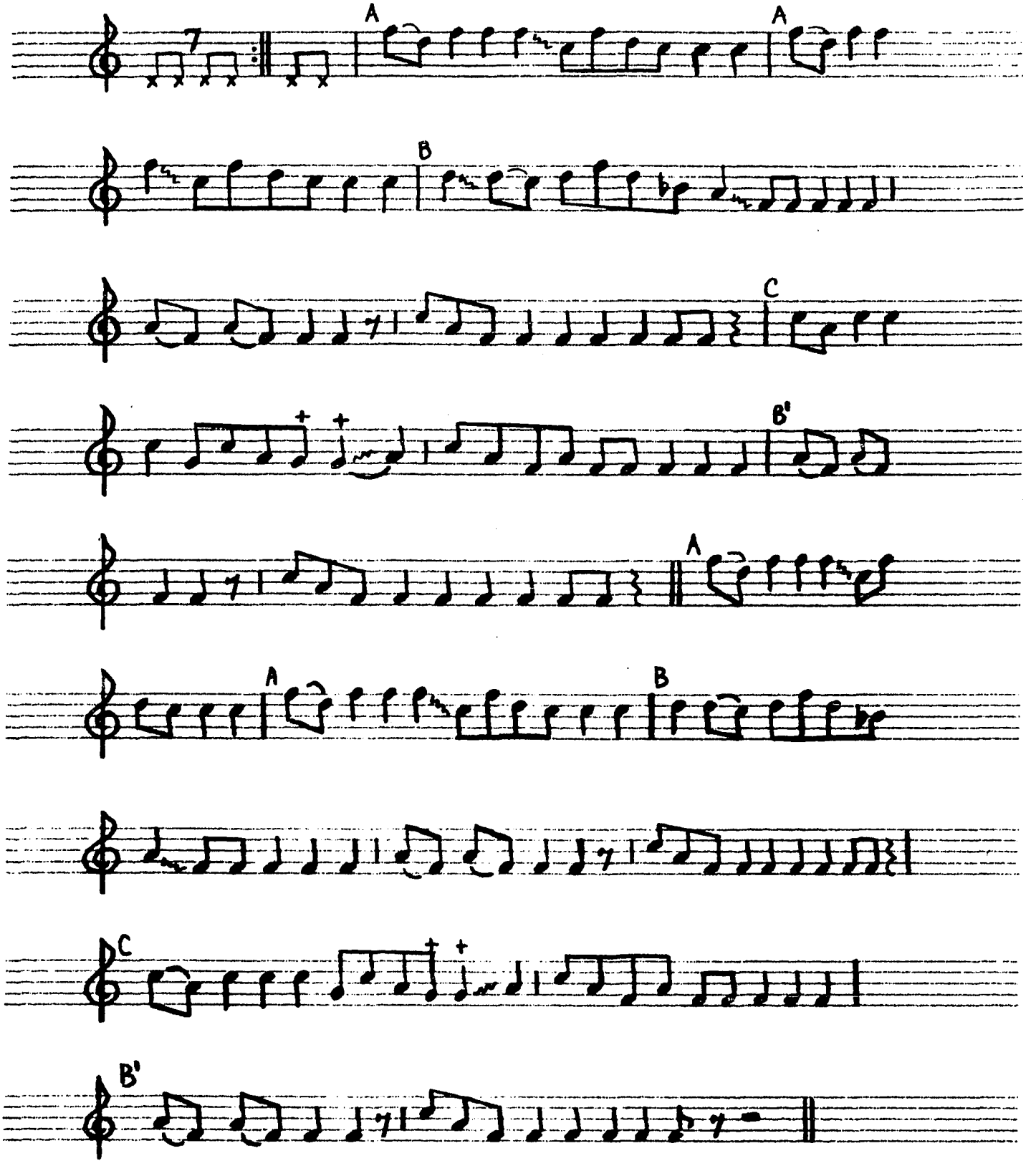
Since the peyote ceremony was obtained rather late in Cheyenne history and the rite was developed by other tribes, the peyote songs cannot be considered as "pure" Cheyenne. However, differences in peyote songs occur from one tribe to another, with the songs acquiring some of the tribe's common musical characteristics. Some of the peyote songs reportedly came to the singer in a vision while under the influence of peyote. The studies of Densmore and Kaufman contain several peyote songs.

The peyote services are usually held on a Saturday night and continue until daybreak. The songs are usually sung in sets of four, with the leader singing the first set. Then others in the service take their turns at singing. Special sets of songs are sung at four different

times during the service. These include the opening song, "midnight water song," "morning water song," and the "closing song." The last of the closing set is known as "the quitting song." Each of the sets is represented by a song within the present study. The performance of peyote songs takes up approximately half of the peyote service.

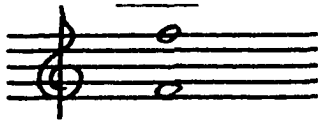
Eleven peyote songs are included in this study. These were selected from recordings of twenty-four peyote songs obtained by the writer. Criteria for the selection process included (1) variety of performers, (2) variety of types, and (3) quality of recordings.

Peyote Song (Opening Song)

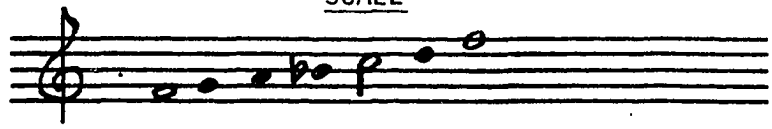


ANALYSIS NUMBER 40

RANGE



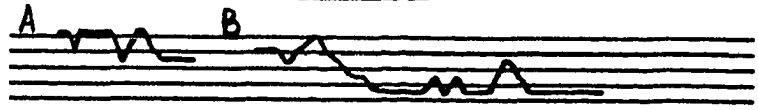
SCALE

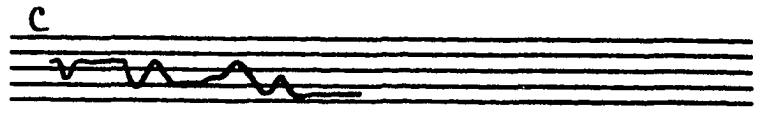


CADENCE PITCHES

F and C

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
43	1	8.5	18	18	8.5	-	3.5	-	-	-	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =138
Drum: ♩ =138

PERFORMANCE TIME

1:02

LENGTH

A = 8
B = 9+4½+7½=21
B^1= 4½+8½=13
C = 8+6= 14

FORM

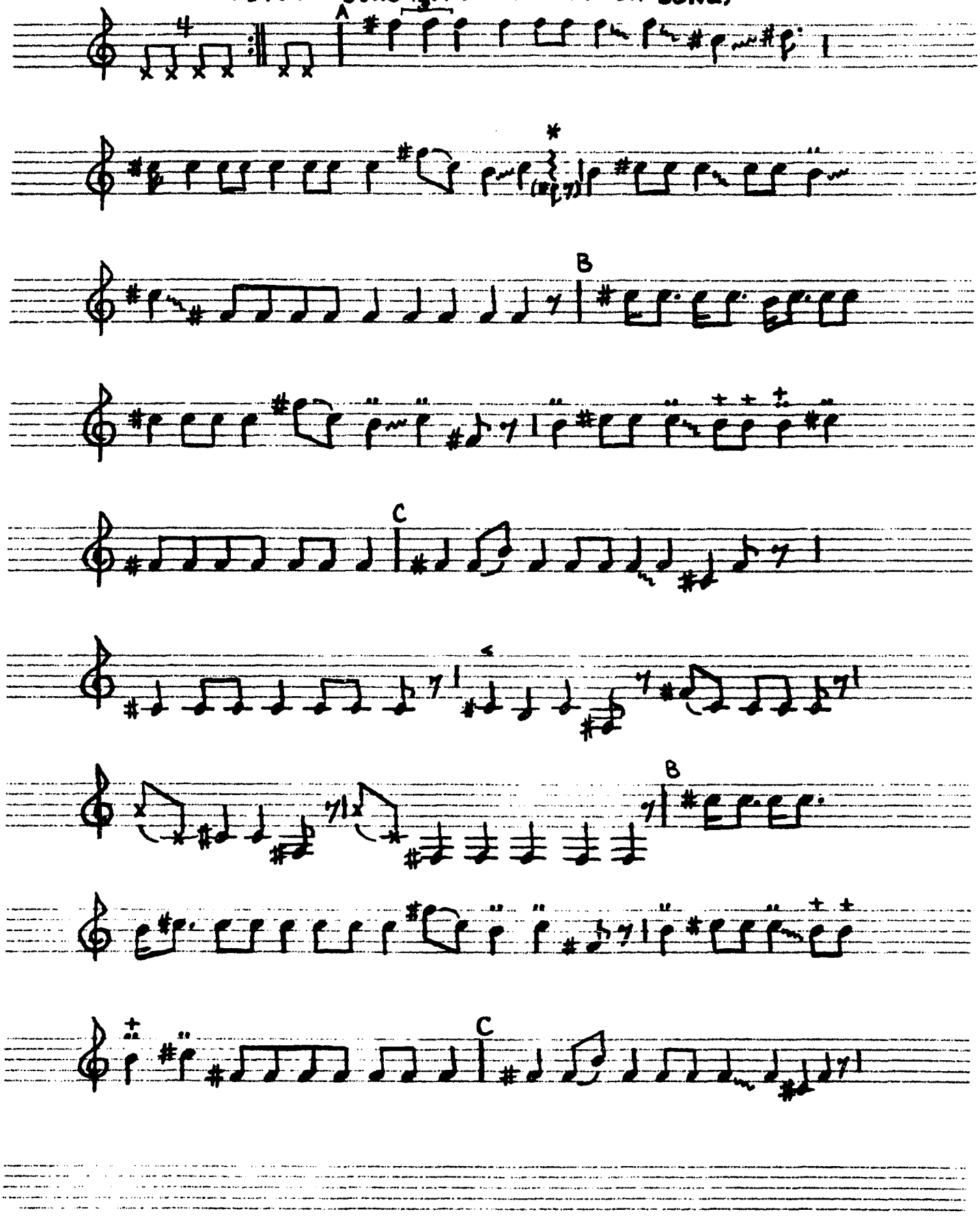
$AABCB^1$
$AABCB^1$

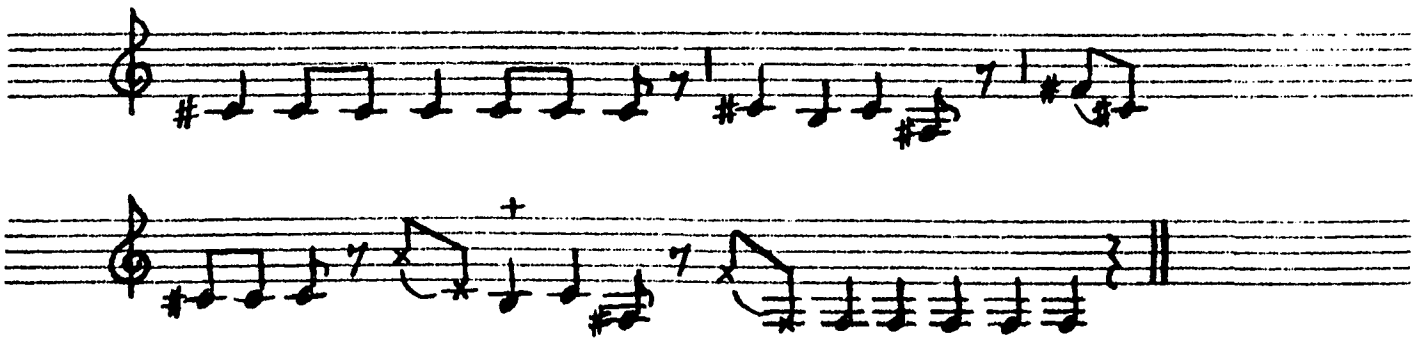
OTHER OBSERVATIONS

$B^1$is the last part of the regular B section.
C is a variant of the A section.

41

PEYOTE SONG (MIDNIGHT WATER SONG)



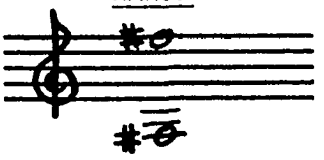


ABCBC Repeat as the 2nd Stanza.

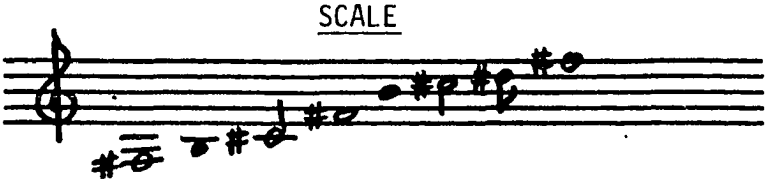
* ♪7 replaces } in the 2nd Stanza.

ANALYSIS NUMBER 41

RANGE



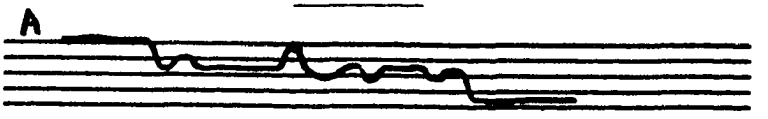
SCALE

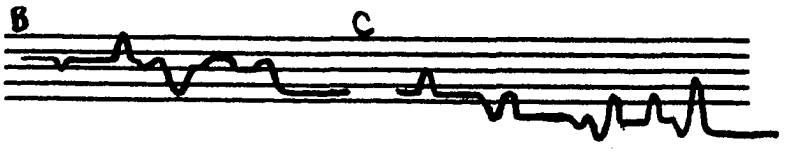


CADENCE PITCHES

F# only
(C# occurs in interior cadences)

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
65	-	16.5	-	-	12	-	6	-	-	-	P12 .5

METER

Isometric
Duple

TEMPO

Voice: ♩ =144
Drum: ♩ =144

PERFORMANCE TIME

2:00

LENGTH

A = 7-3/4+9¼+13½=30½
B = 11+10 =21
C = 8+5+7+4+6½=30½

FORM

ABCBC
ABCBC

PEYOTE SONG (MORNING WATER SONG)

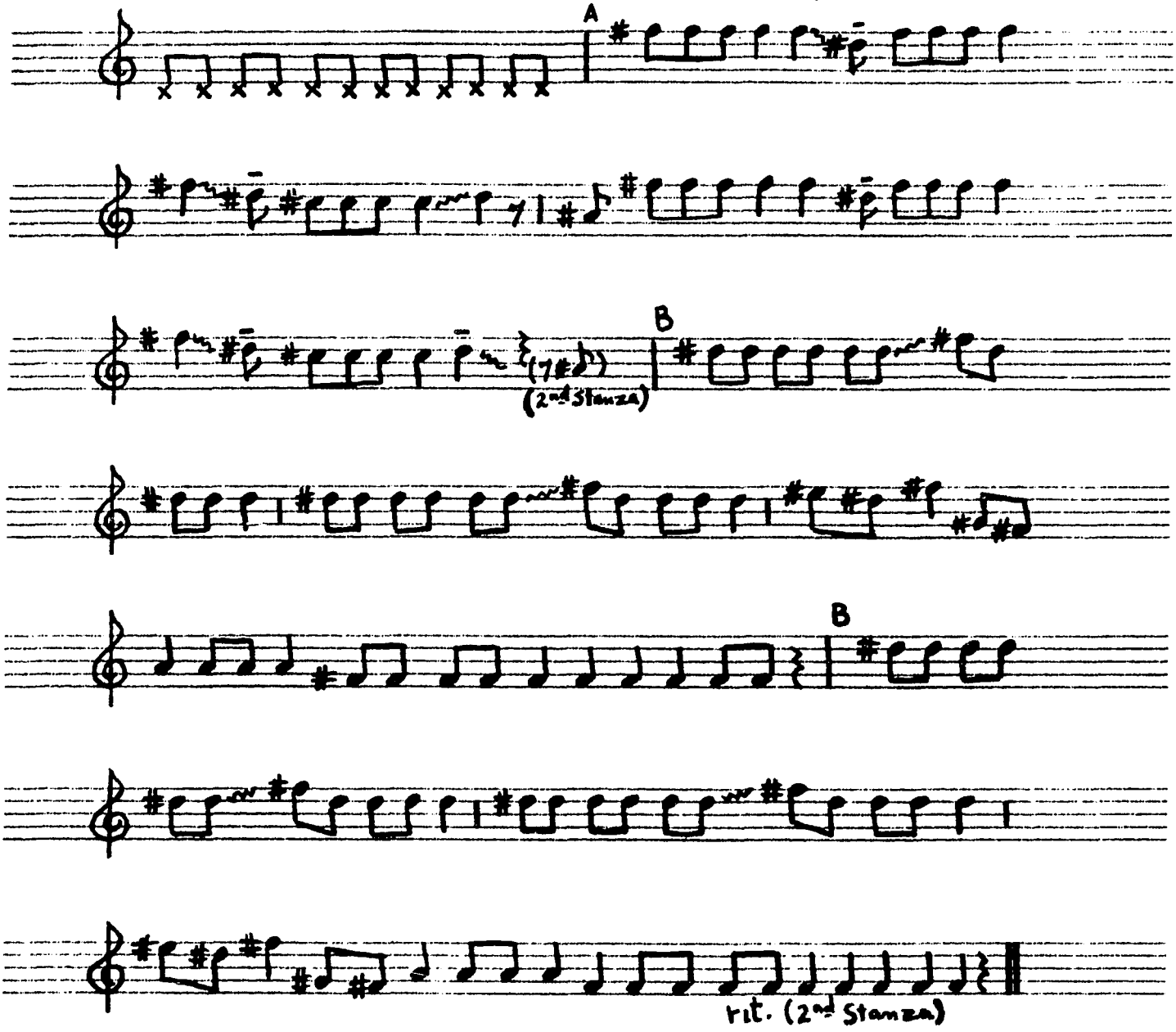
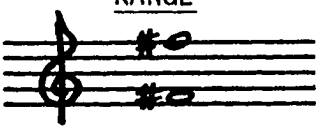


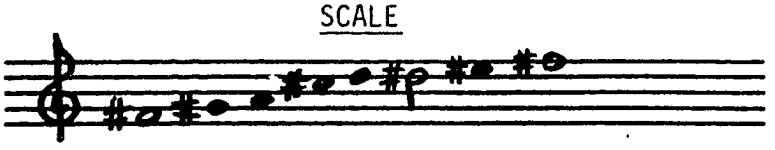
ABB Repeat as the 2nd Stanza.

ANALYSIS NUMBER 42

RANGE



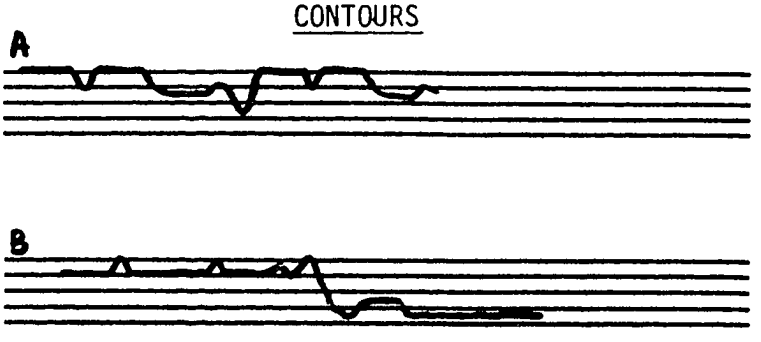
SCALE



CADENCE PITCHES

F# and D#

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
70	-	8.5	17	-	1	-	-	1	1	-	m7 1.5

METER

Heterometric Triple

TEMPO

Voice: ♩ =140

Drum: ♩ =140

PERFORMANCE TIME

1:11

LENGTH

A = 12+13=25

B = 6+6+14=26

FORM

ABB

ABB

PEYOTE SONG (CLOSING SONG)

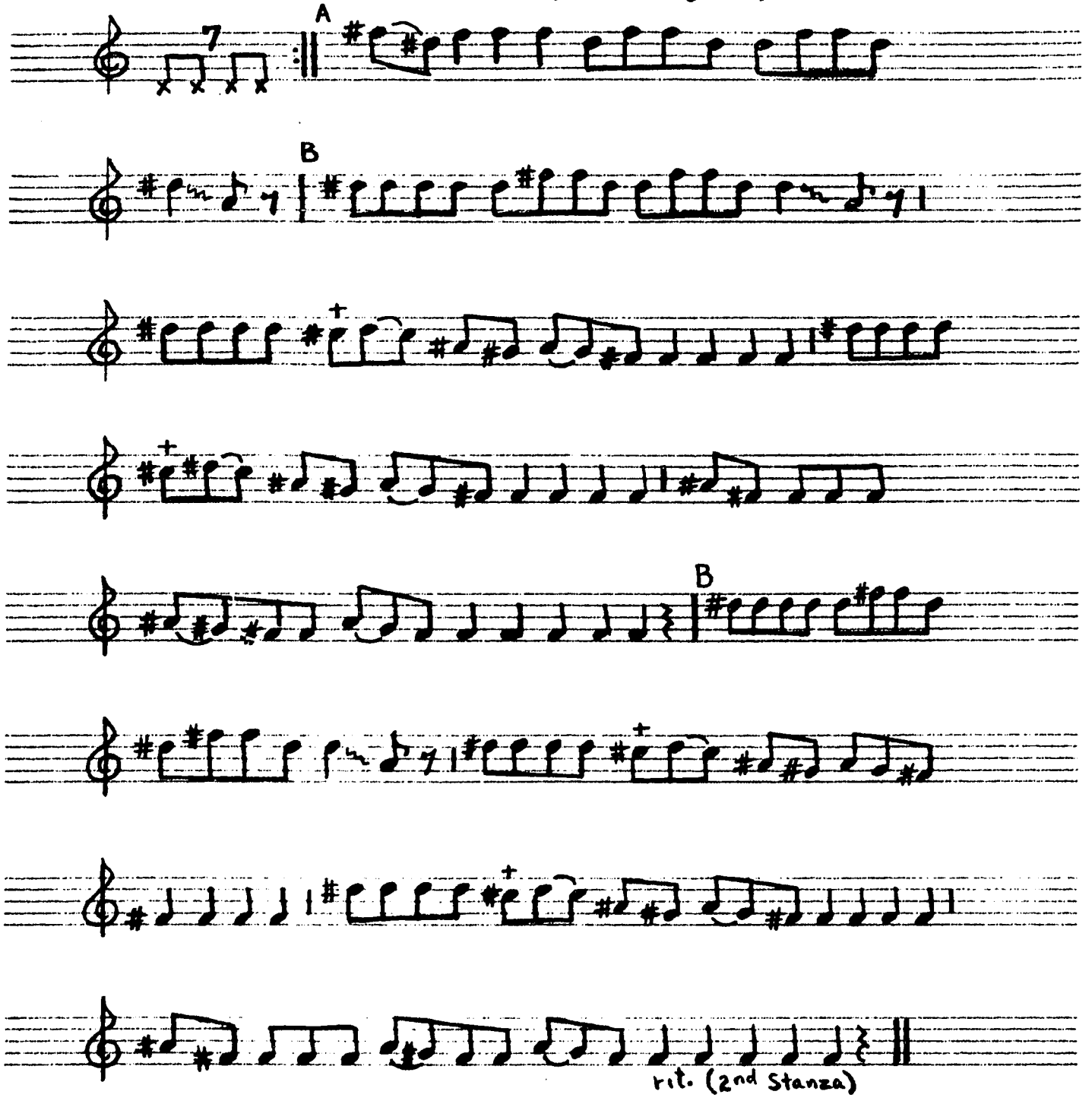
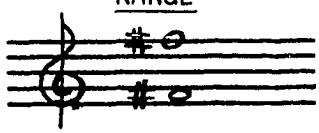


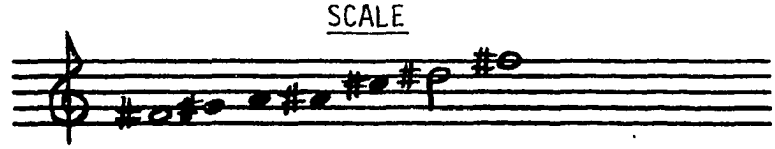
ABB Repeat as the 2nd Stanza.

