# SONGS AND DANCES OF GREAT LAKE INDIANS

Recorded by Gertrude Prokosch Kurath

Ethnic Folkways Library FE 4003

# SONGS AND DANCES OF GREAT LAKE INDIANS

DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE

Ethnic Folkways Library FE 4003

FOLKWAYS RECORDS FE 4003

OJIBWA OF LAC DU FLAMBEAU, WISCONSIN.
Fred Lacasse, George W. Brown, Sam Link, John Martin.
a, Fish dance; b, c, Pipe of peace dance; d, Powwow dance;
e, Fortynine dance; f, Oh Mary.
OJIBWA OF BARAGA, MICHIGAN. Thomas Shalifoe.
a, Deer song; b, Catholic hymn.
OTTAWA OF L'ARBRE CROCHE, MICHIGAN. Susan Shagonaby
of Harbor Springs. a, War rally song; David Kenosha of
Cross Village. b, Bear dance; c, Eagle dance; d, Maple
Sugar song; e, Hoot owl song.
OTTAWA OF MIKADO, MICHIGAN. Whitney Albert.
a, Hoot owl song; b, Coon song, c, Rabbit song;
d, Canoe song; e, Medicine song.
OJIBWA OF ISABELLA RESERVATION, MICHIGAN. Eli Thomas
a, Grass dance; b, Drinking song.

PERCY SMOKE Eagle Dance Ritual
RICHARD BUCK, CAYUGA-TUTELO OF SIX
NATIONS RESERVE, ONTARIO Wasase Rain Dance
THOMAS LEWIS, ONONDAGA OF NEDROW, NEW YORK
Scalp Dance

FOOD SPIRIT DANCES

THOMAS LEWIS Corn Dance
HURON MILLER, ONONDAGA-TUSCARORA OF SIX
NATIONS RESERVE Women's Dance (Four, old) (One, new)
HURON MILLER
Fishing Dance and transition to Stomp Dance
HURON MILLER Stomp Dance

FUTURE PROSPECTS

a, Gordie and Morris Buck
b, Seneca and Ojibwa Methodist Hymns

Library of Congress Card Catalogue #RA-56-283



701 Seventh Ave., New York City
Distributed by Folkways/Scholastic Records.
906 Sylvan Ave., Englewood Cliffs, N.J. 07632

FOLKWAYS RECORDS FE 4003

ETHNIC FOLKWAYS LIBRARY Album No. FM 4003


# Songs and Dances of Great Lakes Indians

Meskwaki Festival. Photo by G. Kurath

RECORDED AND ANNOTATED
BY GERTRUDE PROKOSCH KURATH

Introduction, Notes on Recordings,
and Musical Analysis
by GERTRUDE PROKOSCH KURATH

## VOICES OF THE WATERWAYS

The songs in this collection sample the contemporary Indian islands in the vast native domains around the Great Lakes. They extend from the Meskwaki in Tama, Iowa, north to the Ojibwa of Baraga on Lake Superior, and east to the Iroquois near Syracuse, New York. Musical affinities weave through the inevitable tribal variations, affinities caused by the mobility of residents within this water-shredded territory.

This mobility was caused largely by the natural resources and was greatly facilitated by canoe travel on the large and small lakes and numerous interconnecting streams. The climate and natural resources too were affected by the huge bodies of water. Cross-lake winds rendered the climate fickle but mild and usually moist, aided the growth of the deciduous forests so favorable to wild life and to habitation, and tempered the coastal regions as far north as the Straits of Mackinac. The waters teemed with fish and in places with wild rice. The climate has not changed, but the natural resources have been exploited and the natives have changed.

In the early seventeenth century various Algonquian tribes who lived in the colder areas moved seasonally in pursuit of the food supply. Semi-agricultural Algonquians and Iroquois could establish villages near fertile lands for maize, bean and squash cultivation; but they too had to range for game and also periodically move their villages to virgin soils. These migrations followed a regular seasonal rhythm.

### Seasonal Migrations and Rites

After the lean month of February, March gathered scattered families in groves of sugar maples for tapping of the trees, and assembled tribes for the Maple Sugar Festival. For the Algonquians this was the great festival of the year and included medicine and social dances, adoptions and councils.

For the summer the Algonquians constructed wigwams of bark, often near the lakeshores. While the men fished and hunted near by, the women gathered wild berries and fruits. Iroquois and Ottawa women planted their fields. Each crop was greeted by a thanksgiving feast to the spirit of the particular plant and to the sun deity.

In the early fall the tribes celebrated variously the wild rice or corn harvests with elaborate series of songs and dances. Then in November they offered thanks to the spirits of game animals for success in the first winter hunt.

The nomads scattered to sheltered locations for the snowy season, trapping and hunting fish, fowl, and beast. Singly or in groups they addressed the creatures before and after the hunt, and in case of success gave family feasts. The Iroquois congregated for the major festival of the year, the Midwinter ceremonies. All of the tribes brought homage to all wild life, and particular reverence to the bear, in the westerly regions also the buffalo.

The major festivals provided opportunities for memorials, meetings of wizard societies, naming ceremonies. But these continued through the year, as did fasts for puberty visions, courting and war sallies, sings and social dances.

Echoes of these occupational rituals survive and are recorded, after three centuries of change.

### Trade and Raid

The search for sustenance not only occasioned long journeys for nature's bounty but also encouraged barter trade. The Iroquois gave corn and tobacco for Algonquian furs, canoes, and herbal medicines. The rites and songs often accompanied the commodities. The early spring, thus the time of the Maple Sugar Festival, drew together distant bands and in historical times also attracted white traders. This barter and particularly the booming fur trade of the eighteenth century further expanded the hunting ranges, with the Iroquois reaching the Tennessee River and the Algonquians the Great Plains. The more peaceable exchanges were cemented by ceremonies, particularly the peace pipe dance which was relayed east to the Hudson River by 1750.

Such territorial expansions frequently led to conflicts. In prehistoric times raids were usually small and poorly organized. But with increased trade and mobility, with firearms and white pressure from the east, they developed into disastrous wars and into the conquests of the Iroquois Confederacy. Whole tribes had to move long distances, thus coming into contact with other cultures. On the restoration of peace, casualties were replaced by the adoption of captives, thus mixing blood and customs, Siouan with Meskwaki, Ojibwa with Iroquoian. War and scalp ceremonies achieved increasing importance, and after the fray, the adoption and peace pipe rites.

An account of tribal tribulations will help explain former interactions and present locations, and the consequent musical phenomena.

The Meskwaki or Red Earth People, popularly known as the Fox, have wandered many miles from their early home on Lake Huron's Saginaw Bay. In 1650 they and the Sauk (Yellow Earth) retreated west to a haven of game, wild rice, and occasional buffalo, on the Fox and Wolf rivers near Green Bay, Wisconsin. The peaceful neighbors, the Menomini and Winnebago, proved hospitable, but French traders and soldiers molested the crafty Foxes (Renards) till they withdrew in 1733 to the Mississippi River. A century later the United States government forced a land cession and removal to Kansas and Oklahoma. Plucky tribal members founded an independent settlement near Tama, Iowa, where they continue their ancient ceremonies and engage in white men's farming and other occupations. The biannual ceremonies of the patrilineal clans and the annual public shows testify to the manifold influences during their historical wanderings.

LAC DU FLAMBEAU FESTIVAL GROUNDS.
PHOTO BY G. KURATH

The Ojibwa and Ottawa, closely related and federated, often shared fates in similar wanderings, but started and ended with somewhat distinct cultures. Before 1650 the Ottawa occupied the eastern shores of Lake Huron, with the Ojibwa to the north. They beat a retreat before the Iroquois simultaneously with the Huron, a docile branch of the Iroquoian stock. The three tribes adjoined the Meskwaki and other Algonquians on Green Bay, then moved north to several points including Keweenaw Bay -,Baraga and the Huron Mountains. In conflicts with the Dakota Sioux some retreated east again, to the tribal melting pot and trading center of St. Ignace, Michigan. Around 1741 the Ottawa spread south along Lake Huron and founded a prosperous farming community at L'Arbre Croche, now Cross Village, Harbor Springs and points south on the shore of Lake Michigan. Here they maintain a few traditions and their language within a Catholic-European economy.

Meanwhile, the Wisconsin and Michigan Ojibwa plied a fur trade and worked in lumber camps till the establishment of reservations. The Lac du Flambeau semi-Catholics live by summer tourism, excellent Indian shows, and a small electric power plant. Families living near the mission founded by Bishop Baraga in 1843, eke out a scanty existence through lumbering in the Huron Mountains and are fast forgetting their heritage. On the other hand, in the center of the Lower Peninsula, the miscellaneous Algonquians at Isabella Reserve (established 1855) have adapted themselves to a fairly comfortable modern life through farming on 40-acre tracts, jobs in nearby Mount Pleasant, and the revenue from their native basketry. These ardent Methodist evangelists discarded their own ceremonies long ago; but are engaged in a folkloric revival largely for show business.

The Iroquois moved to the eastern Great Lakes some 500 years ago from the Lower Mississippi Valley near the Pawnee, and adapted their maize culture and ceremonialism to the hunting pattern of their new environment. At the dawn of history five of the tribes had formed a Confederacy - Mohawk, Onondaga, Oneida, Cayuga, Seneca, from east to west - and in the eighteenth century they admitted the southerly Tuscarora as a sixth tribe, and the Tutelo and Delaware as co-residents. By 1800 their extensive voyages and conquests had ceased and their domains shrivelled to small reservations in New York State and Ontario, the largest and most prosperous at Six Nations Reserve, Ontario, near Brantford. Their adjustment to modern life and religion was facilitated by the reforms of a Seneca prophet, Handsome Lake, who admirably revised the ceremonies under Quaker influence and banned liquor, which destroyed many another tribe. Many Iroquois have accepted Christianity. All bow to modern economy. But nine longhouse sanctuaries persevere in the ancient seasonal rites and beliefs, and disdain shows and fairs. The members maintain their matrilineal clans and moieties in their ceremonial functions, many traditional dances, and thousands of ancient and new ritual songs.

Persistence and Change

While aboriginal trade and even warfare enriched the musical repertoire, the commerce and conquests from overseas have been almost entirely destructive. Almost, as we shall see. For the Great Lakes Indians have shown the same flexibility and ingenuity in fusing the European with their own tradition that they had exerted in utilizing their environment and in fitting each others' repertoires to local patterns.

The amazingly vital and jubilant ritualism of the Iroquois and Meskwaki flourished through several historic and prehistoric removals to new influences, and show signs of long life. The Christian Indians are more devout than their white neighbors. Yet the older Catholics under the tolerant attitude of the prelates, try to remember their grandfathers' songs, and at the same time they have developed hymnody and Indian music blending the two streams. Creativity marks both the conservatives and the Christians.

Both tradition and innovation have lain in the hands of gifted individuals. Such outstanding individuals also perpetuate the music in the form of recordings. Thus when we listen to the songs and talk about them, we must also pay tribute to the native singers who so graciously put their treasury at our disposal.

## THE SINGERS AND THEIR SONGS

The singers recorded under most variable conditions, some at home, or at a camp site, some with electricity, some by means of a battery converter, at times during a public performance. Hence their pleasing voices do not reproduce equally well. The westerly singers recorded after a brief acquaintance, the Iroquois after many years of my longhouse attendance. The Michigan Indians had plenty of time to translate the texts, which were also checked by the Ottawa chief, Fred Ettawageshik.

SIDE I: ALGONQUIANS

Wilson Roberts, Meskwaki of Tama, Iowa

Wilson Roberts, Wapanuetak, reflects in his singing the aristocratic dignity of his bearing. Too shy to perform at the public shows, he confined his art to religious rites. He also knew the songs for social dances, was one of the few flute players, and a skillful imitator of bird calls. He made frequent trips to Wisconsin and Kansas reservations and thereby enlarged his repertoire. He made a living with careful and artistic bead work. He and his nephew Luther were constant visitors at the powwow campfire of my small expedition of two boys and a woman, and of the young ethnologists at the local University of Chicago House. Two months after the recording of his voice in 1952, came word of his sudden death.

SIDE I, Band 1, a and b: BUFFALO-HEAD DANCE

The Buffalo-head Dance forms part of the clan festival of the Thunder gens or clan. Excerpts appear in the splendid public programs at Tama and at Rock Island, Illinois. At the powwow the singers beat a huge powwow drum resting on a frame; at the ritual they use a ceremonial water drum. Wilson Roberts said that the tunes are the same; but in the rite they have sacred texts, in the public dance just vocables -

(: gahawiyo gaya :) yawiya

The two songs both descend sequentially, but the first by fourths, the second by thirds. Both center the maintone by bouncing up to it at the end. The dance conforms to the song pattern, as regulated by the drum - beat

A Men and women side-step counterclockwise to the right, facing the center of their circle, a step to a drum-beat in quarter notes.

y During the drum tremolo and "yawiya" they face about.

A Dancers side-step left, facing outwards.

y They face about.

In the second song the side-step is varied by jumps. This dance pattern is exactly like that of the Iroquois Buffalo Dance and is unusual in both tribes. The Iroquois songs resemble the Meskwaki ones in their structure and rhythmic patterns.

SIDE I, Band 1, c: BEAR-CLAW or GRIZZLY BEAR DANCE

This dance appeared in 1947 for the first time in the public show, allegedly drawn from the Bear ritual. The music to this mimetic performance is quite different from the Buffalo-head dance, both in structure and in the more complex melodic texture. The long melody rises almost as much as it falls. It is in two parts, distinguished by a drum tremolo and a duple beat. The dance by a straight line of alternating men and women follows the binary pattern -

A Trip along the direction of the line, head down, arms extended at shoulder level, during tremolo.

B Facing forward, trot in place and claw the air, a step to a duple drum-beat.

SIDE I, Band 1, d: PIPE OF PEACE or CALUMET DANCE

The Calumet Dance, which cemented peace pacts until reservation days, has become an indispensable contest dance at all of the Midwestern public powwows. The binary song structure resembles that of the Bear-claw dance, though the dance uses other movements. The story of this dance, its probable origin in the Pawnee Hako ritual and its spread as far east as the Iroquois is told in the Fenton-Kurath Iroquois Eagle Dance. The Midwestern dance is described under BAND 2, along with a song transcription.

SIDE I, Band 1, e: SOLDIER or VICTORY ROUND DANCE

The Victory Dance descends again from another tradition, from the Scalp dance celebrations of the Cheyenne and Arapaho tribes. In the Oklahoma reservations it was taken over by all tribes as a social dance, and it has become so popular in the Midwest that youths and girls may keep it up all night after a program. It usually concludes a Meskwaki show, with audience participation. The song, with its vocables, "ya'a he'e gawiya," leaps about freely with bugle intervals of thirds, fourths, fifths, and an octave. The triple drum-beat corresponds to a limping side-step, left foot step with straight knee, right foot drag alongside with bent knee. Men and women face center as in the Buffalo-head dance, but in a clockwise progression and with locked elbows. After a series of songs in which the dancers may join, a brief counterclockwise progression concludes the dance.

SIDE I, Band 1, f: LOVE SONG FOR FLUTE

This wandering melody in four-tone scale typifies the Indian courtship music. It is called "Don't Leave Me." Wilson Roberts recorded three of these and also sang them with words. He was particularly proud of his skill with the flute. It is a typical Woodland lover's flute, of two half-cylinders of wood glued together, with six holes spaced three and three, held as shown on the photograph. Though all of Roberts' melodies used the same scale as the Powwow dance in BAND 2, other scales can be produced, as heard on Iroquois flageolets of similar construction.

Fred Lacasse, Ojibwa of Lac du Flambeau, Wisconsin with George W. Brown, Sam Link and John Martin.

Already in his eighties in August 1952, Fred Lacasse was lean and wiry and put his forcefulness into his singing and drumming. He and his companion singers held forth lustily at the summer-long public programs but also officiated at Midewiwin and Drum Society rituals, thus were in command of sacred as well as social songs. George Brown served as program announcer in a dignified and factual manner. It was through his courtesy and the intervention of Ben Guthrie that we were admitted "backstage" for a pre-

CORN BRAIDED FOR WINTER STORAGE, WITH THREE IROQUOIS CEREMONIAL LEADERS, SIX NATIONS RESERVE. PHOTO BY G. KURATH

powwow recording session, and caught the group's excitement and suspense. At times dancers joined in with their ankle bells. The recording of the show itself was not successful. Fred Lacasse's solo

voice was taped in his home several evenings later, after their day of rice gathering, and amid the commotion of a family gathering of several dozen men, women and children who practically sat on top of the recorder. The small fry were more appreciative of my donation of soft drinks than the adults who held higher hopes. This delightful memory was marred by a recent note from George Brown, "He is no more."

SIDE I, Band 2, a: FISH DANCE

Appropriately for a group of fishermen, the Fish dance is one of the local contributions to the powwow program. Men and women dancers circle clockwise around the singers at their double-headed powwow drum. They fit their movements to the sections of the frisky, compact, repetitious, well-centered tune-

A They run clockwise, two steps to a quarter-note drum-beat.

B Still running they bend forward, extend both arms back to the right and flutter their hands in imitation of fins, while the singers reiterate the short phrase as often as desired.

The song is repeated, each time with a new gesture, perhaps with jumping in part A and kneeling in part B, for some eight repeats. The text has no meaning, just -

A (: wahi ye'e :) hi oya'awi

B (: hiya yuwiyuwiyu :) At the end an ejaculation - yuhu

SIDE I, Band 2, b and c: PIPE DANCE

The Ojibwa Peace Pipe Dance at present exactly duplicates the Meskwaki type. An older type was recorded and observed by Frances Densmore. To-day it has a binary form analogous to the Bear-claw dance and the more archaic Fish dance songs -

A Two youths quiver a feathered calumet and small gourd rattle, bending and swaying the torso, during a drum tremolo.

B They compete in "war dance" hopping and toeing, to a duple beat. Fred Lacasse accents his duple beats so strongly as to occasionally fall into an iambic beat. His songs, with the burden syllables, "heyo hawiya," use a centralized scale resembling a "triad." The Meskwaki may use other scales as well.

SIDE I, Band 2, d: POWWOW or HORSE DANCE

This dance, also alias Friendship or War Dance, engages a large company of men in fancy war dance hops and leaps, quite ad lib. It is featured in all Midwestern powwows, as a derivative of the Dakota Grass Dance ceremony and a member of the flourishing family of Pan-Indian dances sprouted in Oklahoma. The spirited rendering on this record typifies the form and style. Part A is stated by the song leader; it is repeated by the chorus, with the leader reentering at the notes with double stems; B is continued by the ensemble. The entire song is rendered thrice. After a moment's pause, the final A'B is taken up as "tail." The dancers' steps bear no relation to the AB feature; but they fluctuate somewhat with the variable dynamics (volume) of the singing - unusual in Indian music. They feign an exit and reenter at the "tail" for a grand climax, stopping dead at the final "yup yip." The chorus recorded several of these stirring songs, all equally well knit. This is the only one with the persistent grace note on high D, and the consequent richness of a drone effect.