ANALYSIS NUMBER 43

RANGE



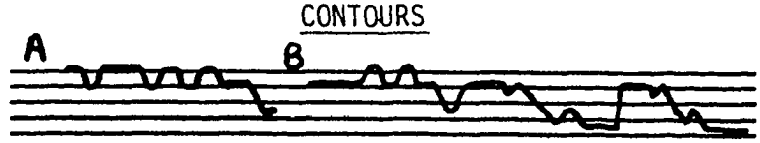
SCALE



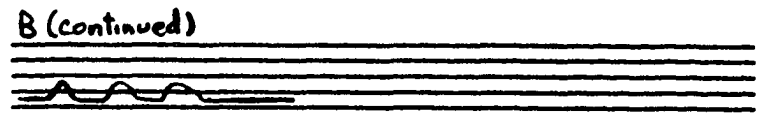
CADENCE PITCHES

F# only

CONTOURS



B (continued)



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
48.5	-	25.5	13.5	5.5	-	4.5	-	-	2	-	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =132
Drum: ♩ =138

PERFORMANCE TIME

1:25

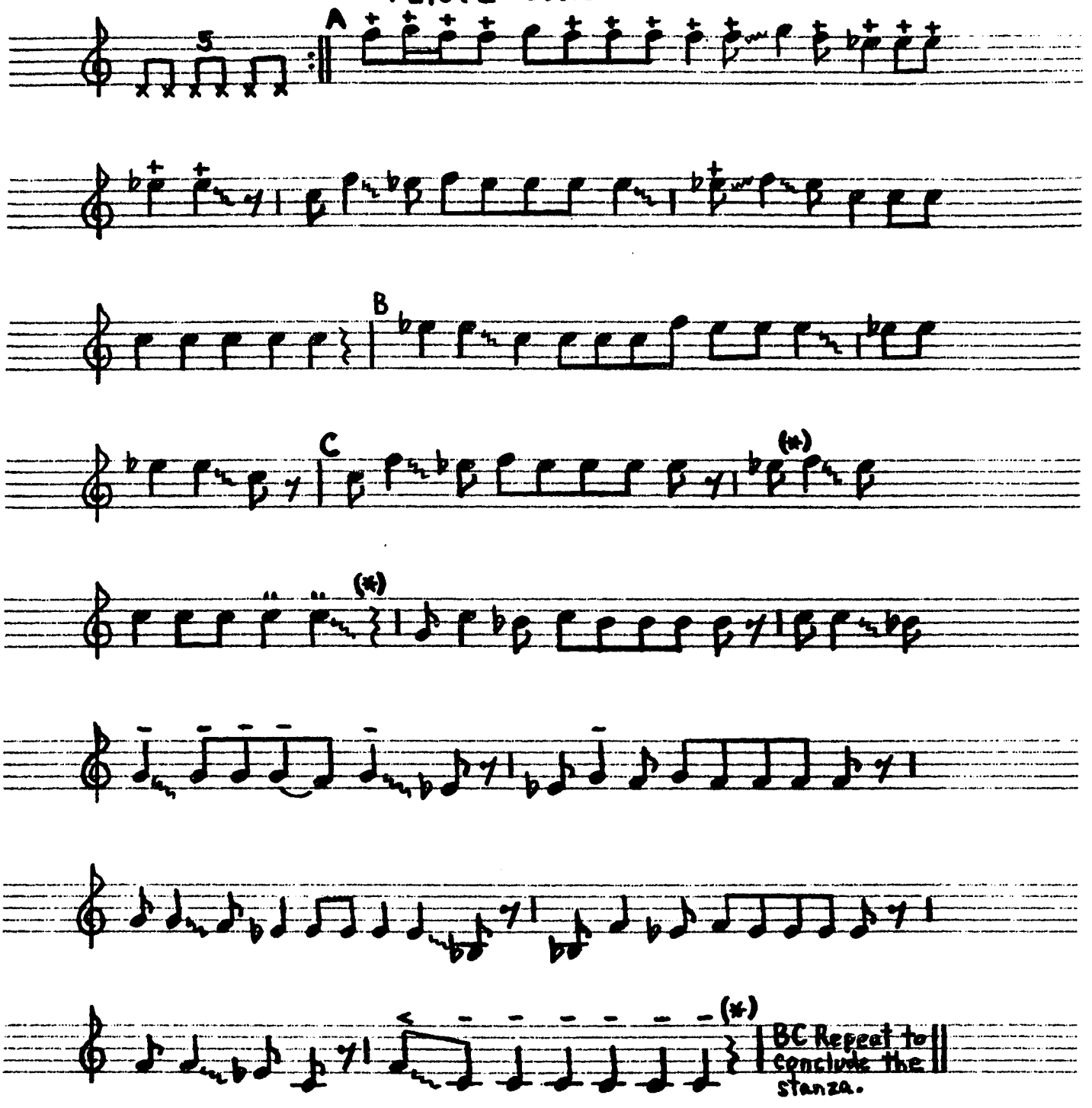
LENGTH

A = 10
B = 8+10+10+12=40

FORM

ABB
ABB

Peyote Song

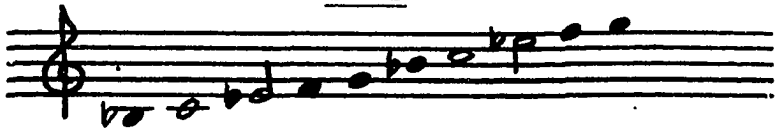


ABCBC Repeat as the 2nd Stanza.
Slight changes occur at places marked (*).

ANALYSIS NUMBER 44

RANGE

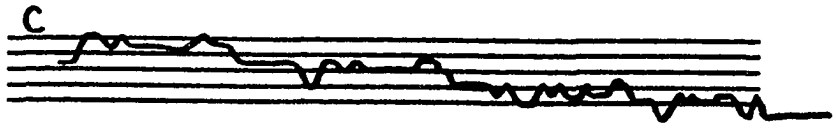
SCALE



CADENCE PITCHES

C only
(Interior ones include E♭ and B♭)

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
54.5	-	29.5	6.5	1	7	-	1	-	-	-	.5 m10

METER

Heterometric Triple

TEMPO

Voice: ♩ =140
Drum: ♩ =140

PERFORMANCE TIME

2:16

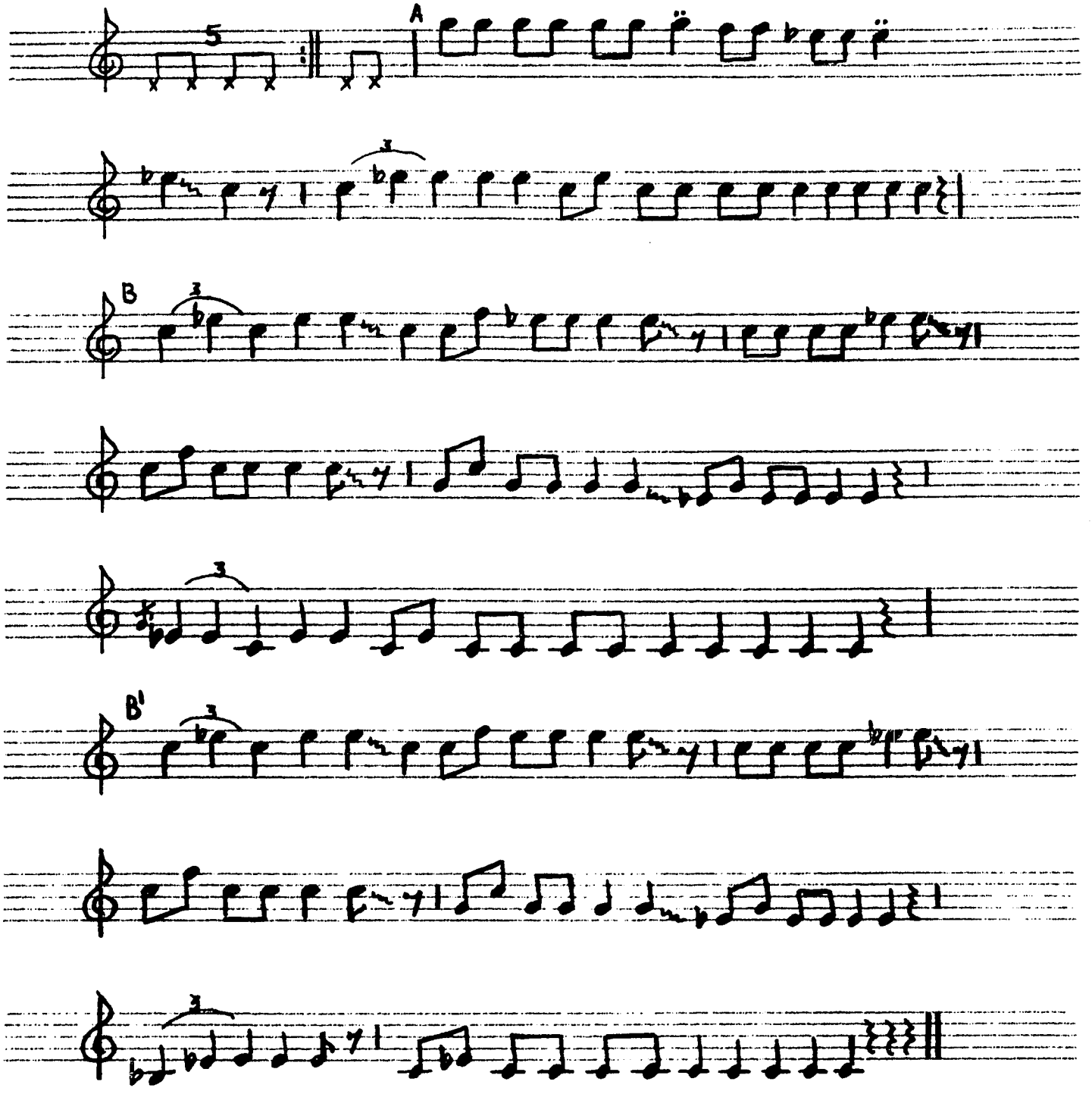
LENGTH

A = 11+5+10=26
B = 7+4 =11
C = 5+7+5+7+5+7+5+3+7=51

FORM

ABCBC
ABCBC

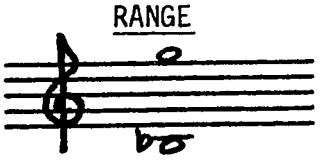
PEYOTE SONG



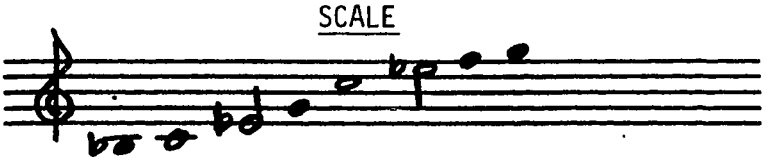
A B' B' Repeat as the 2nd Stanza.
Slight rhythmic changes occur in cadence points of A.

ANALYSIS NUMBER 45

RANGE



SCALE



CADENCE PITCHES

C only

CONTOURS

INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
61	-	3	20.5	4.5	10.5	-	-	-	-	1	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =140
Drum: ♩ =140

PERFORMANCE TIME

1:31

LENGTH

A = 9½+13=22½
B = 9+4+4+9+13=39
B^1= 9+4+4+9+4+11=41

FORM

ABB^1
ABB^1

PEYOTE SONG

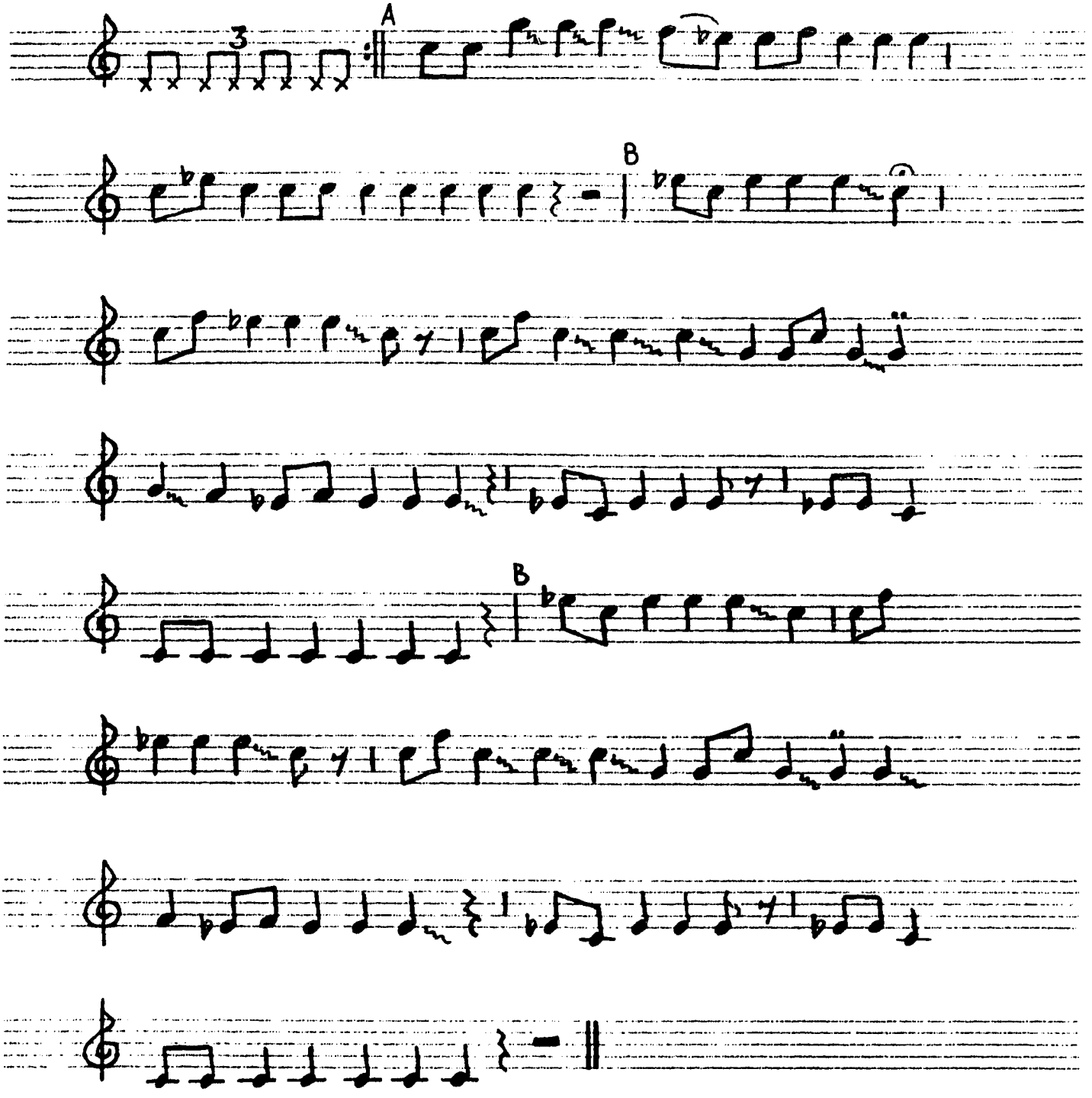
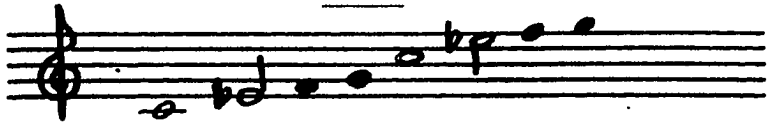


ABB Repeat as the 2nd Stanza. Half rest and fermata in line 2 are omitted. Rests after final cadence are omitted.

ANALYSIS NUMBER 46

RANGE

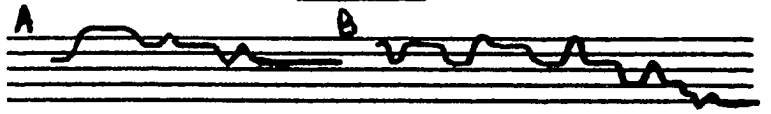
SCALE

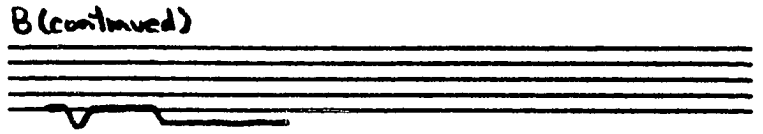


CADENCE PITCHES

C only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
58	-	13	16.5	-	11	-	1	-	-	-	m10 1

METER

Heterometric
Duple

TEMPO

Voice: ♩ =140
Drum: ♩ =140

PERFORMANCE TIME

1:28

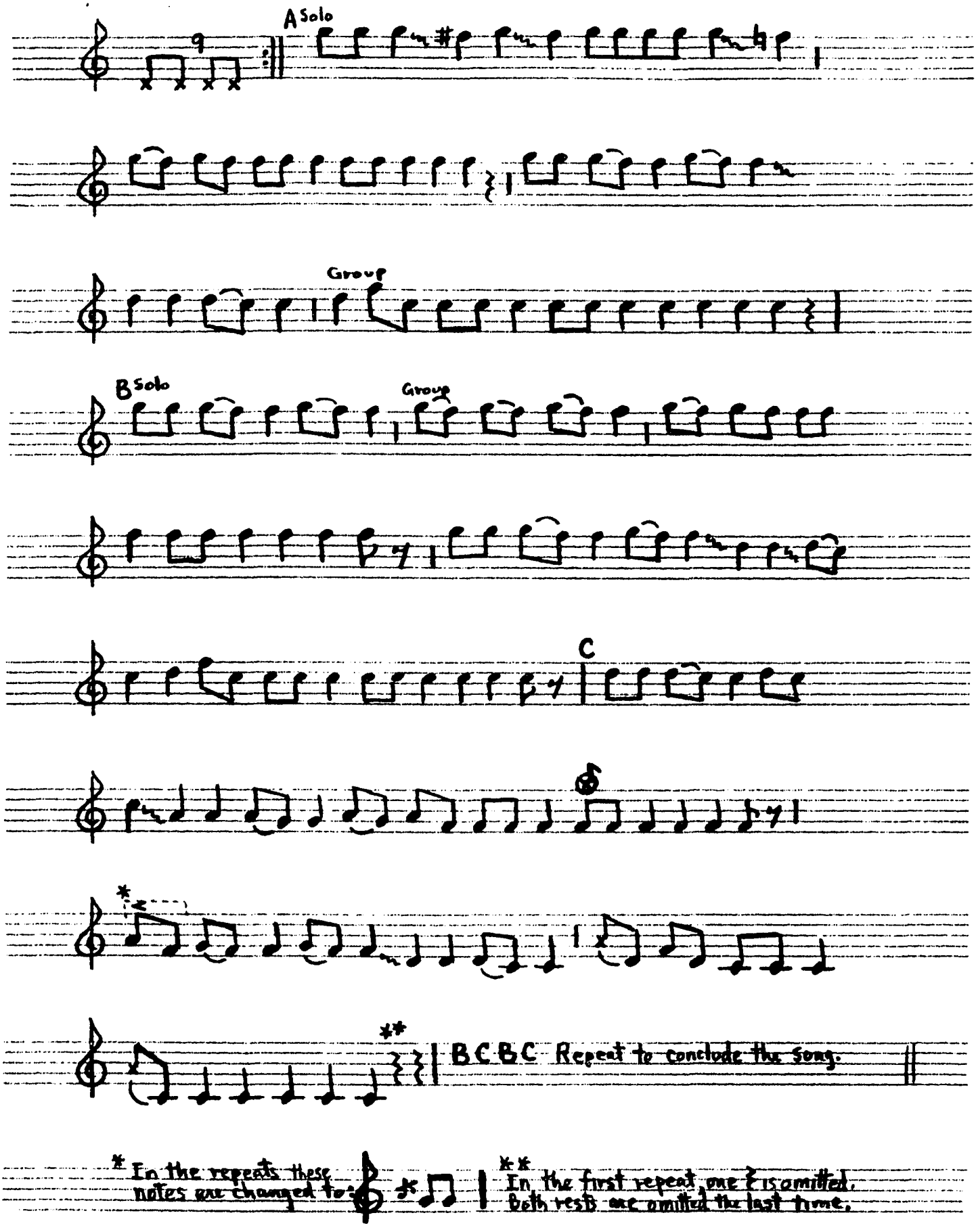
LENGTH

A = 9+11=20
B = 5+5+15+4+9=38

FORM

ABB
ABB

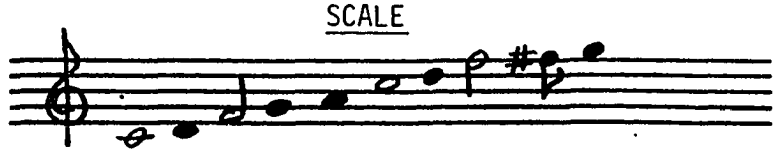
Peyote Song


A Solo
Group
B Solo
Group
C
BCBC Repeat to conclude the song.
* In the repeats these notes are changed to:
** In the first repeat, one 𝄽 is omitted. Both rests are omitted the last time.