SIDE I, Band 2, e: FORTYNINE DANCE

The Fortynine dance is a recent Pan-Indian derivative from the Scalp dance of yore. It now engages couples who face clockwise, arms in skater's clasp, and balance forward and back with a limping technique similar to that of the Soldier dance. It is a specialty of the younger set, who call it the "Indian two-step." At A' they "swing" about slowly on their axis. The song has the same kind of text, pattern and scale as the Powwow dance, descending with bold fourths and fifths, then shrinking to the second and the repeated basic maintone.

SIDE I, Band 2, f: OH MARY

This is a "French-Indian love song," in the native language and in a scale of five tones similar to the native song on BAND 3. With much difficulty and many promptings from his wife, Lacasse narrated the story, "The girl was named Mary, his sweetheart. He seen her walkin' to the store. They call, she didn't answer. He followed her in the store. The girl didn't spoke. That fellow he was damn mad." The doubtless spicy details remain untranslated, as the dialect stumped my Michigan Ojibwa translators. Among the bits I have deciphered is the second verse -

ogiwáb'man winimushénanwe bemóseniswe ...

he saw his sweetheart walking

Thomas Shalifoe, Ojibwa of Baraga, Michigan

Though of three-fourths French extraction, Thomas Shalifoe (Charlevoix) was in June 1953 the only singer of native Indian songs, and one of the few who knew Indian Catholic hymns. After a series of leads that started at the Assinins mission orphanage, my daughter and I found the dirt road that led to his neat house in the wilderness of Beartown. We were greeted by a vigorous, handsome man of 87 years, with a warm voice and ready laugh. After his consent to record, we connected the battery converter, which gave out before the end of our session. Shalifoe also told us about his former life as lumberjack, as fiddler for square dances (he played a sample), his 42 grandchildren, three of which appeared on the scene, and his wife Mary Jane, whose death six years before had left him disconsolate. In her honor he recorded her favorite Ojibwa hymn. Later on his son Thomas Jr. lived near Ann Arbor for a while with family, kept me posted on his father, and reported his failing health. Probably this recording will soon be a memorial to his voice.

SIDE I, Band 3, a: DEER SONG

Shalifoe kept time to his native songs by patting his foot on the ground, like a square dance fiddler. But his vocal resonance and the song style and text point to Indian heritage. As the tune descends, two phrases recur like an incantation -

(: máno· máno dimája :) wawéshkeshe n'dódem heh!

Let him go the deer my pal

The significant word, "n'dódem," now invested with a colloquial meaning, harks back to taboos towards the clan totems or guardian animal spirits. The phrasing is identical with the Meskwaki Buffalo song.

SIDE I, Band 3, b: CATHOLIC OJIBWA HYMN

The Baraga Ojibwa, L'Arbre Croche Ottawa, and other groups sing hymns in the native language, formerly as part of the mass, now only at wakes and family feasts. The translations by Bishop Baraga and other priests of L'Arbre Croche were published a century ago. The tunes are as

old as most of their surviving Indian songs or older, and are equally inscrutable as to origin. This song, "Jesus wegwissian" (Jesus Who art the Son), is identified as "Ave Maria Stella," but is set to a fine French folk tune in Dorian mode instead of to the Gregorian chant. Of the ten verses rendered by Shalifoe, the fourth, fifth, and sixth have been selected as the best performed -

4. Marie, abískon netá-batádidjig,

   Marie, deliver the sinners,

   Wassénemaw gaié tebíkadísidjig.

   Remove indeed the powers of darkness.

5. Miwítawíshinam anótch maíanadak,

   Help us against evil,

   Bídawíshinam dash mojág wenijishing.

   Bring us verily always virtue.

6. Wábanaíshinam eji-ógimik Jesús,

   Look upon us, thou Lord Jesus,

   Kinki ginígia, tchi widagwíshinged.

   Thou wert born so I might arrive (in heaven).

Not only the melody but the sentiments are far removed from the crisp aboriginal nature worship. Yet they have become a part of Indian tradition, with more religious value than the native songs.

Susan Shagonaby, Ottawa of Harbor Springs (L'Arbre Croche), Michigan.

Susan is a prominent member of her Indian community on Lake Michigan, a dance leader, and expert at the waning art of porcupine quill embroidery. Though not a song leader, she has inherited an old song with a historical legend.

SIDE I, Band 4, a: WAR RALLY SONG

This archaic five-tone melody is part of a former ceremony to enlist volunteers for a raid. It is associated with an Ottawa attack on the Mascoutens and their ousting from this area. The chief would sing -

wénish wénish gapáwawíchiwet chindópinian?

who who will come with me for the big sneak attack?

A brave would answer - nínsa! - I'll go!

David Kenosha, Ottawa of Cross Village (L'Arbre Croche), Michigan

David Kenosha, or Oshawenimiki (Yellow Thunder), is the great traditionalist of L'Arbre Croche. He alone remembers native dances and songs handed down from his grandfather, though he shares the knowledge of Indian hymns. He has recorded both repertoires. He is a true native of his soil and has returned to it after work on Great Lakes vessels and in lumber camps, and after three seasons dancing at the Wisconsin Dells Winnebago "Ceremonials" for tourists. In addition to playing piano at square dances, singing in the Holy Cross Church choir, and selling beadwork, he guides tourists, helps farmers, and still finds it hard to make ends meet. He is in his element when directing, dancing and singing at the Cross Village August powwow. In 1953 he actually sang only one song. But he unearthed a goodly collection when we sat around our picnic camp fire with friends, and he danced and then recorded in competition with the waves of Lake Michigan. In 1954, with the assistance of Jane Ettawageshik and me , he restored the combination of song and dance and trained the Ottawa of various surrounding communities in a well-organized and successful Ceremony to the Sun.

TWO OTTAWA CHILDREN. PHOTO BY G. KURATH

SIDE I, Band 4, b: BEAR DANCE

Kenosha associates this song with the wooden bear traps made by his forefathers, but does not conceive it as propitiatory. Now-a-days he uses it to accompany a bear dance when it is performed by a clockwise circle of small boys stomping like cubs. It tells of -

makkós ogiwéna ogáshawan midásh ogiwéna'an

cub lost its mother he got lost

The dance is choreographed in Modern Ottawa Dancers, along with the first verse. The last verse, with a refrain of "heya heya" is here reproduced as a sample of this variable melody.

SIDE I, Band 4, c: EAGLE DANCE

The eagle dance is also choreographed in Modern Ottawa Dancers, to the second verse of this Ottawa song. Though Kenosha says the dance itself comes from the West, it is unlike the Pueblo dance. A solo male circles clockwise, sways and spirals, in imitation of the Thunderbird that played an important part in Ottawa religion.

binéshiwuk togóshenok wasá bionjípawok

The birds are coming, from far away they are arriving.

SIDE I, Band 4, d: MAPLE SUGAR SONG

Though the Maple Sugar song harks back to the intertribal spring festivals, it is not ceremonial, but sociable, and is addressed to ninimushén - sweetheart, for whom the singer is cooking syrup -

n'gimákwan nindémakwan gágowé'e wéheya

I have found my spoon with the crooked neck.

It is a precise tune, repeated four times according to Ottawa theory. Within a compass of an eighth instead of a sixth, it descends in three installments, and lacks the third of the scale, like Kenosha's other songs. It is published in Songs of the Wigwam.

SIDE I, Band 4, e: HOOT OWL SONG

There are two Hoot Owl songs that used to be children's favorites. This one apparently comes from Manitulin Island, where it was found by John F. Davidson in the repertoire of Joseph Peltier, a relative of Fred Ettawageshik. There it was a guardian spirit song after an adolescent's fast, with reference to a bluebird. In Michigan it is just a sociable song, with the words -

kukukú n'gúchi gádenang

Hoot owl I've got it by the leg.

túda ningáguonan n'gúchi gádenang

To be sure I I've got it by the leg.

nekwakwá n'dízhidábanang tuda ....

To the woods I'm dragging him.

Though the sixtone melody conforms to local type in the stepwise descent and the absent third, it has an innovation in the final summarizing phrase, as well as in the semitone in the second phrase. This latter item suggests French influence. Incidentally it is reiterated accurately.

Whitney Albert (Blue Cloud),
Ottawa of Mikado, Michigan

Whitney Albert is generally known as Blue Cloud, though his real Indian name is Zhagezhin or Crab. He has moved from Hart to Mikado, from Catholicism to Methodism. He is proficient in white man's lumber techniques and log rolling tricks and in construction work. He is also, besides Kenosha, the only s ecialist in native songs, and a good dancer and craftsman. In the shows with Michigan's southerly Algonquians he sings few of his songs, but he has recorded many, some traditional, some composed by himself with a remarkable feeling for style. Whereas Kenosha is torn between the two cultures to his great unhappiness, Blue Cloud thrives on his double existence, and is jolly, affable, and reliable. Ever accommodating, he has recorded far into the night, on July 2, 1954, after a program, till 1 A. M. by a camp picnic table.

SIDE I, Band 5, a: HOOT OWL SONG

This is the more popular version of the Hoot Owl song, known to every Michigan Indian singer in some variant. Eli Thomas' version, almost identical with Blue Cloud's is reproduced in Songs of the Wigwam. To Thomas' two verses of "kukuku'u ningosa" (Hoot Owl I'm afraid of him) and "wabikuku ningosa" (white owl, I'm afraid of him), Blue Cloud adds - "michikeke ningosa" (great hawk I'm afraid of him), and a coda of syncopated "hi'i'i". The form, similar to Kenosha's, probably is in traditional Ottawa style. The function may have been shamanistic, but now the song is for children. Says Blue Cloud, "This is the song they used to use when teaching our youngsters how to dance." It can be used as accompaniment to a variety of dances that have lost their own songs.

SIDE I, Band 5, b: COON SONG

This composition by Blue Cloud could fool a connoisseur by its adherence to the traditional melodic type and to the native ideology of animal impersonation. Coon says -

essibáun nindígo

(Raç) coon I am called,

BLUE CLOUD WITH ALGONQUIAN LOG DRUM AND ELI THOMAS WITH RATTLE. PHOTO BY MAITELAND R. LA MOTTE, COURTESY INFORMATION AND NEWS SERVICE, U.OF MICHIGAN.

babámodeséani

walking around sideways.

(:sasa:)

(Sound of ankle bells)

It is also used for teaching youngsters how to dance.

SIDE I, Band 5, c: RABBIT SONG

This comedy song, also composed by Blue Cloud, emulates another native style which we have met in the Lac du Flambeau Fish Dance, a centralized, repetitive, binary melody in a "triad" scale. The fancy rhythm is caused by the triple-talk text -

manichiwigédowani

I don't know what would happen to me

wábos wigiwáming (: pindigeiá :)

in rabbit's house, if I enter.

manichiwigédowani

I don't know what would happen to me

gígabo wigiwáming (: pindigeiá :)

in (a fabulous beast)'s house, if I enter

SIDE I, Band 5, d: CANOE SONG

This Blue Cloud creation uses the native scale in a freer rhythm and with interpolations of a sigh, "yuwa". The text harks back to the old canoe-paddling days, when an Indian came to a river and called to his friend on the other shore -

nindadagámagishín bináshkinabináda oshín

I can't get across the river. Come and get me.

The tune can be found in Songs of the Wigwam.

SIDE I, Band 5, e: MEDICINE SONG

Despite its native ideology and reference to shamanistic herb lore, this melody betrays its modern Blue Cloud origin, in fact, the influence of Gregorian chant. The idea of the text is -

awemínéndinéha gagwéjemihiyan

What is that you are asking me for?

ojipkegini'i gagwéjemihiya

(Name of a root) you are asking me for.

awemínéndineha ...

ojíbwe makadé mashkimodé gagwéjemihiya

Ojibwa black medicine you are asking me for.

Of the long and variable song the first and last sections are here reproduced. Not only does most of the tune dangle below the maintone, but it contains every note of the scale, in a semblance of Gregorian mode 8, centered on G. Yet the rhythm and drum accompaniment mix in an Indian flavor. Blue Cloud has other songs of this type, mostly on hunting themes. He sings them for fun, without dance connections.

Eli Thomas, Ojibwa of Isabella Reservation, Michigan

Eli Thomas or Wassheshkom (Lightning Everywhere) of the Wild Goose clan is the folklorist of his reservation. He is better as a story teller and singer of Methodist Indian hymns than as an exponent of native song and dance. Because of his organizing ability he manages the intertribal camp-powwows on his reservation and near Hastings. For seventeen years he has been associated with Blue Cloud in show business. He is a most friendly and indefatigable performer and translator at the tape recorder, and has given ready permission to record both powwows and Christian revival meetings.

SIDE I, Band 6, a: GRASS DANCE SONG

At powwows Eli or Blue Cloud improvise strident, amorphous imitations of Western war dance songs, while the dance group hops about and yells. One of these rhapsodies, recorded in August 1953, is included as a vociferous example of what show songs sound like over the public address system - Indian modernism in a heavy dose. Eli has several interpretations, the most plausible being, "It was done before the warriors met their enemies, the great prayer dance."

SIDE I, Band 6, b: DRINKING SONG

Another modern song of Eli's has considerable musical interest in its stylistic blend. The typical Ottawa scale and sequence patterns fuse with mildly jazzy syncopations, and a legato manner and final retard derived no doubt from hymns. The text is not religious -

ozám nimíkwe wénje nimígoyan heyo ...

Too much I drink, so they don't like me.

Eli, a strict teetotaler, attributes the song to his grandfather.

SIDE II: IROQUOIS

The tribal longhouses of the Iroquois Confederacy function as an interlocking community across the miles. The ritual differences between longhouses and the musical differences between singers fade before the essential homogeneity. Thus in this disc the geographical factors are subordinated to the ideological, while keeping each man's contributions intact. First come dance rites emphasizing male functions of hunt and war; then come dances underscoring the women's important position as agriculturalists and mothers. The disc ends with a glance into the future.

Percy Smoke, Onondaga of Nedrow, New York

Percy Smoke, Kanat'he, has contributed to the Onondaga song solidarity. A native of Six Nations Reserve, Ontario and a disciple of the eminent singer and ritualist, Joseph Logan, he has spent his mature years at Onondaga Reservation 250 miles east, and learned the versions of the late chief Jesse Lyons. He is indispensable in the celebrations at Nedrow, but also attends the Six Nations dances as much as possible and always visits Logan's home. At these sings he sometimes exhibits Western songs and the Victory Round which he learned at the St. Louis National Folk Festivals. His integrity as ritual singer has remained unimpaired by such public appearances and by his summer residence at the Cooperstown Indian Village.

SIDE II, Band 1: BEAR DANCE

The modern Bear dance cures victims of neurotic spasms and thereby admits them. women as well as men, to the society. As witnessed some dozen times in longhouse and private home, the rite progresses from a tobacco invocation and spraying of the patient with berry juice by the male conductor and society members, to a series of dances by the society, then gradually by all men and women who wish to join. On the record the invocation can be identified by the drum tremolo, the first dance song by the gradually accelerating duple beat. Two special singers accompany the dancing, but toward the end the male dancers join in antiphonal responses, indicated at the end of Percy's last song.

The ritual and the dance with its counterclockwise stomping are described in B A E B 149, with Logan's songs and a comparison with the Seneca version. The songs on this disc are all contained in Logan's repertoire. Not only do the present Onondaga versions tally, they evidently conform to the Six Nations version of 60 years ago, judging by the almost identical chant transcription by Cringan. This conservatism in a dynamic century points to many centuries for the development (of these ingeniously constructed songs and their curative propitiation) from possible Algonquian prototypes for hunting propitiation. Vocables "wegayowehe, wiyawiyeha, gayowehane" resemble Algonquian texts. Scale and descending sequence indeed recall Algonquian samples; but they are both more intricate and more closely knit because of the return of part A at the end. If the song ended with B, it would place the maintone at the bottom; by ending with A, it raises the concluding tone to the center of the scale.

SIDE II, Band 2: EAGLE DANCE

This derivative from the Central Plains Calumet ritual has been analyzed and illustrated so profusely in B A E B 156 as to require only a brief reminder of the pattern with one typical dance song. The ritual as such follows the same course as the Bear dance, but the dance is for two to four youths who shiver during the tremolo part A and hop during the B, in a total form of AABAB - atypical of the

Iroquois. Though set in form, the cycle is eclectic in scales. Percy's version mostly resembles Logan's in Library of Congress album VI, but also recalls some Seneca songs.

Richard Buck, Cayuga-Tutelo of Six Nations Reserve, Ontario

The Buck family of Lower Cayuga longhouse includes some of the most able ritual singers. Their descendants from a Southern Siouan tribe were adopted by the Cayuga and have become identified with the longhouse. Richard Buck, undaunted by arthritis and poverty, is always cheerful and accommodating. He served as my interpreter in the study of surviving Tutelo rites, in addition to recording the Iroquois rain dance.

SIDE II, Band 3: WASASE RAIN DANCE or WAR DANCE

Wasase is termed a war dance, in deference to its probable origin, but it functions as a curing rite, with features in common with Eagle Dance. It also invokes rain in case of summer drouth. It is danced entirely by men in haphazard array and jump-hops somewhat reminiscent of the Western Powwow War dances and is as atypical of Iroquoiana as the very different Eagle Dance. The tunes vary greatly from singer to singer, being often newly composed. The scales are usually built on thirds descending in a sequential design; but they occasionally stress fourths within a binary structure. The second song, transcribed in Songs of the Wigwam, builds on a clean-cut three-tone scale; the others keep on descending till their five or six-tone scale has stretched to a compass of 10 notes. The exotic character of Wasase is confirmed by a tradition of derivation from the Osage, alias Wazha'zhe. Texts "yawego or wiyo hehiya" are noncommittal.

Thomas Lewis, Onondaga of Nedrow, New York

Like Percy Smoke, Thomas Lewis moved from Six Nations Reserve to Onondaga Reservation; but he rarely returns to the former. Still a young man in his forties, he serves as a song leader in the great seasonal festivals and also successfully fits into modern life as skilled builder. He has been influenced by song versions of Tonawanda Seneca longhouse, through the frequent visits of Jesse Cornplanter.