ANALYSIS NUMBER 47

RANGE

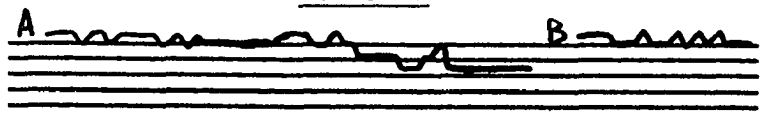
SCALE



CADENCE PITCHES

C and F

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
58.5	1	31.5	5.5	1.5	1	-	.5	-	-	-	P12 .5

METER

Isometric
Duple

TEMPO

Voice: ♩ =138
Drum: ♩ =142

PERFORMANCE TIME

2:15

LENGTH

A = 9+9+9+11=38
B = 5+4+9+18=36
C =18+9+12=39

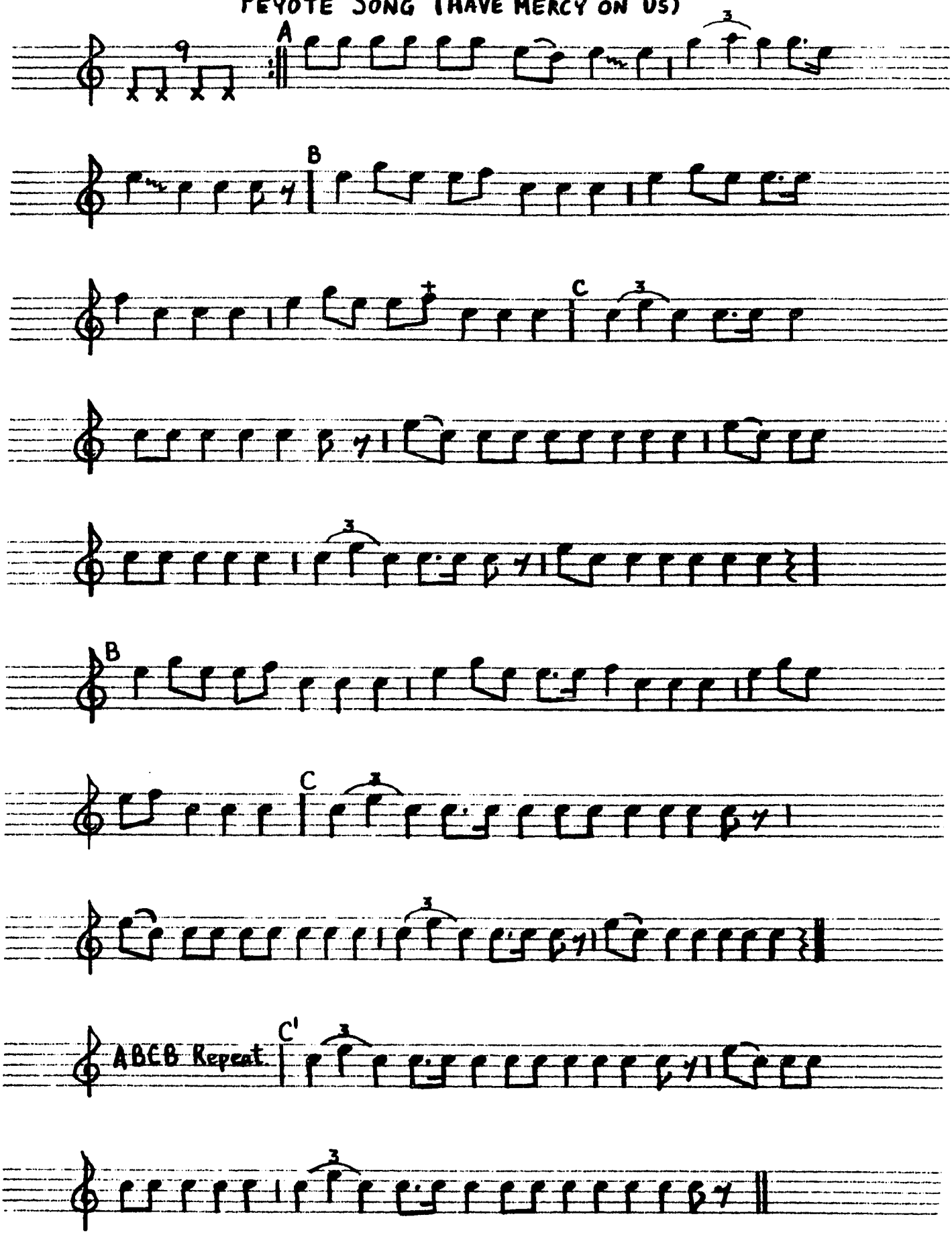
FORM

ABCBCBC

OTHER OBSERVATIONS

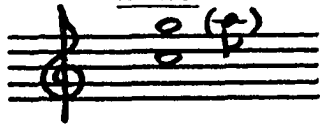
This song is monothematic. It is close to being isorhythmic.
The changing pitch of the peyote drum is very obvious in this song.

Peyote Song (Have Mercy On Us)

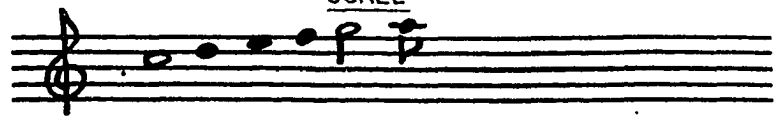


ANALYSIS NUMBER 48

RANGE



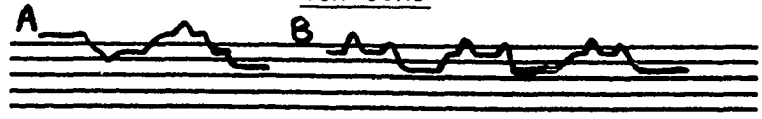
SCALE

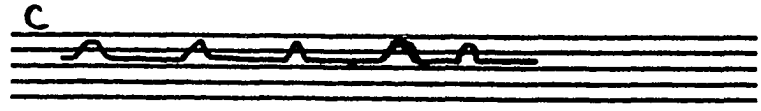


CADENCE PITCHES

C only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
61	-	3	20.5	4.5	10.5	-	-	-	-	1	-

METER

Heterometric Triple

TEMPO

Voice: ♩ =138

Drum: ♩ =142

PERFORMANCE TIME

1:38

LENGTH

A = 6+7 = 13

B = 6+7+6=19

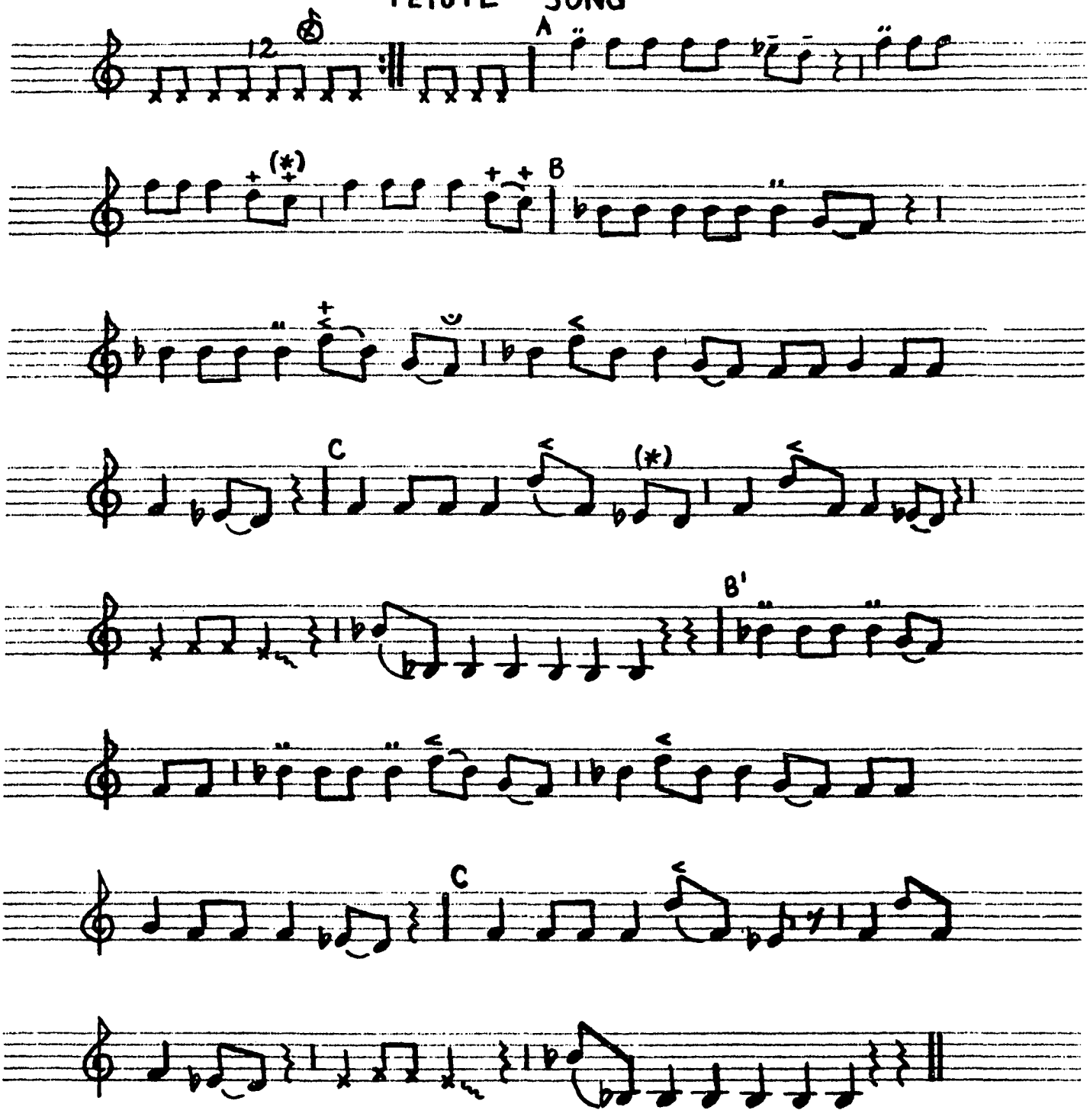
C = 9+6+6+4+7=32

FORM

ABCBC

ABCBC[1]

PEYOTE SONG

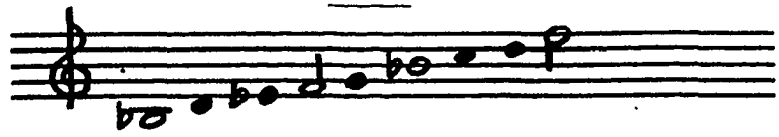


A B C B'C Repeat as the 2nd Stanza.
Very slight modifications occur at cadences marked (*).

ANALYSIS NUMBER 49

RANGE

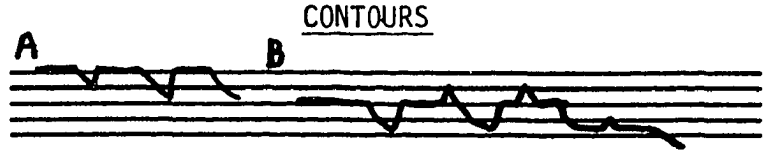
SCALE

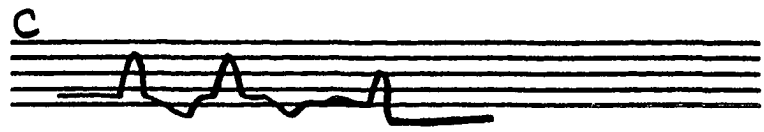


CADENCE PITCHES

B^b only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
47.5	5	17	10	7	4	-	-	-	7	2.5	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =144
Drum: ♩ =148

PERFORMANCE TIME

1:43

LENGTH

A = 5+5+4 =14
B = 6+5+10=21
C = 5+5+4+8=22

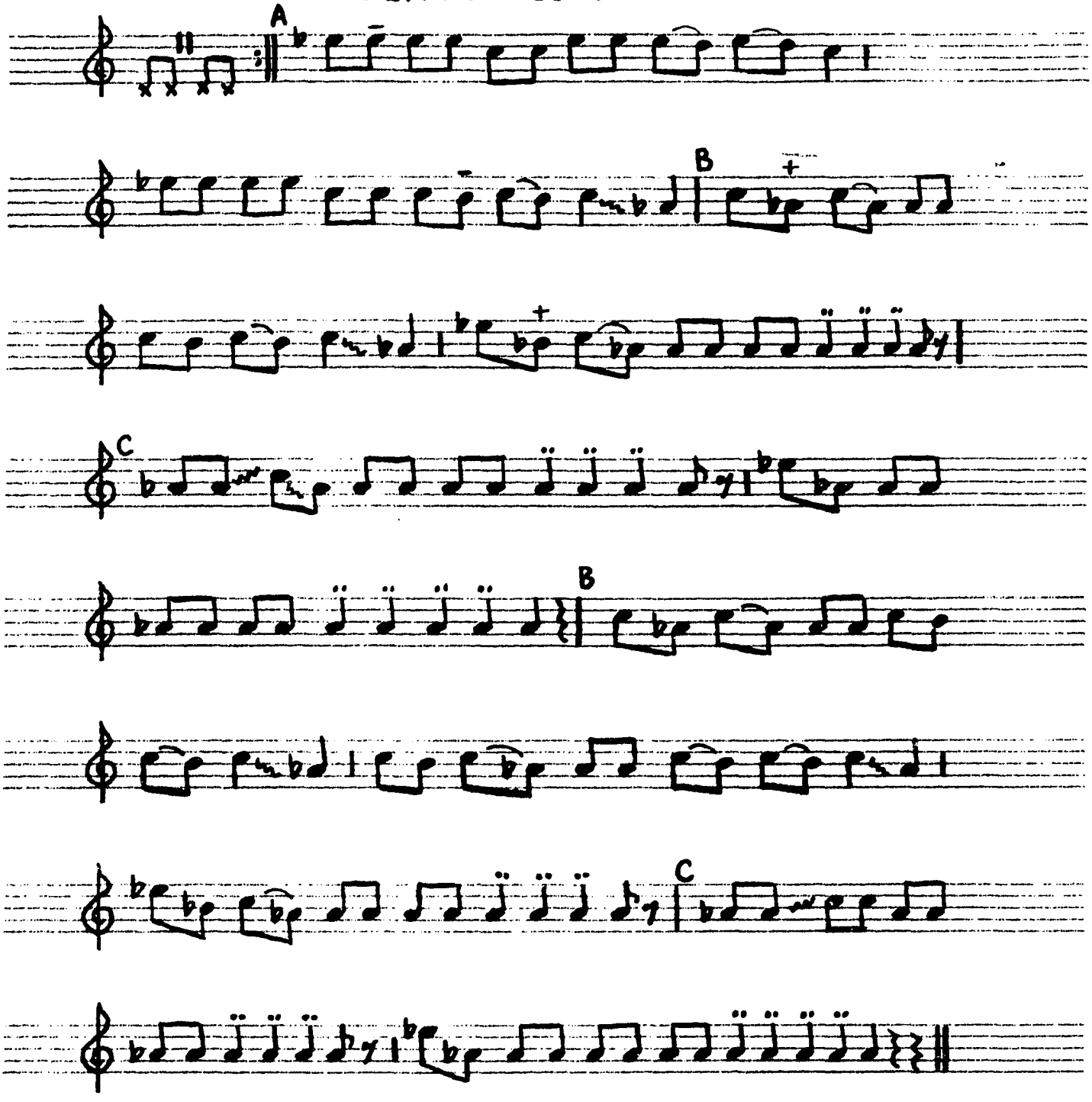
FORM

$ABCB^1C$
$ABCB^1C$

OTHER OBSERVATIONS

Rattles begin slightly before the drum. There is a big ritard in the introduction. The singer tests the pitch during the introduction.

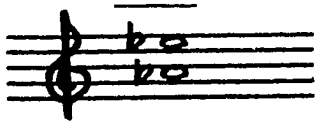
Peyote Song



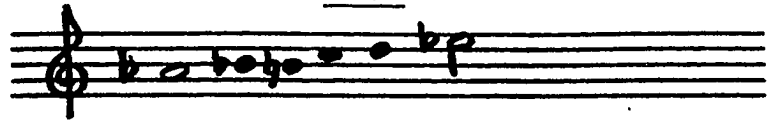
ABC (only) Repeat as the 2nd Stanza.
An accelerando occurs throughout the stanza.

ANALYSIS NUMBER 50

RANGE



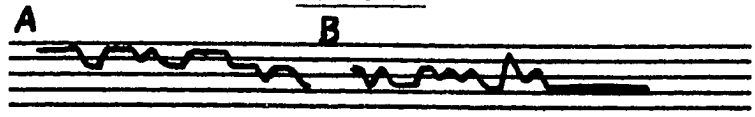
SCALE

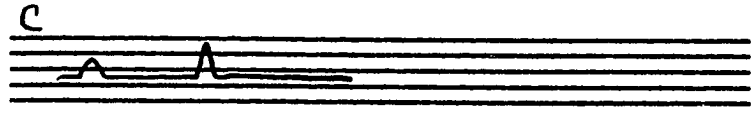


CADENCE PITCHES

Ab only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
56	15.5	2	3	17	1.5	-	4.5	-	-	-	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =140
Drum: ♩ =142

PERFORMANCE TIME

1:07

LENGTH

A = 7+7 =14
B = 7+8 =15
C = 8+10=18

FORM

ABCBC
ABC

OTHER OBSERVATIONS

The song is monothematic. It contains some elements of isorhythm.

Summary of Peyote Songs

The range of the songs in this group varies from a perfect
th to a perfect fifteenth (two octaves). The average range is
ghtly under a major tenth, a half step less than the average range
all songs.

There is one tritonic scale (41); one is tetratonic
les are pentatonic (43, 44, 45, 47, 48, 50); ar
, 42, 49).

All of the contours were considered
s more variety than usual in the B an
ne.

Six of the songs have all cade
, 48, 49, 50). Three others (41, 4
n the tonal center; but some interna
wo songs (40, 47) have important cade
he tonal center.

The frequency of intervals in thes
centages for intervals in all sixty songs.
thirds have larger percentages than present in t
seconds, perfect fourths, perfect fifths, minor sixths,
reveal smaller percentages than those for the entire study. Prime,
minor thirds, tritones, major sixths, and "other" show the same per-
centages as those intervals for all sixty songs.

Summary of Peyote Songs

The range of the songs in this group varies from a perfect fifth to a perfect fifteenth (two octaves). The average range is slightly under a major tenth, a half step less than the average range for all songs.

There is one tritonic scale (41); one is tetratonic (46); six scales are pentatonic (43, 44, 45, 47, 48, 50); and three are hexatonic (40, 42, 49).

All of the contours were considered as typical, although there was more variety than usual in the B and C sections of number forty-nine.

Six of the songs have all cadences on the tonic pitch (43, 45, 46, 48, 49, 50). Three others (41, 42, 44) contain important cadences on the tonal center; but some internal cadences occur on other pitches. Two songs (40, 47) have important cadences on one other pitch besides the tonal center.

The frequency of intervals in these songs is close to the percentages for intervals in all sixty songs. Major seconds and major thirds have larger percentages than present in the entire study. Minor seconds, perfect fourths, perfect fifths, minor sixths, and perfect octaves reveal smaller percentages than those for the entire study. Prime, minor thirds, tritones, major sixths, and "other" show the same percentages as those intervals for all sixty songs.

The tempi in the peyote songs vary less than in any other group. The fastest voice tempo is 144 and the slowest is 132, a difference of only 16 beats. The difference in drum tempi is even less--from 148 to 138. The average voice tempo is 140 and the average drum tempo is 142. The average tempo of voice and drum combined is 141. The small differential in tempi among the peyote songs suggests that song types adapted from other tribes show less variety than those which are truly Cheyenne songs.

The average time of performance for this group is 1:36. The shortest time is 1:02 while the longest of the songs is 2:16. This reveals the narrowest range of performance times of any group in the study. The average time is also the shortest of any group.

This group of songs shows the largest number of songs which are nearly isometric. There are four of these (40, 41, 43, 47) and all four are predominantly duple. The other seven songs are heterometric with four having predominantly duple rhythms and three emphasizing triple rhythms.

Ten of the eleven peyote songs are strophic. Song number forty-seven has a single stanza with the form: ABCBCBC. Four of the songs reveal ABB (bar form). The remaining songs use various combinations of A, B, and C sections. All of the ten strophic songs contain two stanzas.

CHAPTER XII

MISCELLANEOUS SONGS

The songs included in this chapter should not be considered to be of less importance than the others. The miscellaneous songs include handgame songs, peyote healing songs, a welcome home song (also called "flag" song), and a memorial song. The songs were classified as miscellaneous because they did not fit logically into one of the other chapters.

The three handgame songs, also called "gambling songs," are part of a long Cheyenne tradition. These songs are part of the ceremonies connected with a type of contest in which the object is to guess which hand is holding a certain stick. Some of the sticks are marked while others are not. Several singers and drummers are usually involved in the songs.

The songs connected with the handgame are the same or similar to the songs of the Ghost Dance movement. This movement was strong in the 1890's, but died out as the peyote movement continued to grow. The Ghost Dance movement was started by other tribes about 1888 and was adopted by many Cheyennes and Arapanoes about 1891. The beliefs of the movement were based upon an Indian "messiah" who would drive out the white man and restore the lands to the Indians. The Arapaho tribe was more involved in the Ghost Dance than was the Cheyenne tribe.

Throughout Cheyenne history the tribe has had native doctors (called medicine men) who treated the sick. Healing songs have long

played an important part in their treatment of various ills. Before beginning a treatment, the medicine man sang a song in which he presented his credentials. Other songs were used in the actual treatment of the sick person. A rattle made from rawhide was shaken during the treatment process. Densmore gives an excellent description of the medicine man and his procedures based on actual interviews with a practicing medicine man.[1] Unfortunately, no recordings of the old medicine songs were available for this study.

In more recent years most of the songs associated with healing are connected with the healing services of the Native American Church. These services are different from the regular peyote services. The healing services involve a smaller number of persons, and they are led by the "Road Man," who is a type of medicine man. Peyote buttons are consumed by the patient as well as the other participants and healing prayers are sung throughout the night. Five of these songs are included in this chapter. As was the case with Gourd Clan songs, these healing songs are said to be the common property of several tribes and, as such, are not specifically Cheyenne. However the songs are performed by Ralph Turtle, who is a Southern Cheyenne.

The remaining two songs were sung to honor Cheyennes who fought in World War II. The first is a welcome home song for returning Cheyenne servicemen. The second is a memorial song honoring those who were killed in battle. Both songs are in the tradition of songs honoring warriors dating back to the days of battles with the United States Army and other tribes during the nineteenth century.

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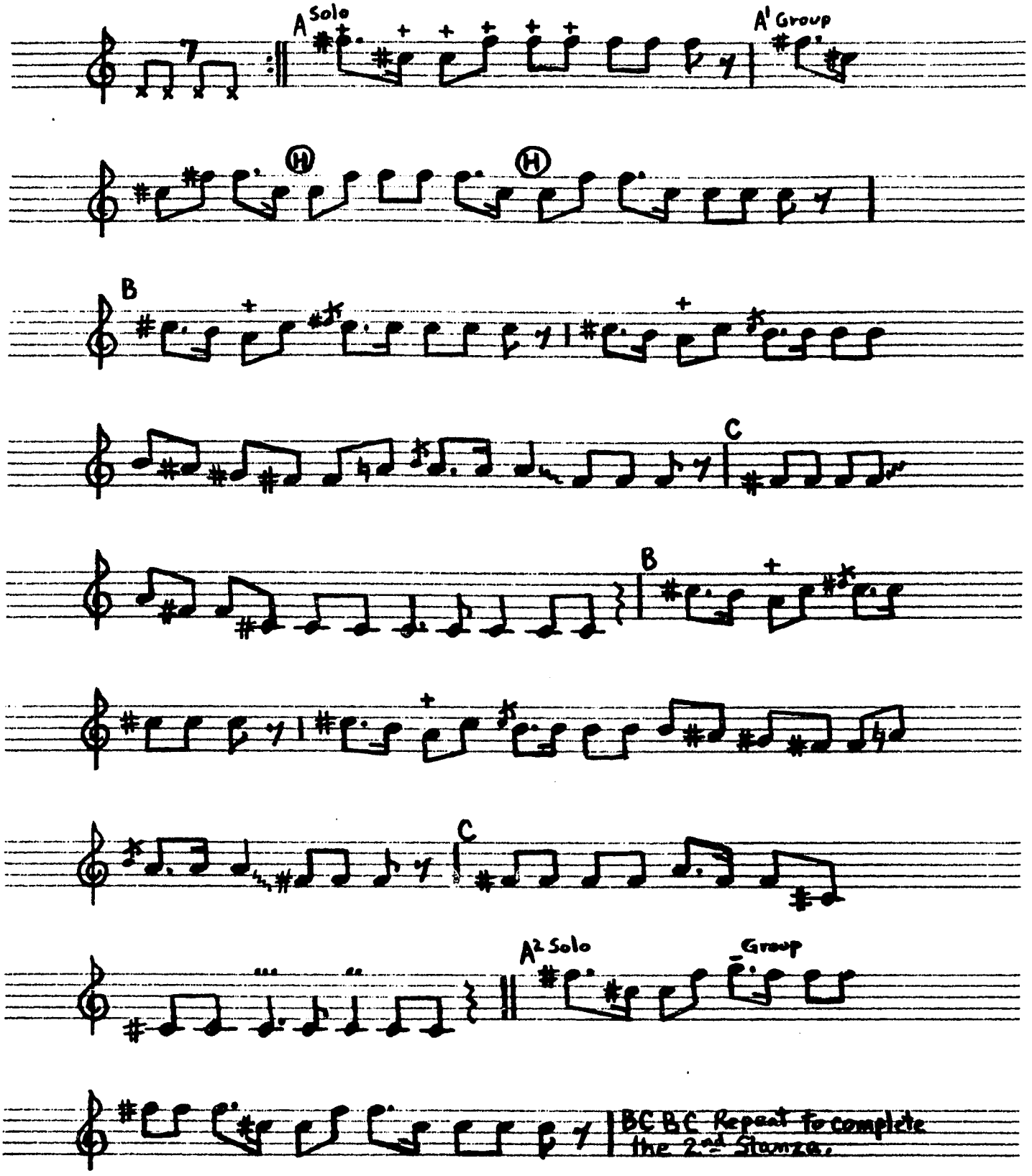
[1]Densmore, Cheyenne and Arapaho Music, pp. 57-63.

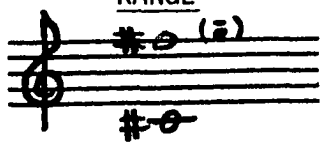
HANDGAME SONG



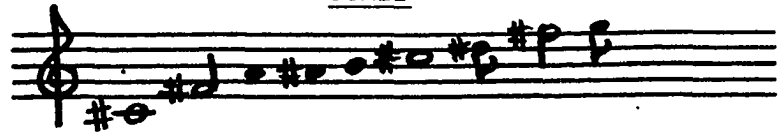
A²BCBC Repeat as the 3rd Stanza, A²BCBC Repeat as the 4th Stanza.
A²BCB Repeat (last C omitted) as 5th Stanza. Two 𝄆 𝄇 are added at the end. Drum tremolo at the end.

ANALYSIS NUMBER 51

RANGE



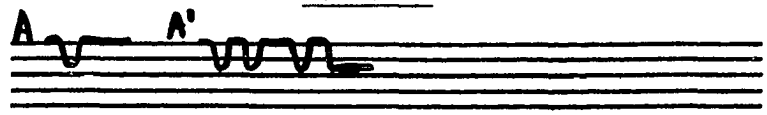
SCALE



CADENCE PITCHES

C# and F#

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
65	1.5	12	7	3.5	9.5	-	-	-	-	1	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =128
Drum: ♩ =132

PERFORMANCE TIME

2:33

LENGTH

A = 5
A^1=10
A^2=10
B = 5+11=16
C =10

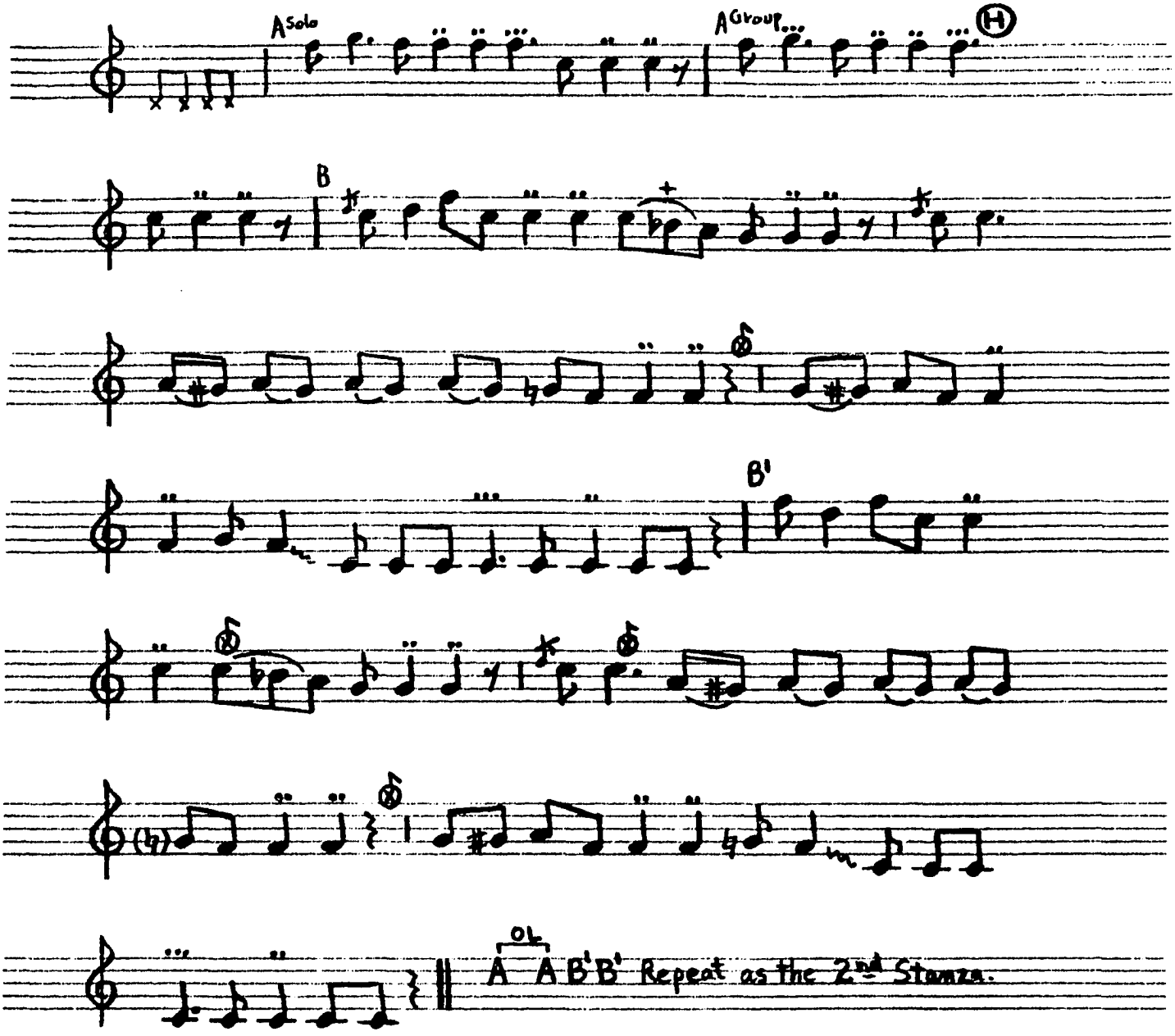
FORM

AA^1BCBC
A^2BCBC
A^2BCBC
A_2^2BCBC
A^2BCB

OTHER OBSERVATIONS

The last stanza omits the final C section, causing the song to end on F# rather than the C# tonal center.

HANDGAME SONG



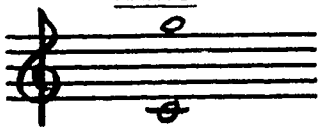
OL
A A B'B' Repeat as the 2nd Stanza.

OL
A A B'B' Repeat as the 3rd Stanza.

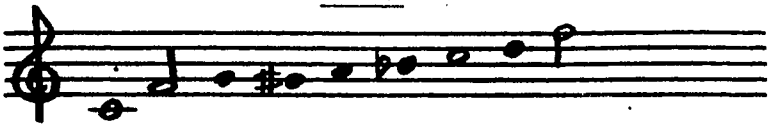
OL
A A B'B' Repeat as the 4th Stanza.
The final cadence is slightly modified.

ANALYSIS NUMBER 52

RANGE



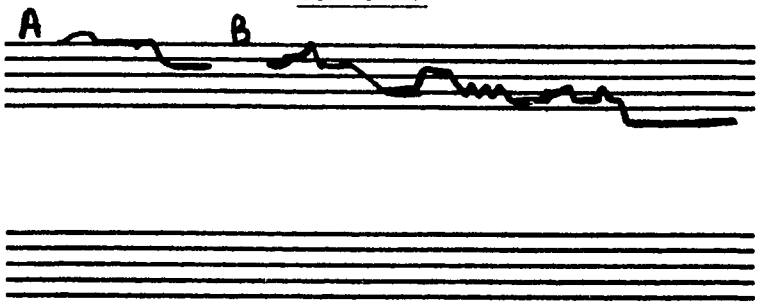
SCALE



CADENCE PITCHES

C only
(F and G on some interior cadences)

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
44.5	22	17	5	2	9	-	-	-	-	-	1 P11

METER

Heterometric
Duple

TEMPO

Voice: ♩ =132
Drum: ♩ =136

PERFORMANCE TIME

2:22

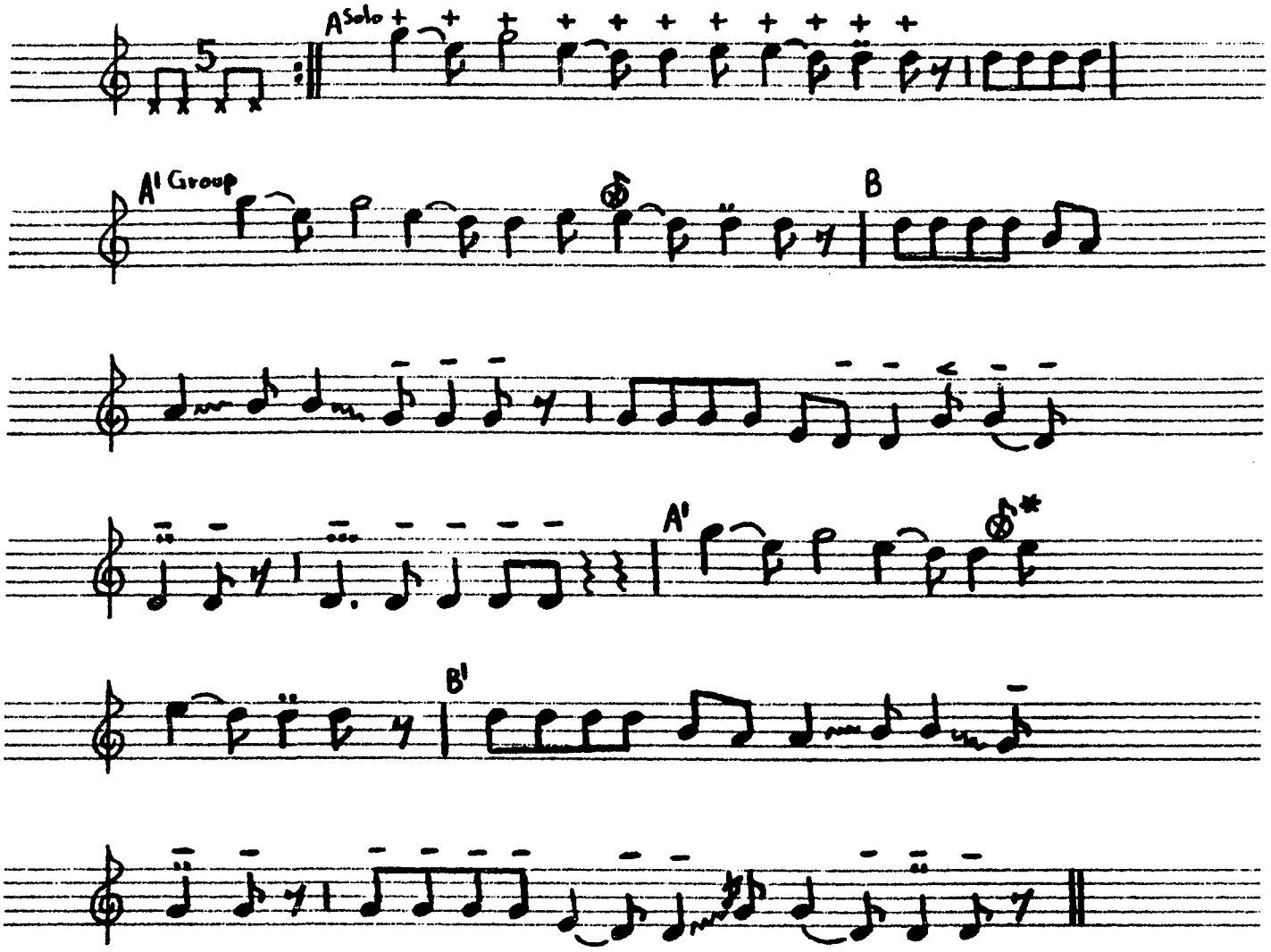
LENGTH

A = 9
B = 9+9½+12=30½

FORM

AABB
AAB^1B^1
AAB^1B^1
$AABB^1$

HANDGAME SONG



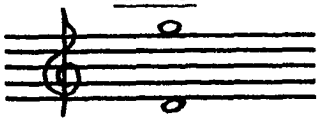
A'A'BA'B Repeat as the 2nd Stanza.

A'A'BA'B Repeat as the 3rd Stanza. (Drum tremolo follows)

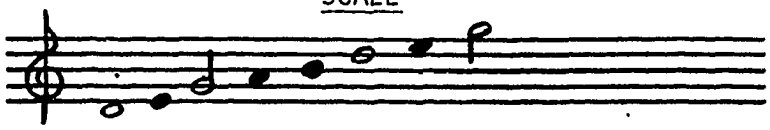
* Stereotyped "movie-style" war-whoop occurs in the 1st & 2nd Stanzas.

ANALYSIS NUMBER 53

RANGE



SCALE

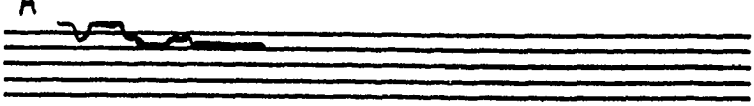


CADENCE PITCHES

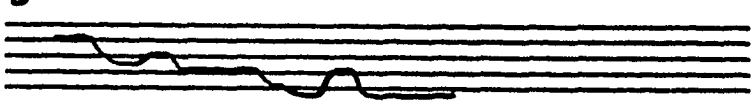
D only

CONTOURS

A



B



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
60	-	17	15	2.5	4.5	-	-	-	-	-	1^{P11}

METER

Isometric
Duple

TEMPO

Voice: ♩ =130
Drum: ♩ =132

PERFORMANCE TIME

1:33

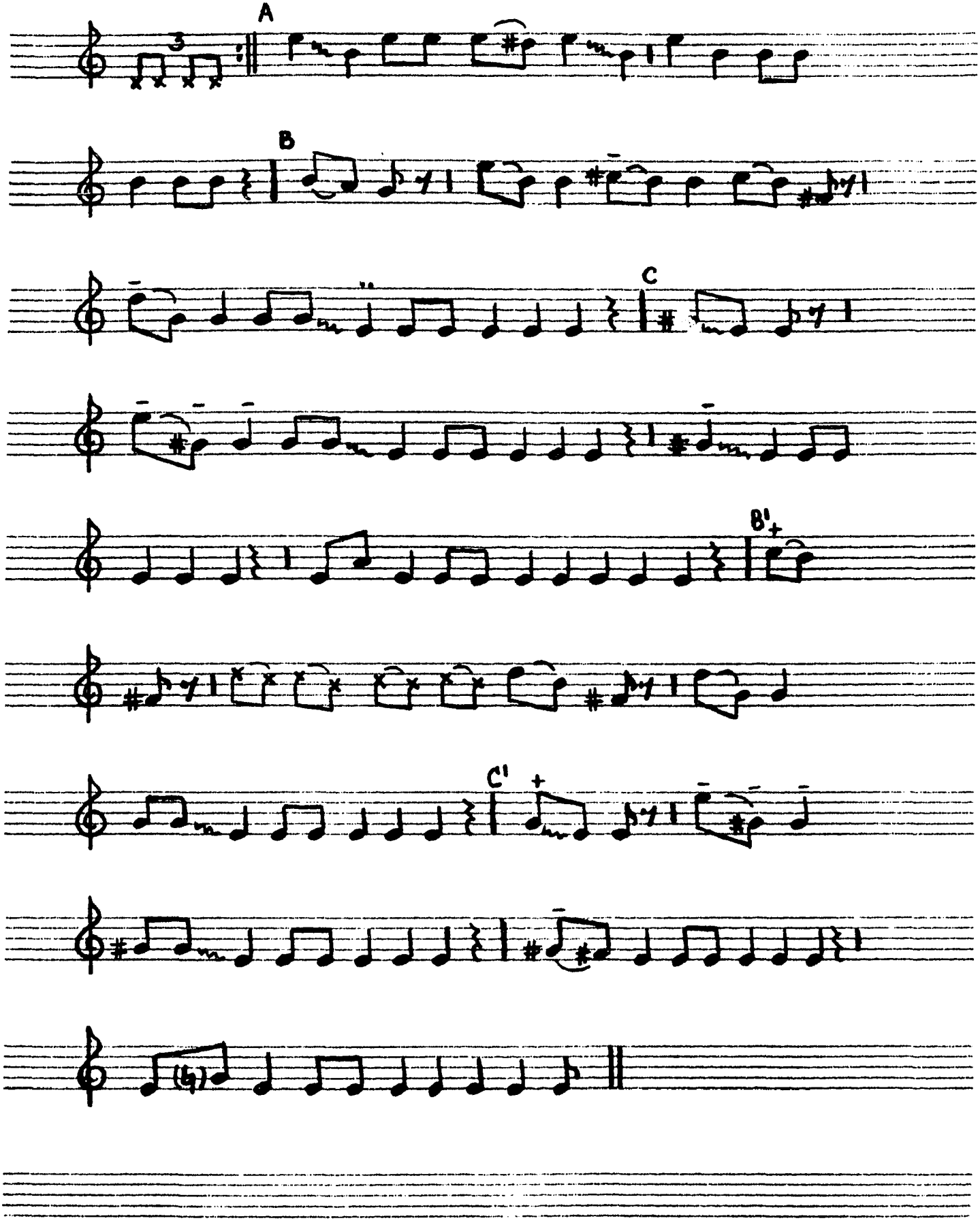
LENGTH

A = 10+2=12
A^1= 10
B = 8+8+6=22
B^1= 8+8½=16½

FORM

$AABAB^1$
A^1A^1BAB
A^1A^1BAB

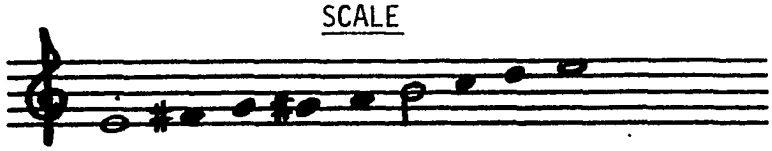
HEALING SONG



ANALYSIS NUMBER 54

RANGE

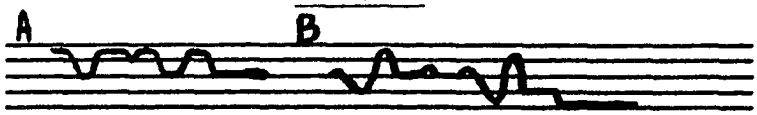
SCALE

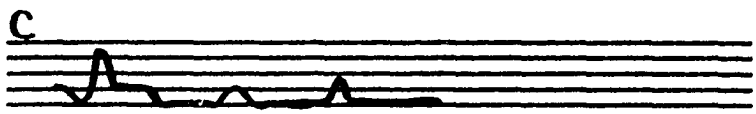


CADENCE PITCHES

E and B

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
61	2.5	7	6	6	9.5	-	1.5	3.5	1	1.5	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =132
Drum: ♩ =138

PERFORMANCE TIME

0:47

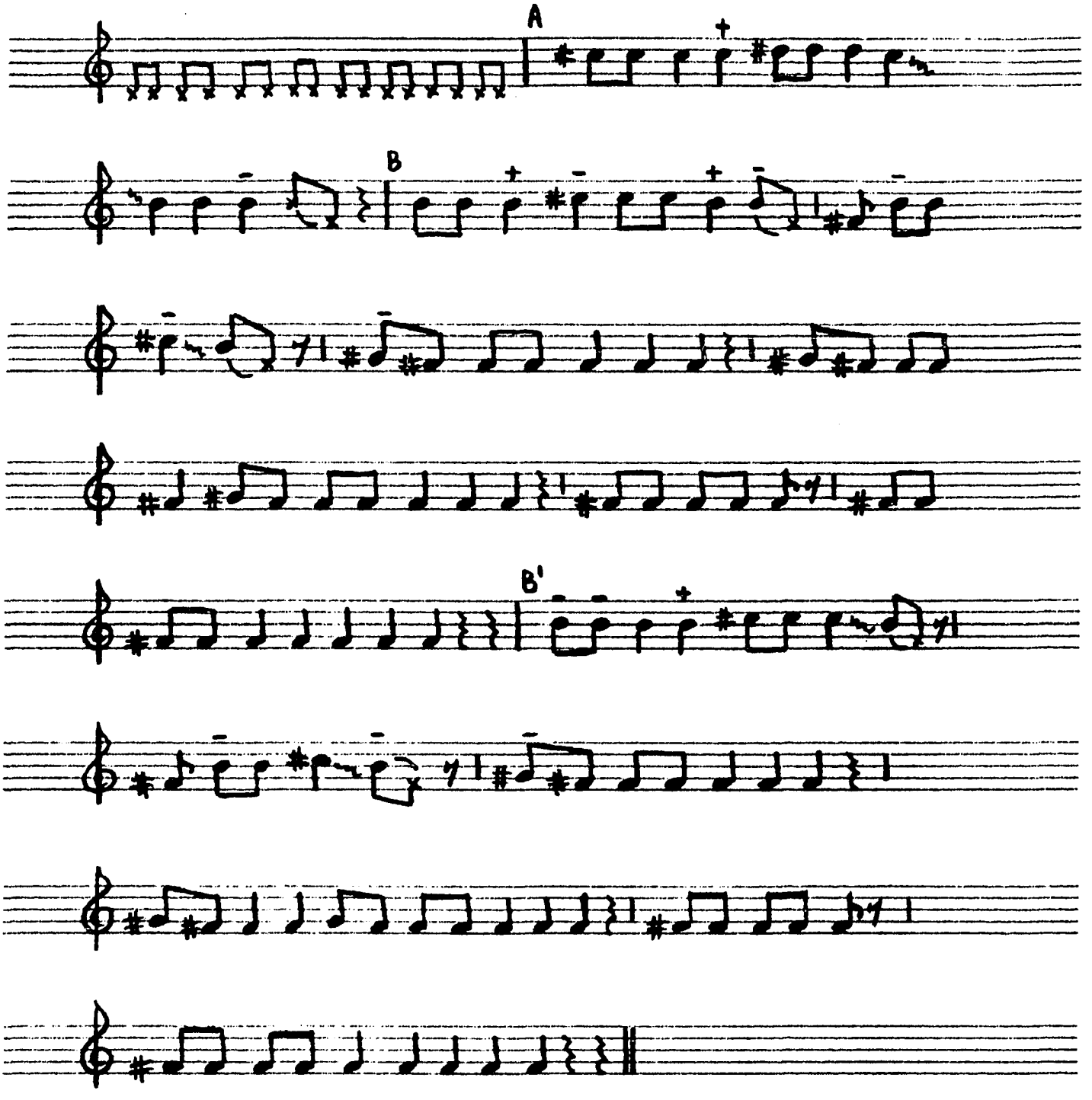
LENGTH

A = 6+6=12
B = 2+6+9=17
C = 2+9+7+9=27

FORM

$ABCB^1C^1$

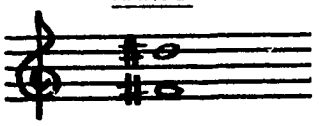
HEALING SONG



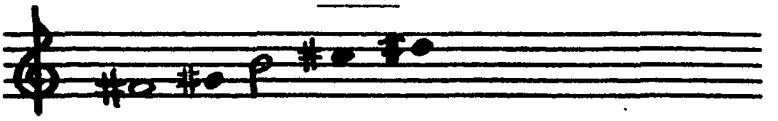
AB'B'B' Repeat as the 2nd Stanza.