SIDE II, Band 4: SCALP DANCE

Scalp Dance or ganého songs may be derived from an old war ritual, but they are modern compositions for public shows. Usually they accompany any war dance steps, but this song can be mimed with canoe paddling to fit the meaningful words "gayowán ného" (a boat here). This tune, which is also sung at Six Nations Reserve and is included in the L of C album, has two striking characteristics - a structure similar to the Ojibwa Powwow song and within the native texture a complete diatonic scale with a flat seventh.

SIDE II, Band 5: CORN DANCE

The horticultural aspects of Iroquois ritual, the summer's first fruit rites are identified with the women. The Corn dance, which recurs at all these rites as well as the big Green Corn Feast, is addressed to the female corn deity. It can also appear at other times as a so-called social dance. In all its versions, which vary only slightly from singer to singer, a chantlike "yo hajine" calls out the dance, while two leaders amble and shake steer horn rattles. Then, while the leader sings "yo yowiha" and the assistants answer - "wiha", they pick up speed and dancers. At the fourth song a woman of the opposite moiety steps to the right of each man and hooks elbows, while they keep on stomping counterclockwise and chant, "yodaweha", with antiphonal "hai" "ya-a". At the song repeat they momentarily face center. The scale is also distinctive, with its prominent thirds; and the sequential treatment always brings the melody back up to its central maintone.

Huron Miller, Onondaga-Tuscarora of Six Nations Reserve

Kadega'ohiyaie (Middle of the Sky) had an Onondaga mother and Tuscarora father, but he is one of the chief singers and speakers at the Ontario Seneca longhouse and often helps out in rites and social dances of Onondaga longhouse. As dancer he has no equal in the lightness, exuberance, and sensitivity of his style. He was well chosen to star in the National Film Board "People of the Longhouse." For the present he works in Hamilton, to provide medical care for his little boy; but at the time of the recordings he lived on the reservation. He and his wife were very cooperative and helped rig up the battery converter connections. One of his disciples provided the antiphonies.

SIDE II, Band 6: WOMEN'S DANCE

The women have a special dance dedicated to the food spirit sisters. They perform it to traditional songs at all festivals, in connection with the male-oriented Great Feather dance to the Creator; with newly composed songs they interpolate it in a series of social dances. Two matrons of opposite moieties start the single file circuit. Few women are expert at the tricky sawfoot step and perky gestures from the elbow; but they do the best they can. As enthusiasm waxes, some of the leaders couple up for delicate clownery. They pay little attention to the changes in drum pattern during the song repeats. This pattern as well as the widespread function of the step are described in BAEB 149 and in Matriarchal Dances.

The first four songs on this band represent the traditional type, as usual with burden syllables such as "ganino hawahane; he haye hooha; we ho hehane." The second and third introduce syncopations in the melody as well as the drum, but the tunes are conservatively repetitious, based some on seconds, some on thirds. The fifth song is Huron's composition of the new type, in a bold strident style. Of the nine he recorded, some have spicy words. This one, though based on an English popular tune, "My son calls another man daddy," uses vocables "hehoyawine."

SIDE II, Band 7: FISHING DANCE

This social dance for both sexes contains a standard set of four songs, each rendered twice (once on the record), making eight. The first two slow songs are rendered by men and women as they stand vis-a-vis at the leading singers' bench. During the accelerating third song the men commence to stomp around the bench single file. At the monotone antiphony each man "fishes" out a woman and places her ahead of him in the dance line. At the cry the women return to the bench. Musically the form is A A B B A Responses. At the end of the last song the short antiphonal phrases merge into the first monotone responses of the Stomp dance. These are incorporated into Band 8 and should be followed instantly by the melodic responses of the Stomp dance proper.

SIDE II, Band 8: STOMP DANCE

The Stomp dance is called gadashot, gadatsheta, etc. in the various dialects. With foot tromping as the only accompaniment, the dance leader tosses forth short phrases, which are answered by the male dancers. At A', the "rise," all face center or hop in clownery. At A they revert to the forward progression. When women join in alternate array, they do the same. The Stomp can be attached to a number of dance cycles, especially to Corn, Bean, and Shake-the-squash dances, with the same transitional device as on this record. It is also included separately in the Food Spirit festivals and in all social evenings as opening or climactic finish. On all occasions it mixes traditional tunes with newly composed ones, those on the disc being traditional Seneca melodies. They use the common vocables - "yohaniha hawe; hayowene'eha; hohene hoha heya neheyane; hahiya

nehane, hehiha." The last says "ohwarí ó́se," the bear is fat (in Mohawk). Some songs, as in L of C records, have original words. The further significance of this dance type is expounded in B A E B 149.

SIDE II, Band 9: TWO FUTURE PROSPECTS

a. Gordie and Morris Buck have inherited their musical ability from their grandfather and their uncle, Richard Buck. They are also good dancers. Gordie was seven years old and Morris ten when we hitched up the battery contraption in my camping meadow. Each boy recorded excerpts from the rituals to the Creator. Their sister Lavinia's weak little voice could not compete with the battery hum. The longhouse future depends on such children.

b. A Wesleyan Hymn was recorded in Seneca and Ojibwa when a group of evangelist women visited my home in September 1954. The Seneca version by Mrs. Lyons, a recent convert of Cattaraugus, betrays her former participation in longhouse rituals, but the Ojibwa rendering is shorn of such Indian qualities. It is sung in harmonies by the enterprising widow of a Methodist minister, Betty Pamptopee, of Isabella Reservation and her teen-age daughters with a friend. They have set Charles Wesley's two-century-old text to tune by S. Hubbard, addressing the Great Spirit,

GORDIE BUCK WITH HIS SISTER, LAVINIA, AND HIS GRANDMOTHER, MRS. PETER BUCK, IN FRONT OF THEIR HOME ON SIX NATIONS RESERVE. PHOTO BY G. KURATH

Kizhe Manito - "Owa bagish kichi ingodwok nijinishinabek" (O for a thousand tongues) and implying the Christian God. In summer camp meetings they sing from South Dakota to New York State.

Young men like Huron Miller and boys like Gordie and Morris have formidable rivals in hymnody which places women on an equal footing with men. The longhouse is still holding its own against Evangelism. In the end, who will win?

REGIONAL MUSICAL STYLE

In order to discern the predominant style within the tribal, individual and functional variations, the scattered samples on the disc can be pulled together and interpreted against a background of other Algonquian songs and a stupendous backlog of Iroquois recordings.

RENDERING

Voice. The Great Lakes singers show characteristics generally associated with Indian vocalization - pulsation on sustained notes, glides, grace notes, the "blue note" usually on the third of the scale, namely a note between "major" and "minor." The throat tightening of Great Plains songsters occurs only in a few types derived from that area; and forte fortissimos are left for powwows. Generally the voice is fulltoned, resonant but not loud. Christian Indians have shed many of their tribal qualities for white man's tone production.

Percussion

In ritual practise a small water drum (about 5-in. in diameter) unites the Meskwaki gens festival, Ojibwa Midewiwin, and Iroquois longhouse rite - called nibwakik (water kettle) by the Ojibwa and ganago (covered pail) by the Iroquois. In the recordings the westerly Algonquians used a double-headed hand drum, the chorus a huge "powwow" drum. The Ottawa customarily use a two-foot tall double-header derived from the aboriginal hollow log drum or mitigwakik (wood kettle), sometimes of bark and hide, often of metal and inner tube. They call it puwankik from nibwakik. On one occasion Blue Cloud beat a fine old, restored mitigwakik. The Iroquois always record with their ganago. Percy also attached bells to his drumstick. For the Corn Dance songs Tom Lewis properly shook a steer horn rattle filled with choke cherry seeds. More detailed descriptions and photographs of these instruments abound in the listed publications.

SONG TEXTURE

To evaluate the song texture we will turn to the transcriptions and appended scales. Though conventional notation still is the best bet, it can conform to Indian concept only by omitting key and time signatures, by lightening metrical divisions, by indicating blue notes with plus or minus signs. Occasionally the melodies are transposed for comparative reasons, but an amazing majority focuses on lower D. The percussion is written underneath the melody.

Time Elements. The rhythms or configurations of long and short note values tend towards even duple figures (of eighth notes), though they include more rapid figures and dotted figures. Syncopations are rare, triplets almost nonexistent. The metre is usually irregular but not rhapsodic and is clearly marked because the rhythmic unit, which often coincides with the theme, has a distinct conclusion. The golden mean is also preserved in the tempi which favor a lively but not frenzied dance beat of 112 or 116. The slow songs have a reason, usually ritualistic. In consecutive rites the invocation starts with a slow 80mm., then the first dance song accelerates to the dance tempo.

Tonality. A scale notation actually misrepresents a kinetic process; but this is mitigated by "weighting" and labelling. The former shows the relative frequency and importance of the notes, a whole note for instance showing the maintone; brackets encompass phrases of progressions; and parentheses sometimes indicate subsidiary intervals. It turns out that the majority of the native songs are three-tone, four-tone, or five-tone (or, if you will, tritonic, tetratonic, pentatonic); that only some antiphones shrink to two or one tone; and that perhaps sixtone, certainly diatonic scales show white influence. They prove remarkably ornery when it comes to classification. But the elimination of ultra-modern tunes lessens the problem and permits an arrangement in a table. Here the notes of the scales are numbered according to their place in the scale, with the below-tonic notes marked 7, etc. From left to right are the tribes, from west to east. From top to bottom are the scale types - secundal, based on seconds (54 21), quartal, based on fourths (54 1), composite, and tertial, based on thirds (5 3 1). Each type has subvariants, depending on the injected notes. Secundal

and quartal really merge, the only pure quartal being the first Buffalo dance song. The scales are placed so as to show tonal relationships, for instance, the secundal-quartal top part of the apparently tertial Deer dance, and the inverted triad pattern of the apparently quartal Soldier dance. At the bottom are the most uncompromisingly tertial songs with their descending chains of thirds. To an extent this arrangement also has a geographical significance, as bold fourths mark the northerly Plains and chained thirds the southern Cherokee. (Remember, the Iroquois claim a southern origin for their Meskwaki-like Buffalo dance?)