ANALYSIS NUMBER 55

RANGE



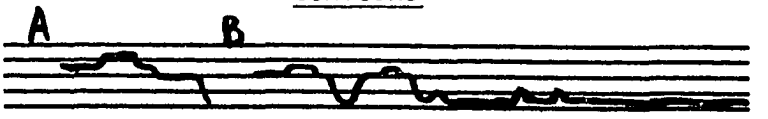
SCALE

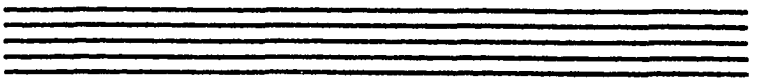


CADENCE PITCHES

F# and B

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
72.5	-	21	2	-	5	-	-	-	-	-	-

METER

Isometric
Triple

TEMPO

Voice: ♩ =132
Drum: 𝅗𝅥 =136

PERFORMANCE TIME

1:34

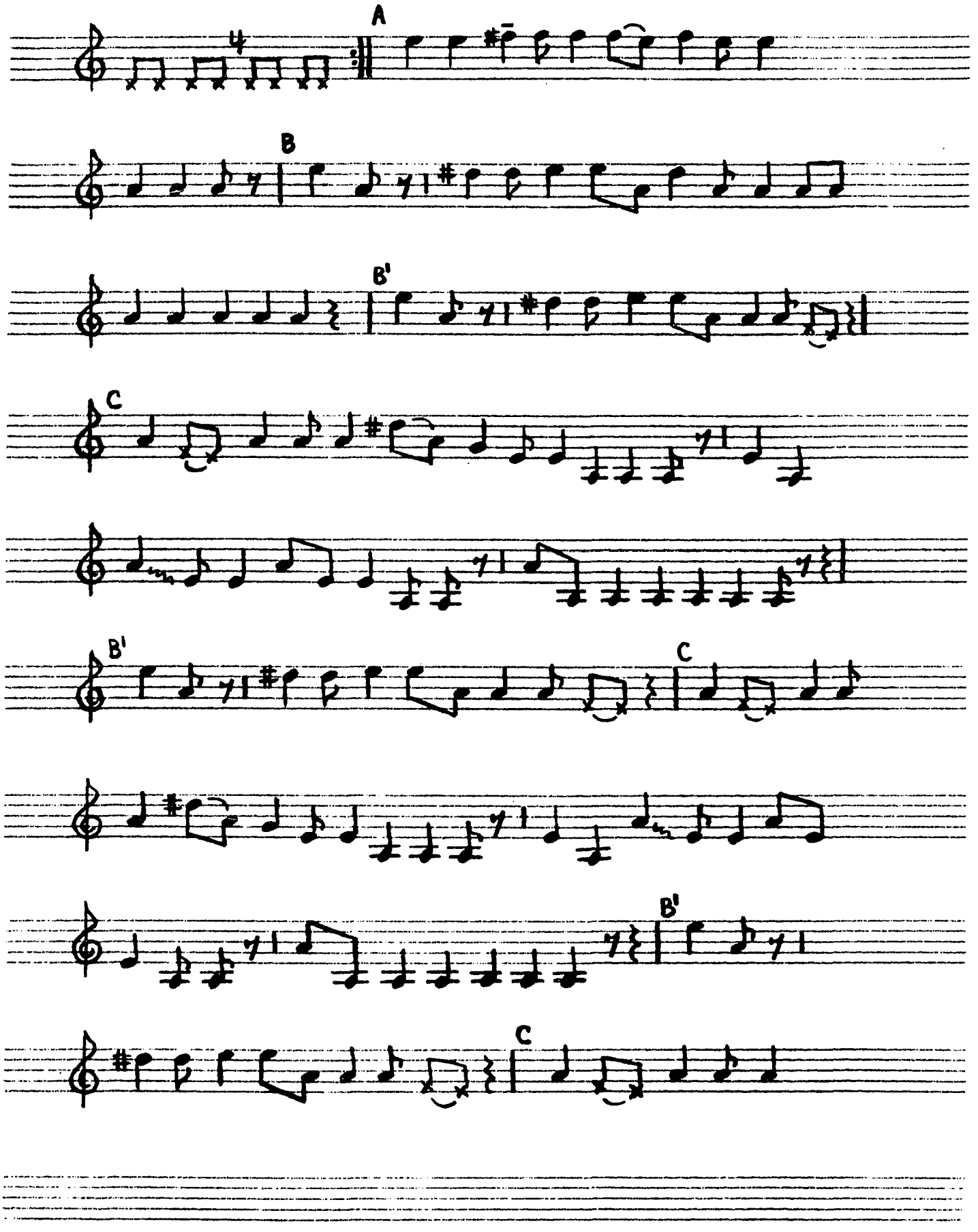
LENGTH

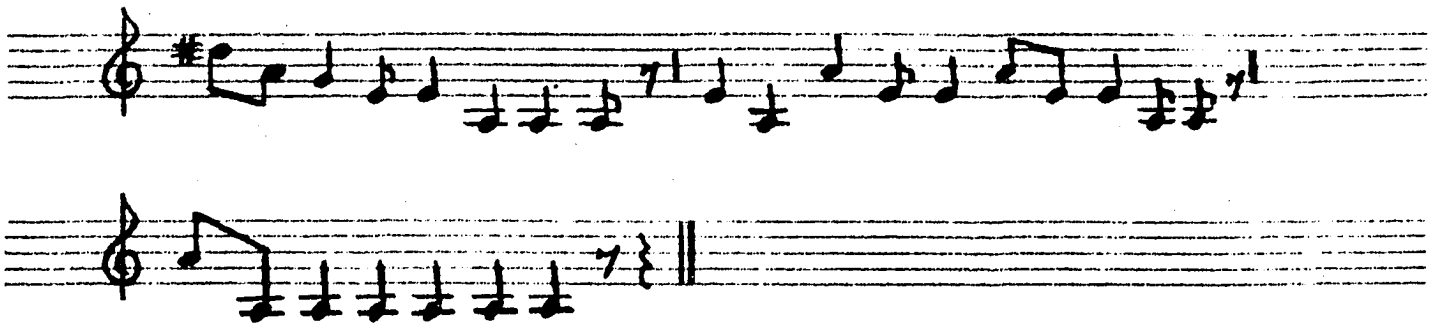
A = 11
B = 6+4+6+9+3+9=37
B^1 = 6½+4+6+9+3+9=37½

FORM

ABB^1
$AB^1B^1B^1$

HEALING SONG

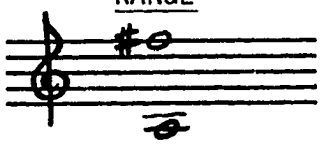




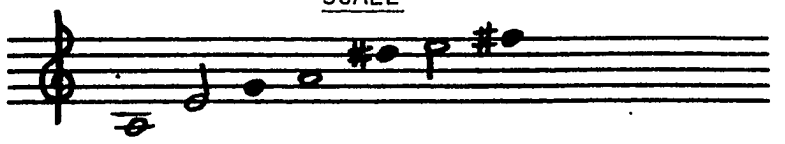
ABB'CB'C Repeat as the 2nd Stanza.

ANALYSIS NUMBER 56

RANGE



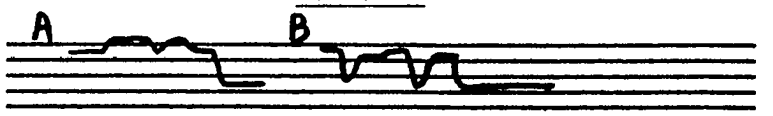
SCALE

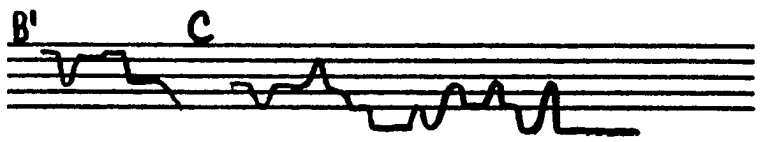


CADENCE PITCHES

A only

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
51.5	3	5	2	-	6.5	8.5	16	-	-	6.5	1.5^{P12}

METER

Heterometric
Triple

TEMPO

Voice: ♩ =129
Drum: 𝅗𝅥 =132

PERFORMANCE TIME

1:49

LENGTH

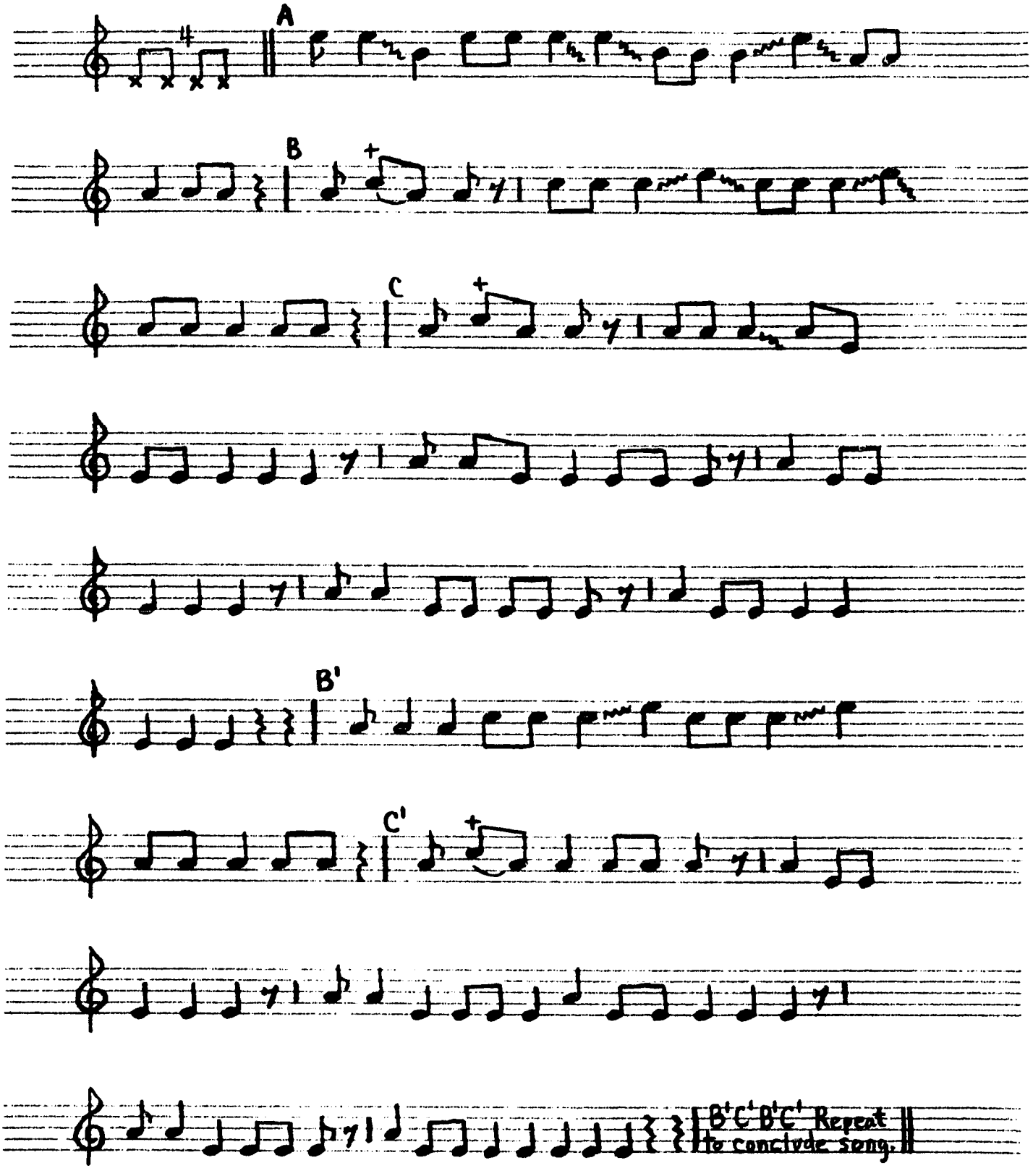
A = 11
B = 2+13=15
B^1 = 2+7 =9
C = 11+8+7=26

FORM

$ABB^1CB^1CB^1C$
ABB^1CB^1C

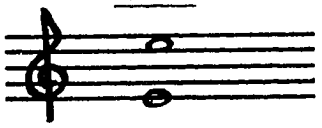
OTHER OBSERVATIONS

The large quantity of tritones is unusual. Also, the quantity of indefinite pitches is unusually high.

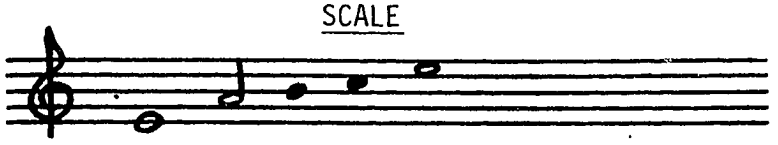


ANALYSIS NUMBER 57

RANGE



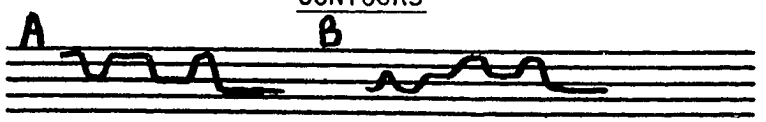
SCALE

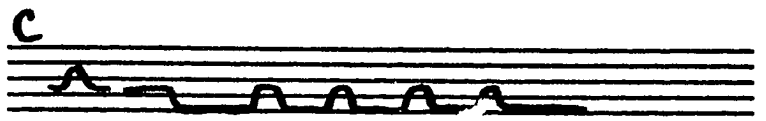


CADENCE PITCHES

E and A

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
70.5	-	-	6	5	18.5	-	-	-	-	-	-

METER

Heterometric
Duple

TEMPO

Voice: ♩ =132
Drum: ♩ =134

PERFORMANCE TIME

1:29

LENGTH

A = 12½

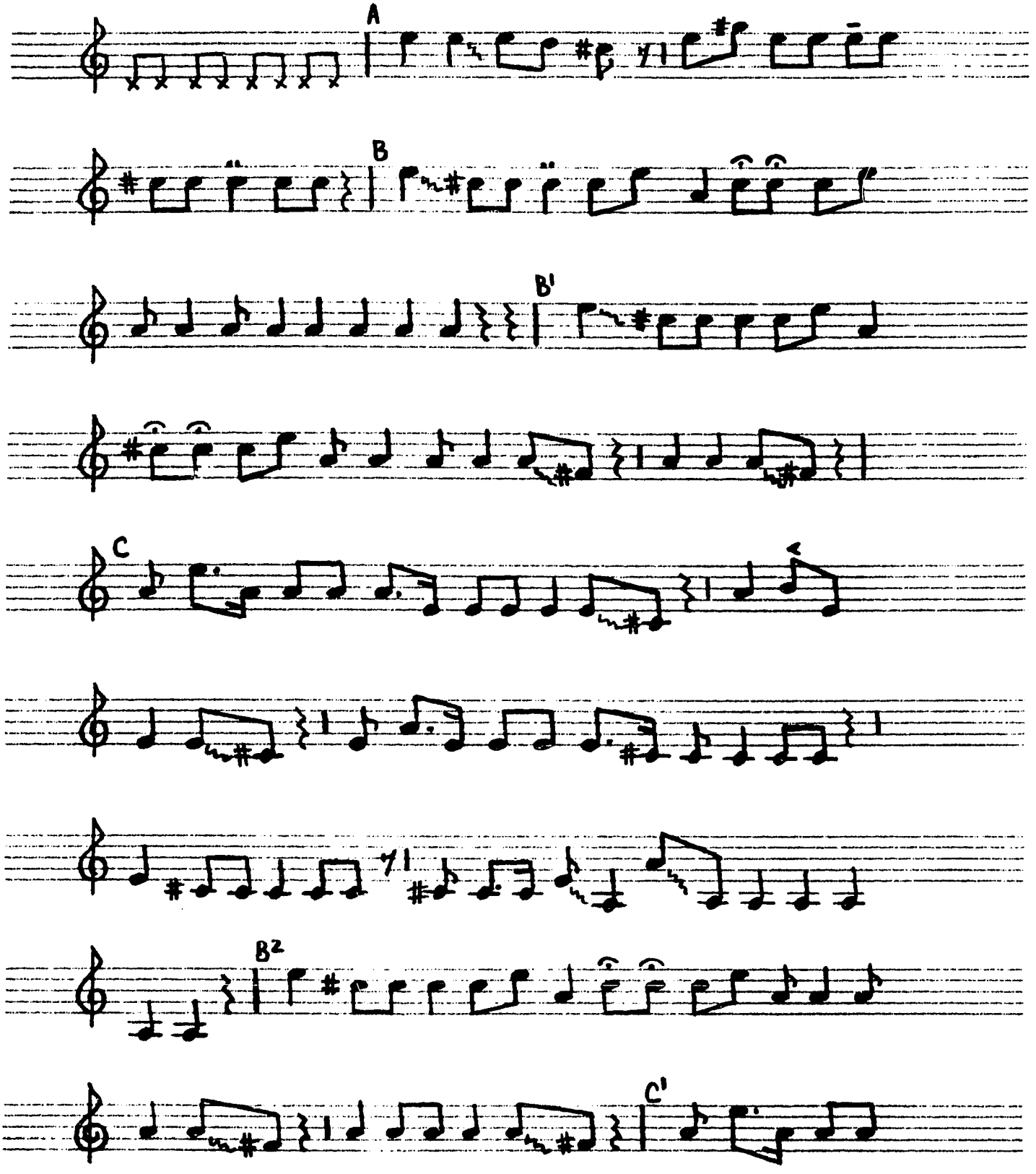
B = 2½+10=12½

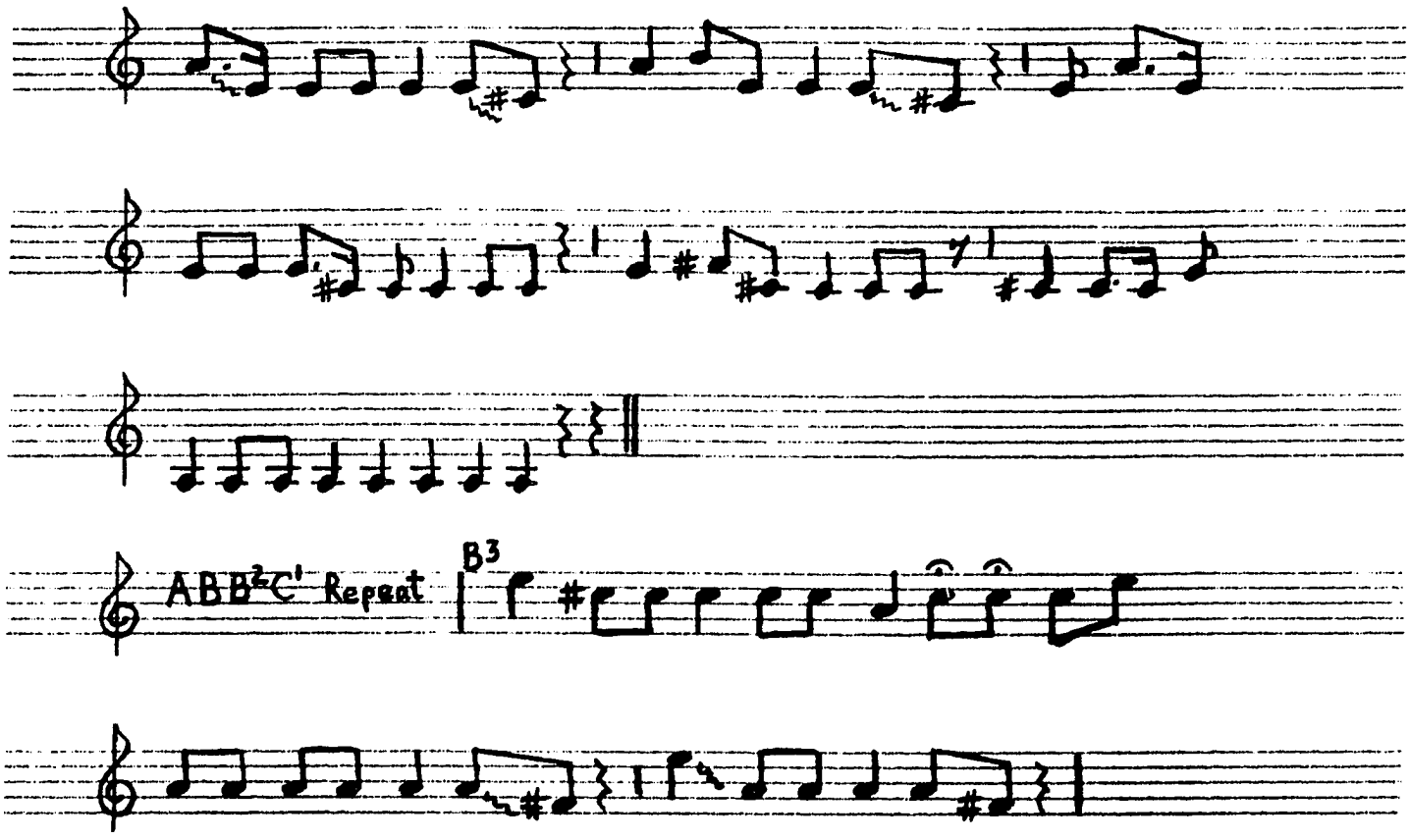
C = 2½+7½+4½+5½+4½+9=33½

FORM

$ABCB^1C^1B^1C^1B^1C^1$

HEALING SONG

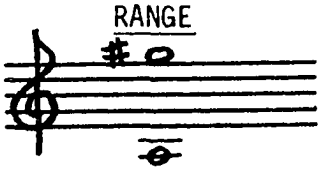




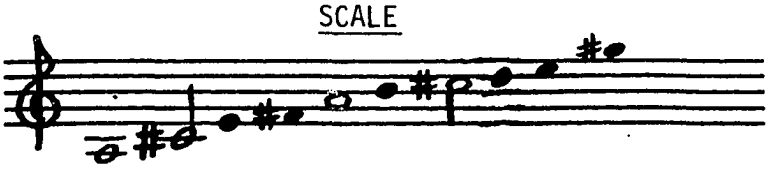
C' Repeats to conclude the 2nd Stanza.