Structure. The rhythmic phrases combine melodically into structures which often show considerable subtleties and always are clearcut. Usually the one theme is varied by transposition; rarely it alternates with a secondary theme. It is developed chiefly by three devices - a descending sequence, a binary pattern of two parts contrasted by drum and dance, and a ternary form. The first, labelled descendingly A $A_1$ (or $A^1$ if on the same level), often ends on the lowest note and is prominent in the secundal-quartal category. The second, labelled A $A_1$ or A B as the case requires, usually ends on the centralized maintone and belongs to the tertial class. The third, exclusively Iroquois, has two devices - an A $A_1$ $A_2$ A form which centralizes scale and temporal pattern, and an A $A^1$ A form which is completely symmetrical and rises in the middle, limited to the Stomp dance. The Fishing dance shows how the final reiteration of A converts a sequential, descending tune into a centralized one.

Another feature virtually limited to the Iroquois is antiphony, which in sequential songs (Bear, Fishing) is attached at the end in crisp monotone or bitonal ejaculations, but which is built into the melody of the Stomp and some Corn dance songs. The initial echoing of the Powwow dance song type is not true antiphony.

Dance Relationships. As most of these songs accompany dances, the beat and structure conform to the dance pattern, though the fine melodic fluctuations are not interpreted. Drum-beat and step always synchronize, at least theoretically. The two parts of the binary songs are based on contrasting movement themes; the three parts of the Stomp find correspondence in movement direction. The antiphonal postlude of Fishing joins the sexes. And so on. If the dancers know their business, they stop dead on the last drum-beat and cry.

Dance patterns can also be related to the distribution on the tabulation. Circling predominates, in the east with a counterclockwise stomp, in the center with a clockwise tread, in the west with a clockwise side-step. Male medleys hie from the west; women's side shuffling from the south. But styles have been interpenetrating, the Meskwaki buffalo shuffling against the sun and eastern men hopping in war dances. The stomp has reached the west as Snake dance; but the Victory round has not captured the Iroquois.

Now, by locating the most prevalent patterns and by peeling off obvious importations, we will venture a guess as to the Great Lakes native song style, so eclectic and yet so distinctive.

## GREAT LAKES MUSIC

Predominant Pattern of Indigenous Songs. The most recurrent song type progresses downward within a compass of five notes to an octave, with a secundal four- or five- tone scale adding up into quartal phrases, and usually ending on the lowest and main tone. The theme is transposed sequentially downward in a form of A $A_1$ $A_2$ . Melodic and vocal rhythms are simple and grouped by twos. The song recurs theoretically four times (Algonquian) or twice (Iroquois). This is most conspicuous in the central area, notably Michigan; but the Western tribes have more such songs than this collection indicates. To the west the style merges with that of the Ponca and Arapaho who could duplicate the powwow types. To the east the Iroquois have modified the sequence and centralized the scale in an A $A_1$ $A_2$ A form and brought considerable antiphony from their southern home or excursions. Their tertial songs frequently display southern associations, ostensibly the Corn dance, certainly the Stomp. The binary Eagle dance, like the Calumet dances, certainly come from the southwest. The similar animal dances (Fish, etc.) may be southern or may remain from a widespread substratum.

Constant Changes. The age-old borrowings by these mobile tribes are now accelerated by tribal intermixtures and transportation. European tendencies, particularly among Christians, can be traced through hexatonic, modal, and diatonic scales with Indian texture to conventional hymn patterns, sung first with Indian mannerisms and finally like white men. Texts grow more voluble. The two contrasting currents are equated by the Indians themselves with opposite geographical directions, the native borrowings with the Southwest, the European influences with the easterly St. Lawrence River. They traveled by water and land, first by canoe or moccasin, now by steamboat or motor car, and with tape recorders.

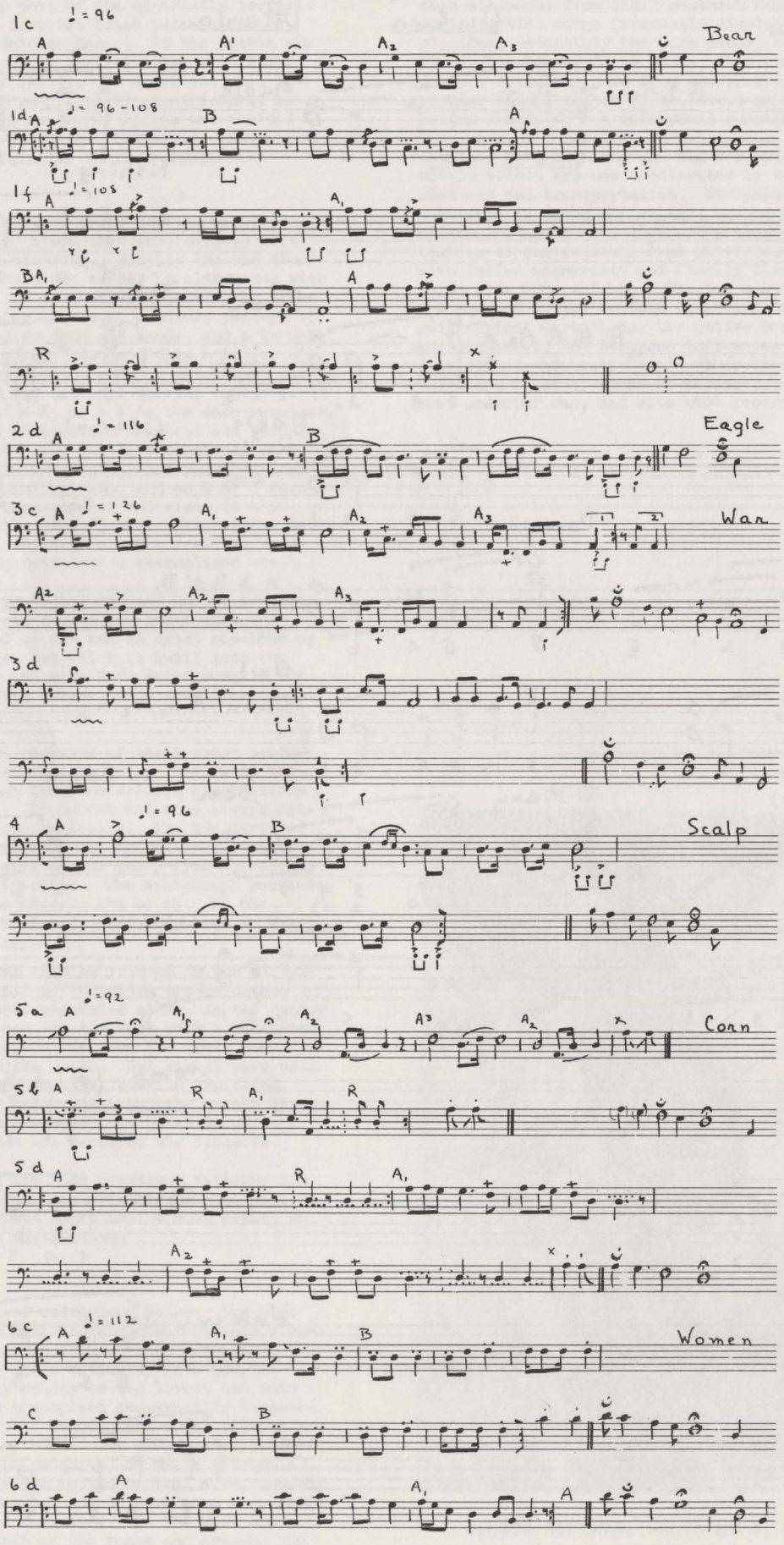
WILSON ROBERTS. PHOTO BY G. KURATH

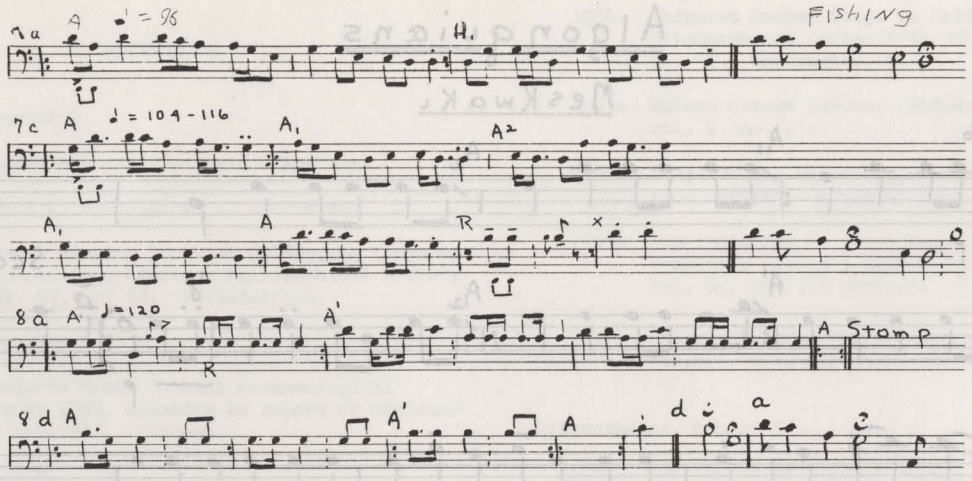
# Patterns


Meskwaki
Ojibwa
Ottawa
Iroquois
A A, A2
Maple
A A,
Fishing
A A, A2 A R
Bear
A A, A' A2
Bear
A A, A2 A3 (A) R
Eagle
Rally
etc.
Powwow
(Stomp)
(Bear)
(Women)
A A, A2
Buffalo
Soldier
A A B A' B
Owl
Coon A A, A2 A3
O Mary
Deer
Eagle
A A B A B
Pipe
Fish
Pipe
|: A B B :|
Rabbit
Stomp
A A' A
R
Buffalo
Corn
A A, A2
R
Women
A A, A
War
A A, A2 A3