ANALYSIS NUMBER 58

RANGE



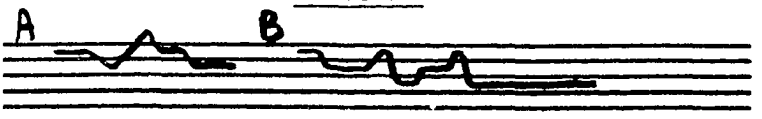
SCALE

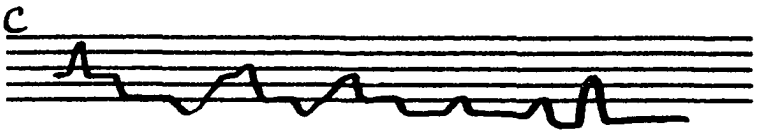


CADENCE PITCHES

A and C#

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
59.5	.5	2.5	19.5	3	4	-	8	1	-	1	* P12 .5

METER

Heterometric Duple

TEMPO

Voice: ♩ =134

Drum: ♩ =136

PERFORMANCE TIME

1:57

LENGTH

A = 4+7=11

B = 16

C = 7½+5+7+4½+10=34

FORM

$ABB^1CB^2C^1$

$ABB^2C^1B^3C^1$

OTHER OBSERVATIONS

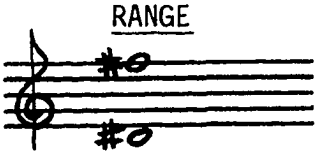
*A minor seventh occurs near the end of the last stanza. This is not included in the frequency list.

WELCOME HOME SONG

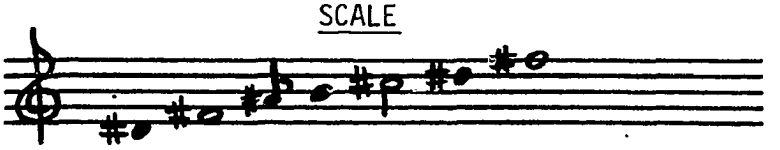
AA'BA2B' Repeat as the 2nd Stanza.
Slight changes occur at places marked (*)

ANALYSIS NUMBER 59

RANGE



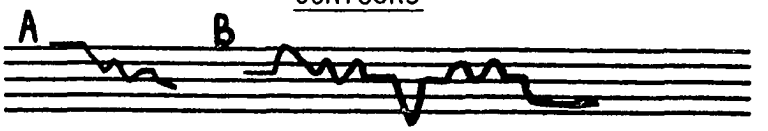
SCALE

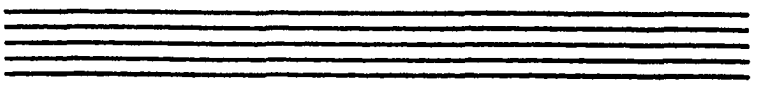


CADENCE PITCHES

F# and C#

CONTOURS





INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
43	-	24.5	9.5	11.5	4.5	-	-	6	-	1	-

METER

Isometric
Duple

TEMPO

Voice: ♩ =74
Drum: ♩ =74

PERFORMANCE TIME

1:10

LENGTH

A = 5
B = 1½+4+9=14½

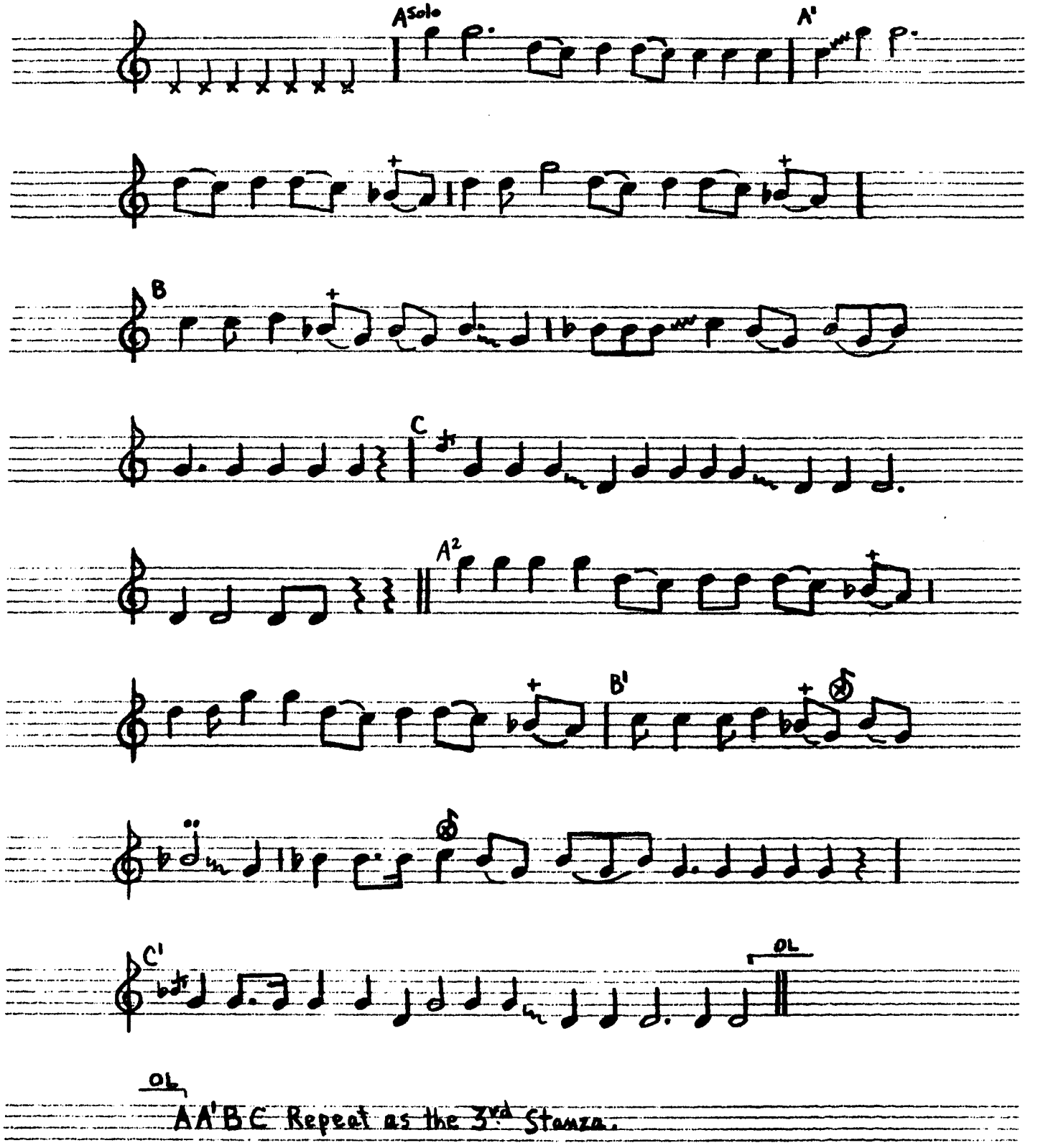
FORM

$AA^1BA^2B^1$
$AA^1BA^2B^1$

OTHER OBSERVATIONS

The song is essentially monothematic, since the B section is closely related tc A. This type of song is also known as a "flag" song.

MEMORIAL SONG

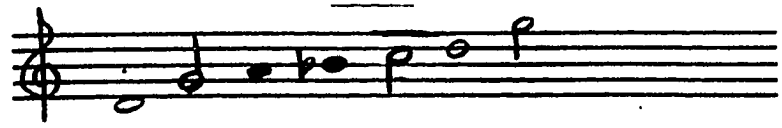


AA'BC Repeat as the 3rd Stanza.

ANALYSIS NUMBER 60

RANGE

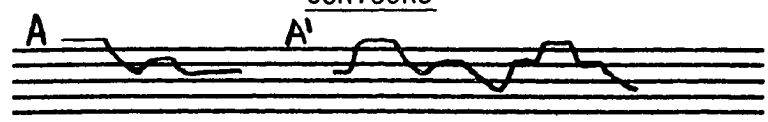
SCALE



CADENCE PITCHES

D and G and C

CONTOURS



INTERVAL FREQUENCY (%)

Repetition	m2	M2	m3	M3	P4	+4	P5	m6	M6	P8	Other
42.5	3	20.5	17.5	1.5	12	-	1.5	-	-	-	P11 1.5

METER

Heterometric Triple

TEMPO

Voice: ♩ =162

Drum: ♩ =162

PERFORMANCE TIME

1:07

LENGTH

A = 10

A^1 = 8+7½=15½

B = 7+11½=18½

C = 19

FORM

AA^1BC

A^2B^1C

AA^1BC

Summary of Miscellaneous Songs

The range of the songs in this group varies from a major sixth to a major fourteenth (an octave plus a major seventh). The average range slightly exceeds a major tenth, close to the average range for all songs in the study. Within this group, the handgame songs and the last two songs had very consistent ranges. The healing songs displayed a variety in range.

Three of the songs (51, 57, 59) used tetratonic scales and four of them (53, 55, 56, 60) had pentatonic scales. Two songs (52, 58) were based on hexatonic scales, and number fifty-four revealed a heptatonic scale.

Most of the contours were of the typical types. However, two of the songs (56, 58) had contours that exhibited much more variety in melodic shape than is typical.

Three songs (52, 53, 56) had all of the important cadences on the tonic pitch. Six others used one additional pitch for cadences. One song (60) used two additional pitches for cadences. Song number fifty-two used two other pitches for internal cadences within a larger section. The first song in this group is the only song in the entire study in which the final cadence is on a pitch other than the tonic. This was caused by the concluding C section being omitted in the final stanza.

Average intervals that exceeded those of the entire study were prime, minor second, perfect fourth, tritone, perfect fifth, minor sixth,

and perfect octave. Those which were smaller than the overall average were major second, minor third, major third, and major sixth. The only interval with the same percentage as that of the entire study was "other."

The average tempo of the melody in this group was 129 and the average drum tempo was 131. The tempi of the voice and drum did not vary much in their relationships. The fastest voice tempo was 162 and the slowest was 74. The figures for fastest and slowest drum tempi were also 162 and 74. The average tempo for voice and drum combined was 130. (The drum beat in the last song was intermittent and soft; therefore it was often difficult to establish its tempo.)

The average performance time in this group was 1:38, considerably shorter than the average for all songs. The shortest song in the group was 0:47 (54) and the longest was 2:33 (51).

Half of the songs in this group were essentially isometric, an unusually frequent occurrence when compared to all songs in the study. Four of these songs (51, 53, 54, 59) used duple rhythms and one (55) used triple rhythms (this song had one exception in each of the B sections). The other five songs were heterometric with three having predominantly duple rhythms, while two made more use of triple rhythms.

Six of the songs combined A, B, and C sections in their construction. The other four songs used only A and B sections. Eight of the ten were strophic, consisting of from two to five stanzas. Two songs (54, 57) had one stanza only.

CHAPTER XIII

SUMMARY OF THE SONGS

The characteristics of the songs of each group have been given in the previous six chapters. They have been tabulated in this chapter to exhibit the salient features of all of the songs and provide a means to study their interrelationships. Other observations about the general nature of the performances are pointed out. In the concluding chapter these findings have been compared to those of other writers about the music of the Cheyennes and other plains tribes.

Before continuing, however, a word of caution is in order. There are three types of songs included in the study that are not exclusively Cheyenne songs, even though they are performed and used frequently by the Cheyennes. These songs include the Gourd Clan dances, the peyote songs, and the peyote healing songs. The Cheyennes share songs of these categories with other tribes and several of the songs necessarily exhibit characteristics of the Kiowa, Comanche, Arapaho, and others. No attempt has been made to isolate and identify musical characteristics of the latter tribes. It seems impossible in the present day to determine any pure musical style characteristics of a particular tribe.

The "shared" songs are a valid part of the study along with the others because the songs unquestionably represent a musical preference of the Cheyenne. If the same song were performed by another tribe, it would be somewhat different. All of the previous studies have included

shared songs of these types. To have excluded them would have made comparisons with these studies less reliable.

Range

The average range for all songs is very slightly under a perfect eleventh. Three of the six groups of songs have approximately the same average range. These are war-related, Sun Dance, and social dance. Only the wolf songs have a larger average, while the peyote and miscellaneous songs have smaller averages. The smallest range is a perfect fifth, occurring in two of the peyote songs. The only other range of less than an octave occurs in one of the healing songs (55). The largest range is a perfect fifteenth (two octaves). This range is found in two songs--one each from the wolf and peyote groups.

The range that occurs most frequently is the perfect twelfth. This is the range of seventeen songs from all six groups. Other ranges found frequently are the perfect octave and the perfect eleventh with nine each. A major thirteenth is the range of seven songs. These four ranges (P12, P8, P11, M13) account for seventy percent of the sixty songs.[1]

Forty-one (68%) of the songs begin the melody on accented beats. Of the nineteen songs that begin with unaccented beats, more than half are songs within the category of "shared" songs. These figures demonstrate a very strong preference for beginning melodies on an accented beat.

Scales

The scales used in the songs are classified by the number of pitch names present. Chromatic alterations of a pitch are not considered

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[1]A table of the ranges for all songs is contained in Appendix E.

as separate pitches in determining that number. Incidental, decorative pitches are not considered as scale members. Using this procedure there are five types of scales present in the study: tritonic, tetratonic, pentatonic, hexatonic, and heptatonic. The arrangement of the scale steps within any one category can vary.[1]

The pentatonic scale is the most common among these types. There are twenty-nine pentatonic songs, fifteen tetratonic, twelve hexatonic, three heptatonic, and only one tritonic. The three heptatonic scales are found in the war-related songs, social dance songs, and miscellaneous songs (9, 32, 54). The tritonic song is one of the peyote songs (41). The type of scale apparently has little relationship to the range; for example, the tritonic scale used in number forty-one has a range of two octaves.

There are certain tones which seem to be favored by the Cheyennes as tonal centers. With twelve tones within an octave possible for use as tonal centers, six tones account for eighty percent of the total. E-flat is not used as a tonal center. The list of tonal centers and frequencies is shown below.[2]

Tonic Pitch	Number of Songs	Tonic Pitch	Number of Songs
C	13	D	4
B-flat	9	B	3
F-sharp	8	A	2
F	7	A-flat	2
C-sharp	6	G	1
E	5		

---

[1]A chart of the scales of all sixty songs is contained in Appendix E.

[2]If pitch names are used for purposes of analysis, caution should be exercised. The exact pitch of any song would have to be determined by checking carefully during its actual performance. When pitch levels are checked from a recording they can vary as much as a whole step, depending on the machines used to make the recording, to copy the recording, or to listen to the recording. However, within any one song the relationship of one pitch to another is consistent.

Related to the frequent use of certain tonal centers is the frequent use of a few pitches as the beginning pitches for songs. Forty-seven (78½%) of the songs begin on F, F-sharp, or G. Six other pitches are used to make up the starting pitches of the remaining thirteen songs.

Forty-six of the songs (77%) begin on a pitch that is a perfect octave, perfect eleventh, or perfect twelfth above the tonal center found at the end of the song. Eight other intervallic relationships are found in the remaining fourteen songs.

Cadence Pitches and Melodic Contours

The ending pitch of a song is nearly always the tonal center (in 59 of the 60 songs), but one finds greater variety at the end of internal sections. The cadence pitches for each song are listed on the analysis page that follows each transcription.

The ending pitch is usually the lowest pitch that occurs in a song. However, in ten of the songs it is not. As a rule, if there is a pitch lower than the tonal center, it is one pitch only. One song (7) has both a perfect fourth and a minor third occurring below the tonal center. The lowest note of three of the songs (19, 26, 37) is a perfect fourth below the tonal center, four (1, 9, 25, 59) have a minor third, and two (44, 45) have a major second.

Twenty-eight of the songs use only the tonal center as a cadence pitch. Five additional songs use only the tonic pitches for the ends of sections, but with at least one other pitch serving a cadential function for phrases within a section.

Twenty-two of the songs use the tonal center plus one other as cadential pitches. There is no predictable relationship to the tonal center for the extra cadential pitch, but more of these pitches are a perfect fourth above the tonic than any other interval. The five remaining songs contain more than two pitches used in cadential positions.

The contours of the melodies do not demonstrate much variety--two general patterns dominate. The first, and by far the most common, is terraced. This shape begins high and gradually descends through two or more levels until the cadence pitch is reached. The cadence consists of several consecutive tones of the same pitch sung in a routine rhythmic pattern. The second presents a very narrow range and does not move far either up or down from its initial pitch. This type is found frequently in the first of two consecutive A sections and sometimes in the C section.

The arch-shaped phrase or section occurs rarely, but it is seen occasionally. Another shape that is found a few times moves to a high pitch two or three times within a phrase before settling to the level of the cadence pitch.

Frequency of Intervals

The songs show a strong consistency in the frequency of intervals. The use of repeated notes averages fifty-seven and a half percent for the entire study. The average repetition in the various groups ranges from fifty percent in wolf songs to fifty-nine and a half percent for war-related songs.

The use of minor seconds varies from one percent in Sun Dance and social dance songs to four percent in wolf songs. The average for all songs is two and a half percent.

The overall average for major seconds is fourteen percent, ranging from ten percent in miscellaneous songs to twenty-one percent in wolf songs.

The range is very small for the minor third with seven and a half percent in social dance songs to eleven percent in war-related songs. The minor third is used an average of nine and a half percent in all songs.

The average for major thirds in all songs is four percent. Social dance songs use this interval only two and a half percent, while the greatest use comes in peyote songs with five and a half percent.

The use of the perfect fourth is quite varied. The lowest use is found in peyote songs with five percent and the highest occurs in Sun Dance songs with fourteen and a half percent. The average for all songs is eight and a half percent.

The perfect fifth occurs an average of two percent for all songs. It is used only half of one percent in Sun Dance. The greatest use is seen in social dance songs and miscellaneous songs with three and a half percent. It is worth noting that these two intervals, perfect fourth and perfect fifth, which are nearly of equal importance in traditional Western music are quite unequal in Cheyenne usage.

Intervals other than those enumerated above (repetition, minor and major seconds, minor and major thirds, perfect fourths and fifths) occur infrequently. The octave, tritone, minor sixth, and major sixth and "other" average a half of one percent each.

The use of the tritone in the songs merits a brief discussion. This interval appears in only five songs, occurring a total of twenty-nine times. None occur in Sun Dance or social dance songs. The tritone

occurs most often in connection with a cadence, either as the interval between two phrases (38%) or the interval resulting from the last two pitches of a phrase (24%). The interval appears within the interior parts of phrases with the same frequency (38%) that it appears as an interval between phrases.

Some intervals occur so rarely that they are grouped together in a category labeled "other." This group includes the "dead intervals" which occur between the last note of one section and the beginning note of the following one. The vast majority of these are compound intervals such as the perfect eleventh and twelfth. Sevenths are extremely rare and are included in the "other" category. The use of "other" intervals did not exceed half of one percent in any group.[1]

Meter

There are no consistently isometric songs, i.e. those that have a completely regular rhythmic pattern throughout. However, there are several songs that approach a consistent rhythm, broken only by rests or changes of rhythm in cadence patterns. With this qualification, fifteen songs may be classified as isometric and forty-five are heterometric. Heterometric songs have both duple and triple rhythms. These rhythms do not occur in any predictable patterns.

Duple rhythms outnumber triple rhythms for all songs, heterometric as well as isometric. Twenty-four of the heterometric songs have more duple rhythms, while twenty-one feature triple rhythms. Among the

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[1]A table showing the interval frequencies for each song is included in Appendix F.

isometric songs, twelve are duple while only three are triple. For all songs, sixty percent have predominant duple rhythms and forty percent use more triple rhythms.

All groups of songs contain both heterometric and isometric songs, with the exception of the social dance songs, all of which are heterometric.

Tempo

The tempi for voice and drum for each song were checked with a metronome. The checks were made in that part of a song where the tempo was most stable. This usually occurs by the B section of the first stanza. Accelerando and ritardando, when present, usually occur in the last stanzas, especially near the final cadence. These changes within a song were not calculated. The tempi for voice and drum are listed on the analysis sheet following each transcription.[1]

Average tempi for all songs and between groups of songs were not calculated because the data could be confusing and misleading. The note used as the basic beat varies from song to song. Occasionally the drum and voice have different notes as the basic beat within a single song.

The drum and voice move at different speeds more often than not. The drum moves faster than the voice in over half of the songs (53%). The voice moves faster than the drum in seventeen percent. The voice and drum tempi are the same in thirty percent of the songs. The same tempo is more common in the peyote songs than in any of the other groups.

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[1] A table showing the tempi for voice and drum is contained in Appendix I.

Performance Time

The entire repertory reveals a wide range of lengths: from forty-seven seconds for the shortest to just over four minutes for the longest. The average time per song is just under two minutes (1:56). The social dance songs show the longest average time (2:31), while the shortest average time occurs in the peyote songs (1:36).

Other singers who performed the same songs might have added or subtracted stanzas in some songs, lengthening or shortening them. Thus, these averages should be regarded as relative, not absolute.

Form

All of the songs are made up of sections which are combined to form stanzas. Thirty-eight of the songs use A, B, and C sections in various combinations. Twenty-one of the songs combine only A and B sections. One song (18) contains A, B, C, and D sections. Variants of these sections within stanzas and in different stanzas are indicated with superscript numbers. A few songs are basically monothematic, i.e. all sections are based on the melody of the first section.

The number of stanzas ranges from one to five. Five songs have one stanza; twenty-six have two stanzas; thirteen have three stanzas; thirteen have four stanzas; and three have five stanzas. Wolf and peyote songs are the most consistent in the number of stanzas. Five of the wolf songs have two, and one has four stanzas. Nine of the peyote songs have two, and two have only one stanza. The greatest variety in the number of stanzas occurs in the war-related songs and miscellaneous songs.

Building on the work of George Herzog,[1] Kaufman and Nettl adopted a system of classifying songs based on the way in which the sections are combined to form stanzas. The following classifications were developed: "iterative," "reverting," and "progressive."

Iterative structure refers to songs where a section is repeated immediately after its original statement. Examples of this type are ABB, AABB, and ABBB. Reverting structure refers to songs where there is a return to a section following intervening material. Examples of the reverting type would include ABA and ABAB. Progressive structure refers to those songs which present new material at each section (through-composed). An example of this type would be ABC.

This classification system has not been adopted in this study because, in actual practice, a majority of the songs have characteristics of more than one classification as shown in the groupings below.

Classification	Example	Number of Songs
Iterative	AABB	17
Reverting	ABCBC	9
Progressive	ABC	1
Iterative and Reverting	AABCBC	24
Iterative and Progressive	AABC	4
Reverting and Progressive	ABCB	4
Iterative, Reverting and Progressive	AABCDBC	1
Total		60

[1]George Herzog was a student of the early pioneers in ethnomusicology in Berlin during the early part of this century. His teachers included Carl Stumpf, Otto Abraham, and E.M. von Hornbostel. Herzog moved to the U.S., where he led in ethnomusicological work at Columbia University. He moved to Indiana University in 1948, where his students have included Kaufman and Nettl.

Strictly speaking, the nine songs listed as reverting have progressive elements as well. The ABCBC (BC) (BC) form of the nine songs is so strongly reverting that the progressive element seems incidental. Similar qualifications could be made concerning some songs in other categories.

Some General Observations On Style and Performance

In addition to the summaries given in the first part of this chapter, there are several observations concerning the music and performance style that can be made after listening to the songs.

The texture is monophonic, a single melodic line usually accompanied by a drum. Although harmony is absent from the songs, occasional heterophony occurs where some of the singers seem to be unsure of the proper rhythm and melody. Another type occurs when the beginning of a phrase by the group overlaps with the last few notes of any A section being sung by the head singer.

Most of the songs are sung by men, although women participate in many of the songs. The women do not sing any of the songs by themselves, but occasionally the women sing the last phrase (or a phrase near the end) without the men.

Most of the songs are sung by groups, with one man serving as the head singer (soloist). He usually begins the first section by himself and sings solo until the group joins in during that section or in a repetition or modification of the first A section (A or A^1).

The vocal quality used by the singers can be characterized as nasal and strident, with much restriction in the throat. This tight,

constricted tone production is most evident on the tones that have rapid pulsations, similar to string tremolo. This effect is produced intentionally, dividing the note into smaller units without actually breaking the continuous sound of the tone. Besides string tremolo, it is similar to the vocal ornament called "trillo" in early seventeenth century opera.[1] In a few songs the ornament is used very little or not at all. The peyote healing songs are examples of Cheyenne singing in a subdued manner, without the extreme tension in the tone production. Women rarely sing with the vocal tension.

Nearly all Cheyenne songs are functional, serving as part of a more complex religious or ceremonial function. This is especially true of the Sun Dance songs, peyote songs, and war-related songs. Even the handgame songs are ceremonial, prayer-like songs. Wolf songs and social dance songs are the types least associated with religion or other ceremonies.

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[1]Giulio Caccini, Le Nuove Musiche, ed. by H. Wiley Hitchcock (Madison, Wisc.: A-R Editions, Inc., 1974), pp. 55-56.

CHAPTER XIV

COMPARISONS AND CONCLUSIONS

The summaries of the stylistic elements and the observations concerning the performance practices were provided in the previous chapter. The summaries outline the musical style of the sixty songs used in the study, and accurately reflect the types of songs that are being sung by the Southern Cheyennes in the last half of the twentieth century.

Analyses of the songs reveal a musical style possessing the same general characteristics as set forth in earlier studies of Cheyenne music by Densmore[1] and Kaufman.[2] The songs also fit well within the characteristics for the Plains-Pueblo tribes, as listed by Nettl.[3] This study, however, has uncovered several differences in detail which are listed below.

Range

Densmore did not list an average range for the Cheyenne songs. However, this writer calculated it from her transcriptions, using the

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[1]Densmore, Cheyenne and Arapaho Music, pp. 107-110.

[2]Kaufman, "Cheyenne Indian Music and Its Cultural Background," pp. 246-256.

[3]Nettl, North American Indian Musical Styles, pp. 5-8, 29-36. A summary of the characteristics noted by Densmore, Kaufman, and Nettl is contained in the fifth chapter.

method described earlier in Chapter Six. The average range was a minor tenth, compared to the perfect eleventh found in the present study. Kaufman, also, did not average the ranges of the songs. A similar calculation of the ranges of his transcribed songs revealed an average between a major ninth and a minor tenth. This is more than a full step below the average range of songs in the present study.

A possible reason for the difference in the average range of Densmore's study and the present one is that she included only a limited number of Cheyenne songs that usually have the larger range, i.e. war-related songs and social dance songs.

Two reasons are suggested for differences in the average ranges found in Kaufman's study and the present study. First, some of the songs in Kaufman's study are only fragments, consisting of only one or two phrases. The range of these songs, as a result, was very small. Second, peyote songs and Ghost Dance songs, many of which were derived from the songs of other tribes just before the turn of the century, comprised a substantial proportion (33-1/3%) of the total used in his study. The ranges of these eighteen songs averaged just over a minor seventh, rather on the small side in comparison to the rest of the songs that are more uniquely Cheyenne.

The largest range Densmore and Kaufman found in a song was a major thirteenth, compared to the two octave range found in this study. The smallest range found in Kaufman's study was a major third (in a fragment); the smallest in Densmore's study was a perfect fourth. These are compared to a perfect fifth, which was the smallest range found in the present study.

Eight percent of the songs in Densmore's study had a range of less than an octave. Thirty-three percent of the songs in Kaufman's study had ranges smaller than an octave. These are compared with five percent of songs with ranges smaller than an octave found in this study.

Nettl lists the average range for the Plains-Pueblo tribes as a tenth (whether major or minor is not stated). The range given by Nettl as being "usual" for North American Indian songs lies between a perfect fifth and a perfect twelfth.

The larger average range found in this study is significant. Since Cheyenne songs have the characteristic of possessing larger ranges than those of most American Indians, the finding reinforces this aspect of Cheyenne musical style. If the style were being amalgamated into a general Indian style, the average range would have shown a decreased size, rather than a larger one.

Scales

Densmore gives a very limited analysis of the scales used in her study, but Kaufman treats his scales in great detail. Nettl does not give detailed information on scales. The high percentage of hexatonic scales found in this study is significant because this type is not as prominent in any of the other studies. There seem to be no other significant differences.

Cadence Pitches and Melodic Contours

The only significant difference in these categories seems to be with Densmore's analysis of cadence pitches. She states that the

percentages of songs ending on the keynote is smaller than for most tribes. This is not confirmed by the findings of this study or the one by Kaufman.

The types of contours found by Kaufman are the same types found in this study. While the contours are not detailed by Densmore, an investigation of the transcriptions in her study leads one to believe that they are essentially the same types as found in this study. The general descriptions of contours given by Densmore and Nettl are compatible with those found in this study.

Frequency of Intervals

Only Kaufman listed specific information on the frequencies of intervals from the songs, and it often differs significantly from the percentages discovered by the present study, as the following list shows:

Interval[1]	Kaufman	Hodges
Repeated Notes (Prime)	48	57
Minor seconds	1.7	3
Major seconds	22.8	13
Thirds	16.1	13.5
Fourths	8.1	9 (includes +4)
Fifths	2.7	2
Sixths	.4	1

[1]Direct comparisons for each interval was not possible, since differences in categories occurred. Kaufman did not differentiate the quality of intervals except in the case of major and minor seconds. It is also obvious that he did not calculate the "dead" intervals (those occurring between the last note of a section and the first note of the following section). Kaufman listed sevenths separately while they are listed with "others" in the present study. Some general comparisons can be made from this list but caution should be used since the methods of calculation varied significantly.

Sevenths	.15	- (included in next category.)
Octave or Greater	.3	2
Total	100.25	100.5

There seems to be no conflict with any of Nettl's observations and the findings of this study on intervals. He does, however, indicate that major seconds and minor thirds are the most common intervals, obviously excluding repeated notes. Nettl also states that the Plains sub-area of tribes (which includes the Cheyennes) makes larger use of the minor second and perfect fourth than do other groups of tribes. The findings of this study seem to support this view.

Meter and Rhythm

Nettl wrote that "The rhythm of the Plains music appears less clear-cut and comprehensible than that of most other North American styles."[1] Densmore, Kaufman, and this study confirm this rhythmic complexity.

The meters are classified as heterometric (having mixtures of rhythmic patterns) or isometric (having consistent metrical patterns). All of the writers agreed that the heterometric meter predominates. Densmore found that ninety percent were heterometric, Kaufman seventy-one percent, and the present study seventy-five percent.

Most Cheyenne songs begin on an accented beat. Nettl found that sixty-five percent of the Plains tribes began songs with accented beats, Densmore wrote only that "more" songs begin with accented beats, while Kaufman ignored the subject. In the present study, sixty-eight percent of the songs had accented beginnings.

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[1]Nettl, North American Indian Musical Styles, p. 29.

Nettl does not give data concerning the comparison of duple and triple rhythms for Plains tribes. Densmore indicates that they are perhaps about equal in use. It was inferred from Kaufman's study that triple rhythms were more prominent. In the present study, duple rhythms were more frequent than triple rhythms.

The use of drum introduction and accompaniment found by this study differs from that in the Densmore and Kaufman studies. The present study is the only one in which the drum introductions were notated in the transcriptions. The other writers indicated the rhythm patterns for the drum accompaniment; however, only twenty-nine percent of Densmore's songs and about a third of Kaufman's had drum accompaniment present. Both expressed the wish that more of their songs could have included the drum. All sixty of the songs in the present study include drum accompaniment, although a few do not have a drum introduction. Only a few song types, such as lullabies and certain wolf songs not included in the study, would not use a drum accompaniment if it were available. There seem to be no differences in the types of rhythmic patterns for the drum accompaniments as reported in the other studies.

Only one recording had rattle included in the accompaniment in Kaufman's study. Densmore speaks of the use of the rattle but does not specify its use in her transcriptions. The rattle was present in twenty-seven percent of the songs transcribed by the writer.

The performance time of songs was not listed in the studies of the other writers so no comparisons can be made. Tempo indications for both voice and drum were given by Densmore and Kaufman. The findings in the present study indicate about the same ranges in tempi.

Form

Kaufman gives more detailed information on the forms resulting from his analyses than he does for any other aspect of the songs. The information in Densmore's study is very brief and sketchy concerning form. With the incomplete information available, there seems to be no conflict in the findings on form between the present study and those of the earlier writers.

Conclusions

The most important aspects of the study involve the songs: the collection of a large number of Southern Cheyenne songs in recorded form and their transcription into conventional notation. This study is the only one that has dealt exclusively with songs of the Southern Cheyenne tribe.

The sixty transcribed songs reflect the current practice of music among the Southern Cheyennes. This conclusion is based on the following reasons:

(1) The study represents a cross-section of the types of song being performed by members of the tribe today;

(2) The number of transcribed songs is larger than that of any earlier studies of transcribed Cheyenne songs, with careful attention being given to assure that a particular song type did not cause an overbalance in the calculation of style characteristics;

(3) The number of performers represented in the recordings (thirty singers are named in Appendix B) assures that the study is not biased by the musical preferences of a small number of Cheyenne singers;

(4) The transcriptions represent recent performances. More than eighty percent of the songs were from recordings made within a decade of this study.

Fifty-nine of the songs, to the extent that can be determined, were transcribed for the first time. Only one song in this study (40) was found to have been transcribed previously. This is one of the peyote songs which appeared in Densmore's work (number fifty in her study). Other songs in the present study might be variants of previously transcribed songs, but, if so, they have so far remained undetected. To the writer's knowledge, the sixty transcriptions are the first ones of Southern Cheyenne songs since the Kaufman study of 1952; moreover the latest recording of a Southern Cheyenne song in Kaufman's study dates no later than 1942.

From the data derived from the transcriptions, answers to the questions postulated in the first chapter can be offered. First, the songs of this study show essentially the same characteristics as those determined by earlier researchers of Cheyenne song. Second, the differences that occur in the comparisons with Densmore, Kaufman, and Nettl are differences of degree more than of substance. Third, it is concluded that the Southern Cheyennes have been successful in maintaining their traditional musical culture from the early part of this century to the present. Their musical culture remains basically untouched by the extremely diverse American musical culture, in spite of the influence of radio, television, and sound recordings. This continuity of tradition is largely due to the conscious efforts from the older members of the tribe to maintain the Cheyenne musical heritage.

While a study of this nature cannot possibly capture the essence of the musical preferences of everyone associated with a particular ethnic group, it can define the stylistic features of the traditional

music as practiced by leaders of the older generations of a tribe. Defining those stylistic features of songs of the Southern Cheyennes has been a significant function of this study.

If musicians are to become more knowledgeable about the music of Native Americans, there is a need for further research on the music of individual tribes. Southern Cheyennes are rich in musical tradition and are important as a typical plains sub-group. This study has provided information which, when combined with similar research of music of other tribes, can be one source for comparative analysis of tribes within a prescribed geographical area and, eventually, comparative study of all tribes in North America.

APPENDICES

APPENDIX A

TABLE 2

TRANSCRIPTION SYMBOLS

Description	This Study	Densmore[1]	Kaufman[2]	Nettl[3]
Above note. Tone slightly higher than indicated.	+	+	+	+
Above note. Tone slightly lower than indicated.	-	-	-	-
Above note. Tone slightly longer than indicated.				
Above note. Tone slightly shorter than indicated.				
Pitch of tone uncertain.				
Pulsation on sustained tones.				
Grace note				
Glide/Glissando				
Major structural division (section)				
Minor structural division (phrase)				
Major melodic division. Variants shown with a superscript numeral.	A, B, B' etc.		A, B, B', etc.	A, B, B', etc.

(Additional symbols, used in this study only, are listed with the symbols in Chapter Six.)

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[1]Densmore, Cheyenne and Arapaho Music, p. 12.

[2]Kaufman, op. cit., p.50.

[3]Nettl, North American Indian Musical Styles, p. 42.

APPENDIX B

TABLE 3

SOURCES OF THE SONGS

LIST OF RECORDINGS AND MUSICIANS

(Numbers in parentheses refer to song numbers in this study)

Canyon ARP 630: Estimate: 1972		Wolf Song (20), Fast War Dance (7). Morris and Pamela Medicine, B. Pimpy, (Roy Bull Coming?).
Canyon ARP 643: Estimate: 1972		Handgame Songs (51-52). Mr. and Mrs. Percy Tall Bird, Daniel Tall Bird, Marie Tall Bird.
Canyon 6094: 1972		Peyote Healing Songs (54-58). Ralph Turtle.
Indian House 2201: 1975		Cheyenne Peyote Songs, Vol. I, (47-50). Allen Bushyhead, Lee Chouteau, Arthur Madbull, Toby Starr.
Indian Music Tapes: (WNAD-O.U.)	No. 9 - 1946	Sun Dance Songs (21-26). Frank Bushy, Charlie Burgess, Joe Little Crow.
American Indian Institute, Western History Collection University of Oklahoma	No. 12 - 1947	Wolf Songs (15-16); Memorial Song (60). Guy Heap of Birds and a group of about six other Cheyennes.
	No. 15 - 1947	Handgame Song (53), Forty-nine Dance (32). Fred and Blanche Roman Nose, Lionel Red Shin, Everett Yellow Man, Woodson Shortman, Fenton Bird.
	No. 27 - 1945	Welcome Home Song (27). John Heap of Birds.

TABLE 3 (continued)

Indian Records, Inc. 1973	No. 320 - 1973	Seventeen Southern Cheyenne Songs War Dances (1-6), Round Dances (27-31), Scalp Dances (8-9), Forty-nine Social Dances (33-34). Roy Nightwalker, Denny Old Crow, Hailman Little Coyote, Mary Little Coyote, Bertha Little Coyote.
Indian Records, Inc. 1973	No. 321 -	Twenty-four Southern Cheyenne Peyote Songs. Peyote Songs (40-46). Grove Turtle and Arthur Madbull.
Indian Records, Inc. 1973	No. 322 (8) -	Gourd Clan Songs: Southern Cheyenne Gourd Clan Songs (35-39).
Cassette Recording - (Recorded by the writer in 1978-1979)		At home of Roy Nightwalker, Seiling, Oklahoma. Roy Nightwalker, Roy Bull Coming. Some songs were copied from old cassettes owned by these men. (Performers on these are unknown.) War Society Songs (10-14), Wolf Songs (17-19).

APPENDIX C

TABLE 4

CONSECUTIVE ORDER OF THE SONGS

	TYPE	RECORDING
1	War Dance Song	IR 320
2	War Dance Song	IR 320
3	War Dance Song	IR 320
4	War Dance Song	IR 320
5	War Dance Song	IR 320
6	War Dance Song	IR 320
7	Fast War Dance Song	Canyon 630
8	Scalp Dance Song	IR 320
9	Scalp Dance Song	IR 320
10	Bow Society Song	Seiling
11	Dog Society Song	Seiling
12	Hoof Rattle Song	Seiling
13	Hoof-Rattlers Marching Song	Seiling
14	Chief Song	Seiling
15	Wolf Song	IMT 12
16	Wolf Song	IMT 12
17	Wolf Song	Seiling
18	Wolf Song	Seiling
19	Wolf Song	Seiling
20	Wolf Song (If I Marry You)	Canyon 630
21	Sun Dance Song	IMT 9
22	Sun Dance Song	IMT 9
23	Sun Dance Song	IMT 9
24	Sun Dance Song	IMT 9
25	Sun Dance Song	IMT 9
26	Sun Dance Song	IMT 9

TABLE 4 (continued)

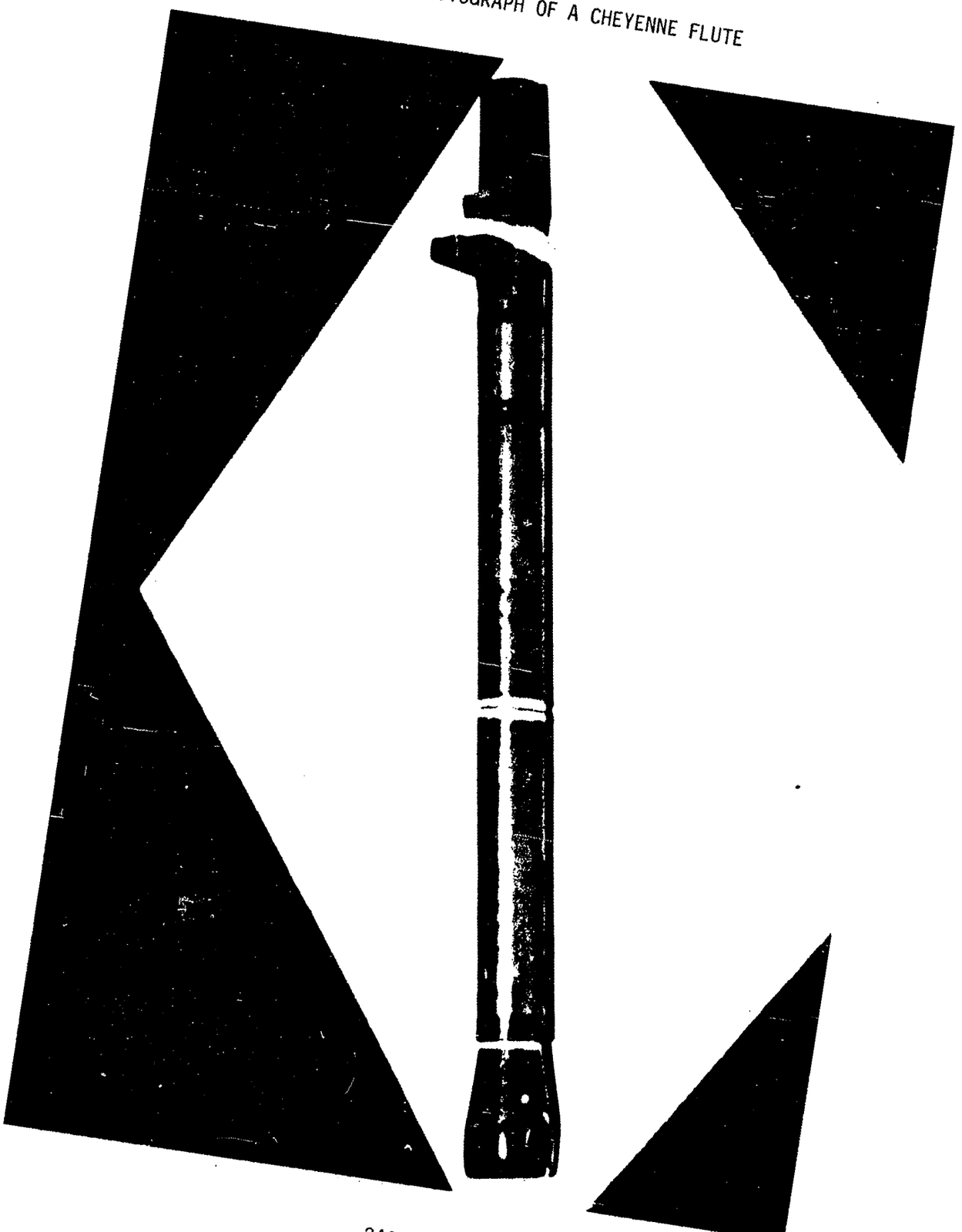
	TYPE	RECORDING
27	Round Dance Song	IR 320 II
28	Round Dance Song	IR 320 II
29	Round Dance Song	IR 320 II
30	Round Dance Song	IR 320 II
31	Round Dance Song	IR 320
32	Forty-nine Dance Song	IMT 15
33	Forty-nine Dance Song	IR 320
34	Forty-nine Dance Song	IR 320
35	Gourd Clan Dance Song	IR 322 (8)
36	Gourd Clan Dance Song	IR 322 (8)
37	Gourd Clan Dance Song	IR 322 (8)
38	Gourd Clan Dance Song	IR 322 (8)
39	Gourd Clan Dance Song	IR 322 (8)
40	Peyote Song (Opening)	IR 321
41	Peyote Song (Midnight Water)	IR 321
42	Peyote Song (Morning Water)	IR 321
43	Peyote Song (Closing)	IR 321
44	Peyote Song	IR 321
45	Peyote Song	IR 321
46	Peyote Song	IR 321
47	Peyote Song (This Morning, Jesus)	IH 2201
48	Peyote Song (Have Mercy On Us)	IH 2201
49	Peyote Song	IH 2201
50	Peyote Song	IR 2201
51	Handgame Song	Canyon 643
52	Handgame Song	Canyon 643
53	Handgame Song	IMT 15
54	Healing Song	Canyon 6094
55	Healing Song	Canyon 6094
56	Healing Song	Canyon 6094