II

# Iroquois

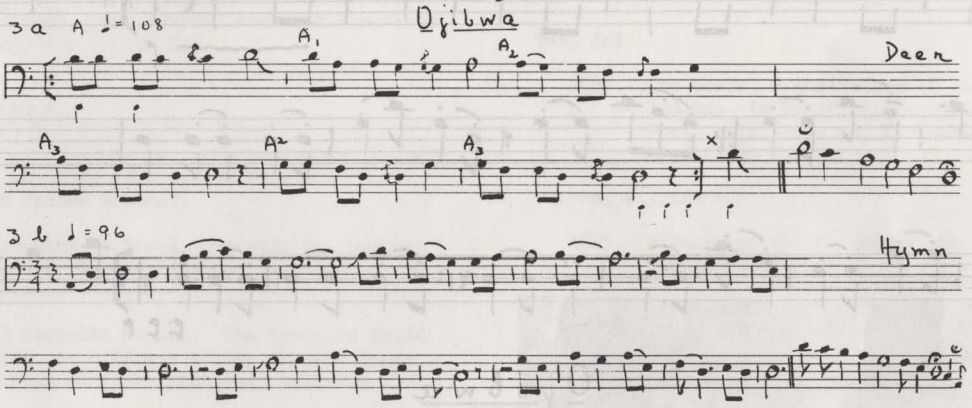

1c ♩= 96
Bear
1d ♩= 96-108
1f ♩= 108
2d ♩= 116
Eagle
3c ♩= 126
War
3d
4 ♩= 96
Scalp
5a ♩= 92
Corn
5b
5d
6c ♩= 112
Women
6d