TABLE 4 (continued)

TABLE		RECORDING
57	Healing Song	Canyon 6094
58	Healing Song	Canyon 6094
59	Welcome Home Song	IMT 27
60	Memorial Song	IMT 12

APPENDIX D

PHOTOGRAPH OF A CHEYENNE FLUTE



APPENDIX E

TABLE 5

RANGES AND SCALE TYPES

SONG	RANGE	SCALE TYPE	SONG	RANGE	SCALE TYPE
1	m10	Pentatonic	19	m10	Tetratonic
2	m9	Hexatonic	20	P12	Hexatonic
3	P12	Tetratonic	21	M13	Tetratonic
4	P12	Pentatonic	22	P12	Pentatonic
5	M10	Pentatonic	23	P12	Pentatonic
6	P12	Pentatonic	24	P11	Pentatonic
7	P12	Pentatonic	25	m10	Hexatonic
8	P8	Hexatonic	26	P8	Tetratonic
9	P11	Heptatonic	27	P11	Tetratonic
10	P11	Pentatonic	28	M9	Tetratonic
11	P11	Pentatonic	29	M9	Pentatonic
12	P11	Pentatonic	30	m10	Hexatonic
13	M13	Pentatonic	31	P12	Tetratonic
14	P8	Tetratonic	32	P12	Heptatonic
15	P15	Pentatonic	33	P12	Pentatonic
16	m13	Tetratonic	34	P8	Hexatonic
17	P12	Hexatonic	35	P11	Pentatonic
18	P12	Hexatonic	36	M13	Pentatonic

TABLE 5 (continued)

SONG	RANGE	SCALE TYPE	SONG	RANGE	SCALE TYPE
37	P11	Hexatonic	49	P12	Hexatonic
38	P12	Pentatonic	50	P5	Pentatonic
39	M13	Hexatonic	51	P11	Tetratonic
40	P8	Hexatonic	52	P12	Hexatonic
41	P15	Tritonic	53	P11	Pentatonic
42	P8	Hexatonic	54	P8	Heptatonic
43	P8	Pentatonic	55	M6	Pentatonic
44	M13	Pentatonic	56	M13	Pentatonic
45	M13	Pentatonic	57	P8	Tetratonic
46	P12	Tetratonic	58	M14	Hexatonic
47	P12	Pentatonic	59	m10	Tetratonic
48	P5	Pentatonic	60	P11	Pentatonic

APPENDIX F

TABLE 6

INTERVAL FREQUENCIES

SONG	REPET.	m2	M2	m3	M3	P4	+4/05	P5	m6	M6	P8	Other
1	64	5.5	1.5	5.5	5.5	12	-	-	4	-	1.5	1.5
2	49.5	5	15	10	7.5	7.5	-	5	-	-	1	-
3	35	-	26	26	5	1.5	-	1.5	2.5	-	1.5	1.5
4	56	-	21	16	1.5	-	-	5	-	-	-	1
5	70.5	6	7	13	1	2	-	-	-	-	-	1
6	69	1.5	8	8	-	3	6.5	1	-	1.5	1	-
7	61	-	25.5	9	-	3.5	-	-	-	-	1	-
8	47	2.5	19.5	11.5	-	10.5	-	7	1	-	1	-
9	68	1	6	8.5	10	5	-	-	-	-	1	1
10	58	9	2.5	-	14.5	14.5	-	-	-	-	-	1.5
11	57	2	3.5	19.5	5.5	10	-	2	-	-	-	1
12	68.5	-	2.5	10	2.5	15	-	-	-	-	-	1.5
13	51	3	14	11.5	11.5	4.5	-	2	-	1	-	1
14	71.5	-	8.5	4.5	4.5	8.5	-	2	-	-	1	-
15	51.5	2.5	17.5	6	5.5	15	-	-	-	-	.5	.5
16	47	2.5	28	9.5	2.5	6.5	-	2.5	.5	-	.5	-
17	45	7	23.5	5	-	13.5	2	2	-	-	-	1
18	52	6	20.5	9	5	6.5	-	.5	-	-	-	.5
19	49.5	-	8.5	30.5	2	8.5	-	-	-	-	1	-

TABLE 6 (continued)

SONG	REPET.	m2	M2	m3	M3	P4	+4/05	P5	m6	M6	P8	Other
20	55.5	6	24	2	1	7	1	2	-	-	-	1
21	44.5	-	19	-	2.5	30.5	-	-	2.5	-	-	1.5
22	56.5	7.5	16.5	-	-	18	-	-	-	-	-	2
23	54	2.5	13	10.5	9	6.5	-	2.5	-	-	-	1.5
24	58.5	-	11.5	15.5	2	11.5	-	-	-	-	-	1
25	61	-	5.5	13.5	5.5	9.5	-	-	4	-	1	-
26	63	-	6.5	11.5	5	13	-	-	-	-	1	-
27	49	-	7.5	-	2	37.5	-	2	-	2	-	-
28	65	-	14	14	-	4	-	-	-	1.5	1.5	-
29	60.5	3	13.5	10.5	3	16.5	-	6	1.5	-	-	-
30	56.5	4	6	24.5	2	5	-	-	1	-	-	-
31	41.5	-	18.5	17.5	-	18.5	-	3	-	-	-	.5
32	55.5	7	17	2.5	-	2.5	-	14.5	-	-	-	1
33	65	2	10.5	-	3.5	7	-	10.5	-	-	-	1
34												
35	53.5	1.5	24	11.5	3.5	5.5	-	-	-	-	1.5	-
36	70	-	16.5	-	-	12	-	.5	-	-	.5	.5
37	70	-	8	-	3	10.5	-	7	-	-	-	1
38	51	-	18	10	5.5	11.5	-	-	2	2	-	1
39	65	1	13	4	7.5	7.5	-	1.5	-	-	-	1
40	43	1	8.5	18	18	8.5	-	3.5	-	-	-	-
41	65	-	16.5	-	-	12	-	6	-	-	-	.5
42	70	-	8.5	17	-	1	-	-	1	1	-	1.5

TABLE 6 (continued)

SONG	REPET.	m2	M2	m3	M3	P4	+4/05	P5	m6	M6	P8	Other
43	48.5	-	25.5	13.5	5.5	-	4.5	-	-	2	-	-
44	54.5	-	29.5	6.5	1	7	-	1	-	-	-	.5
45	61	-	3	20.5	4.5	10.5	-	-	-	-	1	-
46	58	-	13	16.5	-	11	-	1	-	-	-	1
47	58.5	1	31.5	5.5	1.5	1	-	.5	-	-	-	.5
48	61.5	4	3	10.5	17	4	-	-	-	-	-	-
49	47.5	5	17	10	7	4	-	-	-	7	2.5	-
50	56	15.5	2	3	17	1.5	-	4.5	-	-	-	-
51	65	1.5	12	7	3.5	9.5	-	-	-	-	1	-
52	44.5	22	17	5	2	9	-	-	-	-	-	1
53	60	-	17	15	2.5	4.5	-	-	-	-	-	1
54	61	2.5	7	6	6	9.5	-	1.5	3.5	1	1.5	-
55	72.5	-	21	2	-	5	-	-	-	-	-	-
56	51.5	3	5	2	-	6.5	8.5	16	-	-	6.5	1.5
57	70.5	-	-	6	5	18.5	-	-	-	-	-	-
58	59.5	.5	2.5	19.5	3	4	-	8	1	-	1	.5
59	43	-	24.5	9.5	11.5	4.5	-	-	6	-	1	-
60	42.5	3	20.5	17.5	1.5	12	-	1.5	-	-	-	1.5

APPENDIX G

TABLE 7

METRICAL TREATMENT

Song Number	Metrical Treatment	Song Number	Metrical Treatment
1	Isometric Duple	19	Heterometric Triple
2	Heterometric Duple	20	Heterometric Duple
3	Heterometric Duple	21	Heterometric Triple
4	Heterometric Duple	22	Heterometric Duple
5	Heterometric Duple	23	Heterometric Triple
6	Heterometric Duple	24	Isometric Triple
7	Heterometric Triple	25	Heterometric Duple
8	Isometric Duple	26	Isometric Duple
9	Heterometric Triple	27	Heterometric Triple
10	Heterometric Triple	28	Heterometric Triple
11	Heterometric Triple	29	Heterometric Duple
12	Heterometric Duple	30	Heterometric Triple
13	Isometric Triple	31	Heterometric Triple
14	Heterometric Duple	32	Heterometric Duple
15	Heterometric Duple	33	Heterometric Triple
16	Heterometric Duple	34	Heterometric Triple
17	Isometric Duple	35	Heterometric Duple
18	Heterometric Triple	36	Heterometric Duple

TABLE 7 (continued)

Song Number	Metrical Treatment	Song Number	Metrical Treatment
37	Heterometric Triple	49	Heterometric Duple
38	Heterometric Duple	50	Heterometric Duple
39	Heterometric Triple	51	Isometric Duple
40	Isometric Duple	52	Heterometric Duple
41	Isometric Duple	53	Isometric Duple
42	Heterometric Triple	54	Isometric Duple
43	Isometric Duple	55	Isometric Triple
44	Heterometric Triple	56	Heterometric Triple
45	Heterometric Duple	57	Heterometric Duple
46	Heterometric Duple	58	Heterometric Duple
47	Isometric Duple	59	Isometric Duple
48	Heterometric Triple	60	Heterometric Triple

APPENDIX H

TABLE 8

PERFORMANCE TIMES

Song Number	Time	Song Number	Time
1	1:57	19	1:10
2	2:40	20	2:28
3	3:05	21	1:43
4	3:03	22	1:52
5	3:00	23	1:25
6	2:25	24	1:58
7	2:28	25	1:42
8	1:11	26	1:26
9	1:50	27	1:58
10	1:36	28	2:16
11	1:43	29	1:47
12	1:27	30	2:55
13	0:56	31	4:01
14	1:24	32	1:02
15	1:46	33	2:38
16	1:43	34	2:39
17	1:19	35	3:51
18	1:56	36	3:12

TABLE 8 (continued)

Song Number	Time	Song Number	Time
37	2:21	49	1:43
38	1:48	50	1:07
39	2:10	51	2:33
40	1:02	52	2:22
41	2:00	53	1:33
42	1:11	54	0:47
43	1:25	55	1:34
44	2:16	56	1:50
45	1:31	57	1:29
46	1:28	58	1:57
47	2:15	59	1:11
48	1:38	60	1:08

APPENDIX I

TABLE 9

TEMPI

Song	Beat/Drum	Beat/Voice	Song	Beat/Drum	Beat/Voice
1	♩ = 88	♩ = 84	19	♩ =166	♩ =162
2	♩ = 82	♩ = 86	20	♩ =170	♩ =164
3	♩ =168	♩ =134	21	♩ =156	♩ =168
4	♩ =164	𝅗𝅥 =148	22	♩ =176	♩ =176
5	♩ =168	𝅗𝅥. = 92	23	♩ =168	𝅗𝅥. =172
6	♩ =176	♩ =176	24	♩ = 92	𝅗𝅥. =102
7	𝅘𝅥𝅯 =192	𝅘𝅥𝅯 =192	25	♩ =184	♩ =184
8	♩ =160	♩ =152	26	♩ =188	♩ =184
9	♩ =166	♩ =160	27	𝅗𝅥. = 82	𝅗𝅥. = 74
10	♩ = 69	♩ = 96	28	𝅗𝅥. = 78	𝅗𝅥. = 78
11	♩ = 72	𝅗𝅥. = 78	29	𝅗𝅥. = 78	𝅗𝅥. = 78
12	♩ = 72	♩ = 96	30	𝅗𝅥. = 78	𝅗𝅥. = 76
13	♩ = 69	𝅗𝅥. = 72	31	𝅗𝅥. = 80	𝅗𝅥. = 76
14	♩ = 74	𝅗𝅥. = 96	32	♩ =120	♩ =108
15	♩ =174	♩ =164	33	𝅗𝅥. =102	𝅗𝅥. =102
16	♩ =164	♩ =162	34	𝅗𝅥. = 94	𝅗𝅥. = 94
17	♩ =172	♩ =166	35	♩ = 82	♩ = 88
18	𝅗𝅥 = 94	♩ = 94	36	♩ = 86	♩ = 84

TABLE 9 (continued)

Song	Beat/Drum	Beat/Voice	Song	Beat/Drum	Beat/Voice
37	♩ =104	♩ = 86	49	♩ =148	♩ =144
38	♩ = 94	♩ =116	50	♩ =142	♩ =140
39	♩. = 88	♩. = 82	51	♩ =132	♩ =128
40	♩ =138	♩ =138	52	♩ =136	♩ =132
41	♩ =144	♩ =144	53	♩ =132	♩ =130
42	♩ =140	♩ =140	54	♩ =138	♩ =132
43	♩ =138	♩ =132	55	♩ =136	♩ =132
44	♩ =140	♩ =140	56	♩ =132	♩ =129
45	♩ =140	♩ =140	57	♩ =134	♩ =132
46	♩ =140	♩ =140	58	♩ =136	♩ =134
47	♩ =142	♩ =138	59	♩ = 74	♩ = 74
48	♩ =142	♩ =138	60	♩ =162	♩ =162

APPENDIX J

TABLE 10

SECTION LENGTHS

(Figures are derived from number of quarter note values in phrases and sections)

1. A=8, A^1=7, B=8, B^1=8½, C=12½, C^1=10
2. A=10½, B=6+7=13, C=14½, C^1=13½
3. A=4+9=13, A^1=4+9=13, A^2=4+5=9, A^3=4+5=9, A^4=3+4½=7½, A^5=3+10=13, B=16½, C=14, $C^1$12, C^2=11½
4. A=12, A^1=12½, A^2=9½, A^3=13, B=3+13+14½=30½, B^1=4½+13½+12½=30½
5. A, A^1, A^2, A^3, A^4, A^5=9 each, B=9½+7=16½, B^1=16½, B^2=16, C=6½+10½=17, C^1=6½+7½=14, C^2=6½+8=14½
6. A=10+10=20, A^1=11+16=27, B=10+11+10+15=46
7. A=4½+5=9½, B=4+4½+5½=14, C=10
8. A=8+8=16, A^1=8+4=12, A^2=8+4=12, A^3=8+8=16, B=4+4+4+6+4+4+7½=33½
9. A=7, A^1=7+7=14, B=10½+10+6½=27, B^1=10½+10½+6½=27½, C=5+11½+11½=28
10. A=5½+6½=12, A^1=5½+8½=14, B=9, C=15½+11=26½
11. A=8+5½=13½, B=8+15+4½+10½=38, B^1=9+15+5+9=38
12. A=6+3=9, B=6+9+9=24
13. A=11+2½=13½, A^1=9, B=13½+17=30½, C=7½
14. A=9, B=4½+6+3=13½, C=4½+4½+5½=14½
15. A=7+16=23, A^1=7+12=19, B=7+10=17, C=11+14=25

TABLE 10 (continued)

16. A=8+9=17, A^1=8+8=16, B=7+6+5½+13=31½, C=8+11=19

17. A=4+4+4+6=18, B=16, C=4+6=10

18. A=7½, A^1=8½, B=8, C=9½+15=24½, D=7½+9=16½

19. A=6+6=12, A^1=6+7½=13½, B=13, C=7+7+13=27

20. A=4+4+4+6=18, B=15½, B^1=16½, C=10

21. A=17, B=9+9½+8½=27

22. A=7½+9½+6+11=34, A^1=10, A^2=10+3+5½+6+10=34½
B=5+12½+7+10=34½

23. A=6+7=13, B=9+14=23, C=13

24. A=13½, B=16, C=20

25. A=8+10=18, A^1=8+14=22, B=16, C=16

26. A=12, A^1=8+6+6+6+4=30, A^2=8+6+6+4=24, B=8+10=18

27. A=5½+3½=9, B=8½+5=13½, B^1=8½+5+8=21½

28. A=5½+4=9½, A^1=4½+5=9½, A^2=5½, A^3=4½, A^4=6, A^5=6+4½=10,
B=10½+10½=21, B=11½+9=20½

29. A=4+4½=8½, A^1=4+4=8, A^2=8½, A^3=11½, A^4=10,
B=4+4+9½+8½=26, C=9½+10+6=25½

30. A=7½, A^1=13½, B=10½+9=19½, C=13½

31. A=5½+3½+4+3=16, A^1=5½+3½+5½+7=21½, A^2=5½,
B=11+7½=18½, C=14+7½=21½

32. A=10½, A^1=10, B=8½+10=18½, B^1=8½+7½=16

33. A=9, A^1=12½, A^2=11, A^3=13, B=3+14½=17½, B^1=15,
C=18½, C^1=15½, C^2=15, C^3=14½

34. A=4+4½=8½, B=8+8½+15=31½, C=32

35. A=7½+12=19½, A^1=7½+10½=18, B=9½+15½=25, C=6+10=16, C^1=6+7½=13½

TABLE 10 (continued)

36. A=5½+4½+9=19, A^1=5, B=4+10½=14½, B^1=4+11=15, C=4+9½+4+9+4+8½=39, C^1=4+9½+4+9+4+7½=38

37. A=4+7½=11½, A^1=4+10=14, B=4+5+4+7½=20½, C=14, C^1=8, C^2=10

38. A=3+3+3½+10=19½, A^1=2½+3+13=18½, A^2=5½+13=18½, B=14½, C=12½

39. A=7½+7½=15, A^1=7½+7½=15, A^2=7+7½=14½, A^3=7+7=14, B=5½+10=15½, B^1=5½+10=15½, B^2=5½+9½=14½, C=6+11=17, C^1=6+9=15, C^2=6+10=16, C^3=6+10½=16½

40. A=8, B=9+4½+7½=21, B^1=4½+8½=13, C=8+6=14

41. A=7-3/4+9¼+13½=30½, B=11+10=21, C=8+5+7+4+6½=30½

42. A=12+13=25, B=6+6+14=26

43. A=10, B=8+10+10+12=40

44. A=11+5+10=26, B=7+4=11, C=5+7+5+7+5+7+5+3+7=51

45. A=9½+13=22½, B=9+4+4+9+13=39, B^1=9+4+4+9+4+11=41

46. A=9+11=20, B=5+5+15+4+9=38

47. A=9+9+9+11=38, B=5+4+9+18=36, C=18+9+12=39

48. A=6+7=13, B=6+7+6=19, C=9+6+6+4+7=32

49. A=5+5+4=14, B=6+5+10=21, C=5+5+4+8=22

50. A=7+7=14, B=7+8=15, C=8+10=18

51. A=5, A^1=10, A^2=10, B=5+11=16, C=10

52. A=9, B=9+9½+12=30½

53. A=10+2=12, A^1=10, B=8+8+6=22, B^1=8+8½=16½

54. A=6+6=12, B=2+6+9=17, C=2+9+7+9=27

55. A=11, B=6+4+6+9+3+9=37, B^1=6½+4+6+9+3+9=37½

56. A=11, B=2+13=15, B^1=2+7=9, C=11+8+7=26

57. A=12½, B=2½+10=12½, C=2½+7½+4½+5½+4½+9=33½

58. A=4+7=11, B=16, C=7½+5+7+4½+10=34

59. A=5, B=1½+4+9=14½

60. A=10, A^1=8+7=15½, B=7+11½=18½, C=19

APPENDIX K

TABLE 11

FORMS

Song Number	1st Stanza	2nd Stanza	3rd Stanza	4th Stanza	5th Stanza
1	AABCBC	AABCBC	AABCBCBC		
2	AABCBC	AABCBC	AABCBC	AABCBC	
3	AABCBC	AABCBC	AABCBC	AABCBCBC	
4	AABB	AABB	AABB	AABBB	
5	AABB	AABB	AABB	AABBB	
6	AABB	AABB	AABBB		
7	ABB	ABB	ABB	ABBB	
8	AABB	AAABB			
9	AABC	AABC	AABC	AABC	
10	ABCBC	ABCBC			
11	ABB	ABB			
12	ABB	ABB			
13	AABCB				
14	ABCBC	ABCBC			
15	AABCBC	AABCBC			
16	AABCBC	AABCBC			
17	ABCB	ABCB			
18	AABCDBC	AABCDBC			
19	AABBC	ABBC			
20	ABCB	ABCB	ABCB	ABCB	
21	ABB	AABB			
22	AB	AAB	AAB	AAB	
23	ABCB	ABCB	ABCB		
24	AABCBC	AABCBC	AABCB		
25	AABCBC	AABCBC			
26	AABAB	AABABAB			

TABLE 11 (continued)

Song Number	1st Stanza	2nd Stanza	3rd Stanza	4th Stanza	5th Stanza
27	ABB	ABB	ABB	ABB	ABB
28	AABAB	AABAB	AABAB	AABAB	
29	AABC	AABC	AABC		
30	AABCB	AABCB	AABCB	AABCB	AABCB
31	AABCBC	AABCBC	AABCBC	AABCBC	
32	AABB	ABB	AABB		
33	AABCBC	ABCBC	ABCBC	AABCBCBC	
34	AABB	AABB	AABB	AABBCB	
35	AABCBC	AABCBC	AABCBC		
36	AABCBC	AABCBC	AABCBC		
37	AABCBC	AABCBC	AABCBC		
38	ABCBC	ABCBC	ABCBC		
39	AABCBC	AABCBC	AABCBC		
40	AABCB	AABCB			
41	ABCBC	ABCBC			
42	ABB	ABB			
43	ABB	ABB			
44	ABCBC	ABCBC			
45	ABB	ABB			
46	ABB	ABB			
47	ABCBCBC				
48	ABC	ABC			
49	ABCBC	ABCBC			
50	ABCBC	ABC			
51	AABCBC	ABCBC	ABCBC	ABCBC	ABCB
52	AABB	AABB	AABB	AABB	
53	AABAB	AABAB	AABAB		
54	ABCBC				
55	ABB	ABBB			
56	ABBCBCBC	ABBCBC			
57	ABCBCBCBC				
58	ABBCBC	ABBCBC			
59	AABAB	AABAB			
60	AABC	ABC	AABC		

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