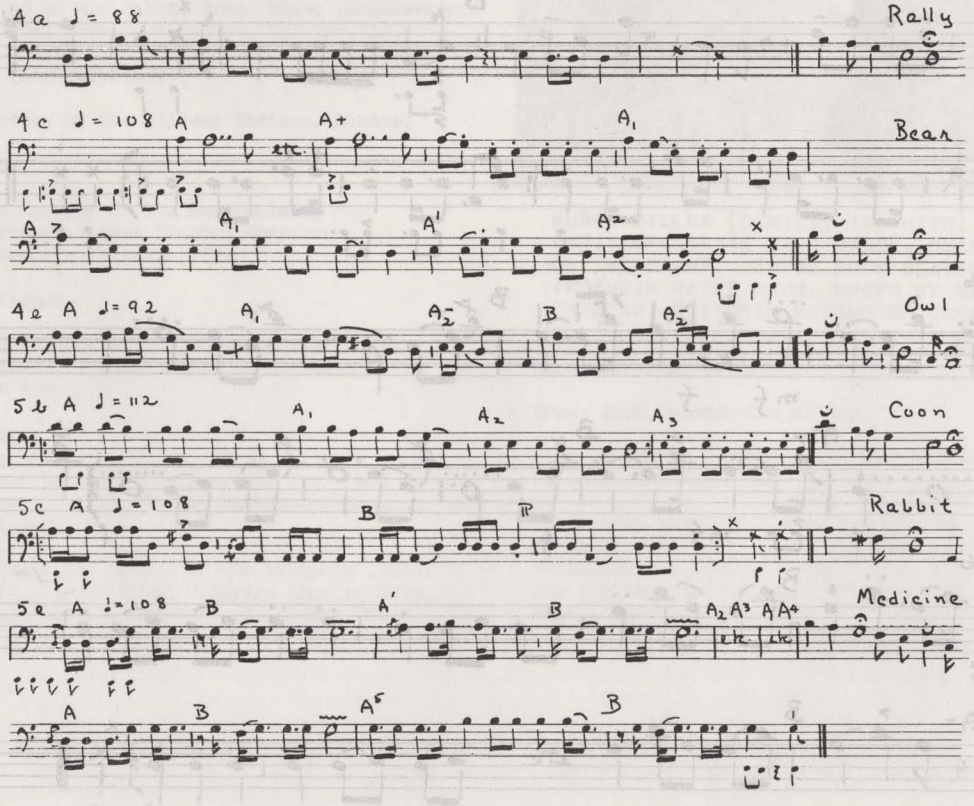

I

## Michigan

### Ojibwa



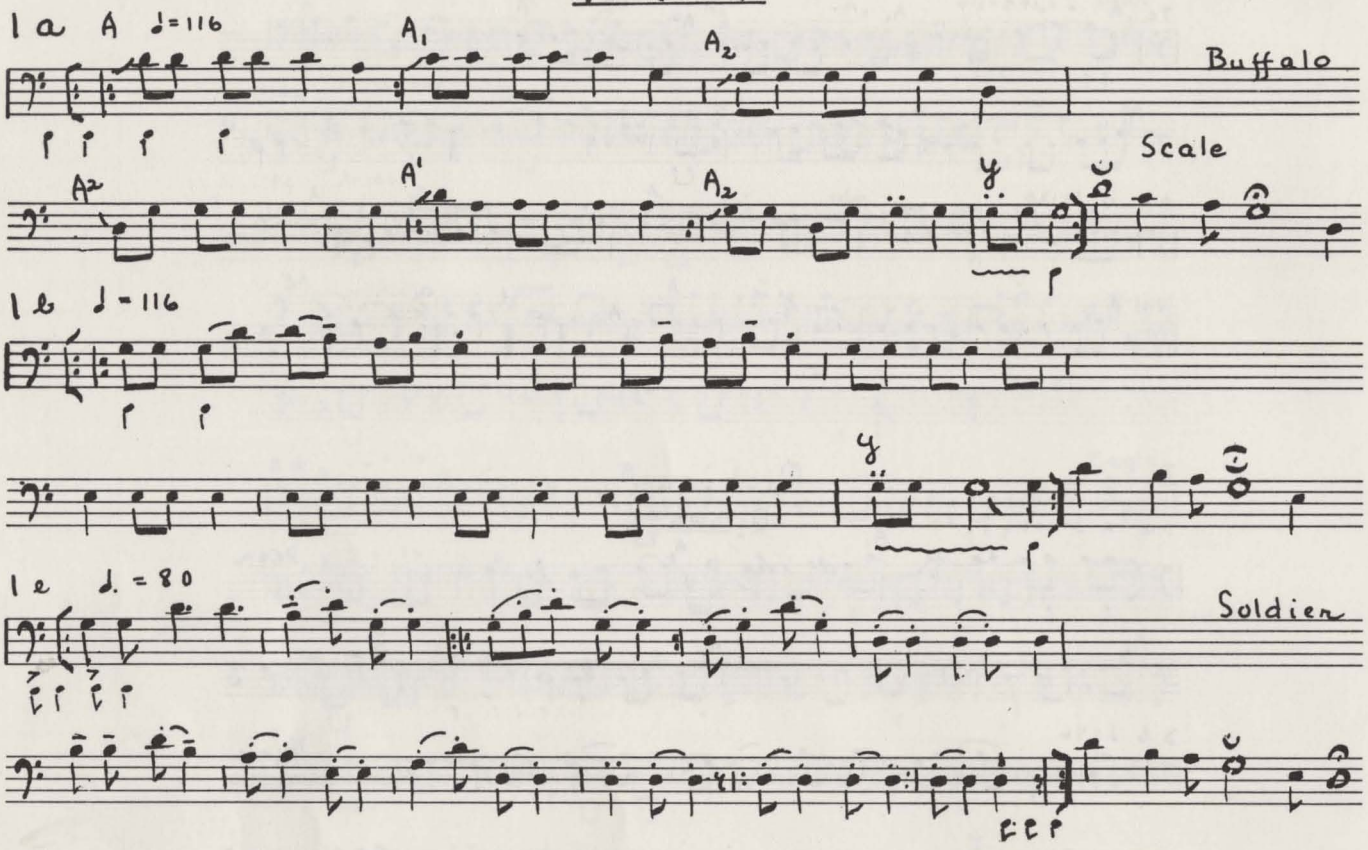

### Ottawa



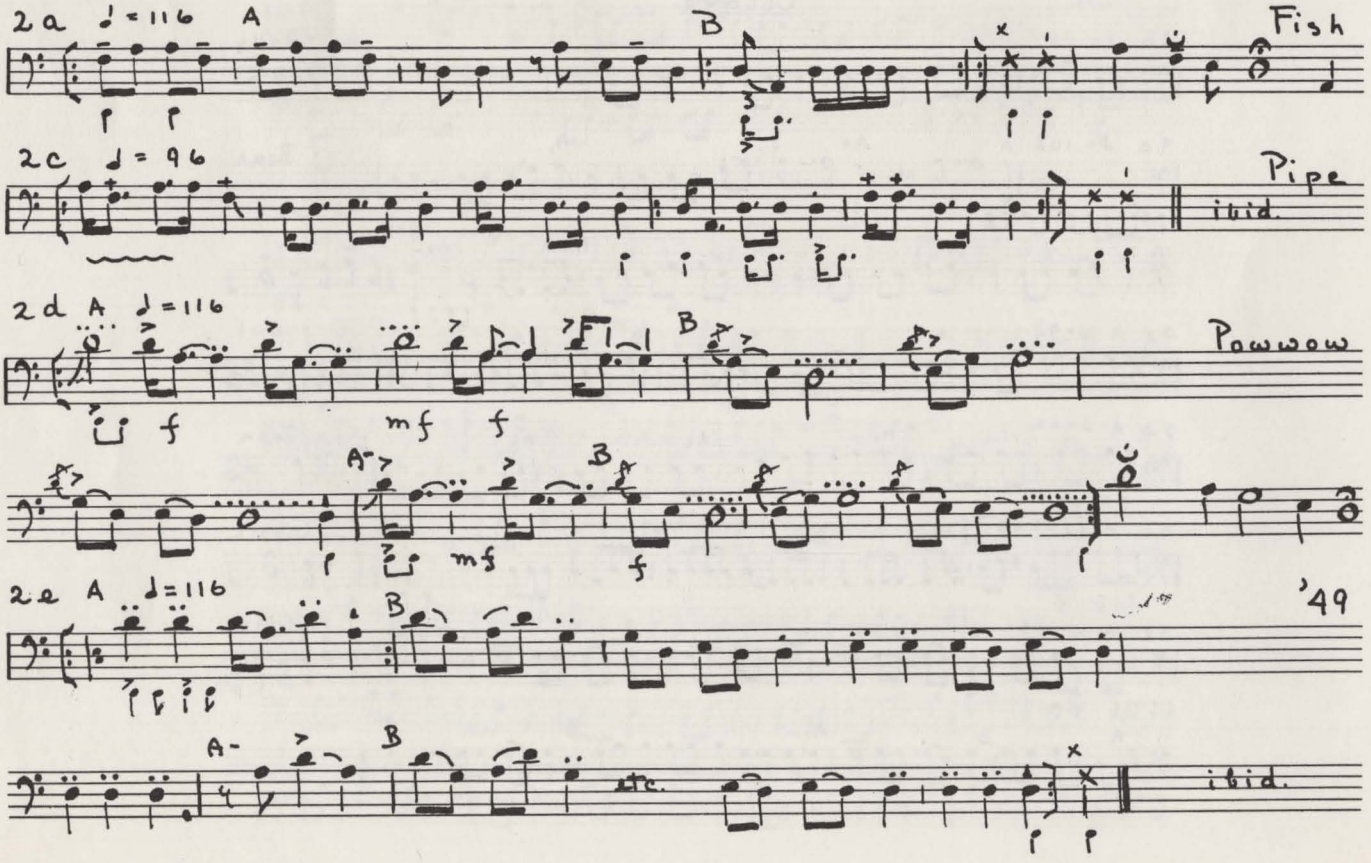
I

# Algonquians

## MesKwaKi




## Ojibwa



## REFERENCES


Barton, Frederick R.

1909. American Primitive Music. New York.

Conklin, Harold C. and William C. Sturtevant

1953. Seneca Singing Tools at Coldspring Longhouse (Proceedings American Philosophical Society vol. 97, no. 3). Philadelphia.

Cringan, Alexander T.

1898. Iroquois Music (Annual Archaeological Report 1898, appendix to report of Minister of Ontario). Toronto.

Davidson, John F.

1945. Ojibwa Songs (Journal American Folklore, vol. 58, no. 230).

Densmore, Frances

1910 and 1913. Chippewa Music (Bureau American Ethnology Bulletins 45 and 53).

Fenton, William N.

1942. Songs from the Iroquois Longhouse, Album VI (Library of Congress Folk Music of the United States).

1951. Symposium on Local Diversity in Iroquois Culture (Bureau American Ethnology Bulletin 149).

1953. and Gertrude Kurath. The Iroquois Eagle Dance, an Offshoot of the Calumet Dance (Bureau American Ethnology Bulletin 156).

Howard, James H.

1951. Notes on the Dakota Grass Dance (Southwestern Journal Anthropology vol. VII, no. 1).

Jones, Peter (Kahkawekonaby)

1861. History of the Ojibway Indians. London.

Jones, William

1939. Ethnography of the Fox Indians, ed. Margaret Fisher (Bureau American Ethnology Bulletin 125).

Kinietz, W. Vernon

1940. The Indians of the Western Great Lakes, 1650-1760. University of Michigan, Ann Arbor.

Kurath, Gertrude P.

1951. Local Diversity in Iroquois Music and Dance (Part 6, Bureau American Ethnology Bulletin 149).

1952. Matriarchal Dances of the Iroquois (Proc. 29th International Congress Americanists, vol. III). University of Chicago Press.

1954. Chippewa Sacred Songs in Religious Metamorphosis (Scientific Monthly vol. 79, no. 5). Washington, D. C.

1955a. Modern Ottawa Dancers (Midwest Folklore vol. V, no. 2).

1955b. Songs of the Wigwam. Cooperative Recreation Service, Delaware, Ohio.

1956a. Pan-Indianism in Great Lakes Tribal Festivals (Journal American Folklore vol. 69, no. (in press)).

1956b. Meskwaki Powwow (Americas, vol. 8, no. 5). Washington, D. C.

Ritzenthaler, Robert E.

1953. The Impact of Small Industry on an Indian Community (American Anthropologist, vol. 55, no. 1).

Schoolcraft, Henry R.

1848. The Indian in his Wigwam. Buffalo.

Tax, Sol

1937. The Social Organization of the Fox Indians, in Social Anthropology of North American Tribes, ed. F. Eggan. University of Chicago Press.

Warren, William W.

1885. History of the Ojibways. St. Paul, Minn. Historical Society.


HURON MILLER (CENTER, IN WHITE) IN TWO SHOTS OF WASASE RAIN DANCE. SMALL PANEL ON THE RIGHT, GEORGE BUCK BEATING AN IROQUOIS WATER DRUM. PHOTO BY MARIUS BARBEAU, NATIONAL MUSEUM OF CANADA.


Harold Courlander, editor

Moses Asch, production editor.

Photographs by Gertrude and Ellen Kurath, Maiteland R. La Motte, and Marius Barbeau.

The Ottawa recordings were financed by the Michigan Academy of Science, Arts, and Letters and the American Philosophical Society. The Nedrow Onondaga recordings are published by permission of the New York State Museum and Science Service.

# AMERICAN INDIAN

FM4003 SONGS AND DANCES OF GREAT LAKES INDIANS, recorded on location in Iowa, Wisconsin, Michigan and New York State by anthropologist Gertrude P. Kurath. Notes and song texts in full description of the music of the Algonquins and Iroquois. Included are animals, medicine, pow wow, peace, hunting songs and dances; eagle, bear and deer songs and dances, flute melodies.
1-12" 33-1/3 rpm longplay .....

FE4251 HEALING SONGS OF THE AMERICAN INDIANS (Chippewa; Sioux; Yuman; Northern Ute; Papago; Makah; and Menominee.) Text.
1-12" 33-1/3 rpm longplay

FE4334 MUSIC OF THE PAWNEE. A documentary recording of 45 Pawnee Indian songs. Recorded by Dr. Gene Weltfish. Recorded August 1935 and sung by Mark Evarts. Most extensive recorded study of Pawnee life through music available. Extensive notes.
1-12" 33-1/3 rpm longplay

FE4381 WAR WHOOPS AND MEDICINE SONGS. The Music of the American Indians Including songs of the Winnebago, Chippewa, Sioux, Zuni and Acoma, Collected and edited by Charles Hofmann. Song of Welcome, Friendship Song, Riding Song, Flag Song, Friend's Song, Buffalo Feast Dance Song, Moccasssin Game Song, Game Song of Derision to Losing Side, Morning Song, Love Song (Flute melody), Song of Unfaithful Woman (Flute melody), Second Love Song (Flute melody), Medicine Song, Second Medicine Song, Old Medicine Society Song of the Initiation to the Lodge, War Song, Second War Song, Opening-Song of the Rain Dance, Corn Grinding Song, Lullaby, Second Lullaby, Buffalo Feast Dance Song, Second Buffalo Feast Dance Song, Wedding Song, Two Sun Dance Songs, Dog Feast Dance Song, Travel Song in Wartime, War Song, Love Songs and Flute Melodies.
1-12" 33-1/3 rpm longplay .....

FE 4393 KIOWA. Dance and War Songs of the Kiowa Indian. Kiowa Flag Song, Trot, Gourd, Buffalo, War Mother's Songs, etc. Text.
1-12" 33-1/3 rpm longplay

FE 4394 HOPI-KATCINA SONGS. Historical documentary collection. Recorded under the supervision of Dr. Jesse Walter Fewkes in Arizona, 1924. Edited by Charles Hofmann. Text.
1-12" 33-1/3 rpm longplay

FE4401 MUSIC OF THE SIOUX and the NAVAJO, recorded in Indian communities by Willard Rhodes in cooperation with the U.S. Office of Indian Affairs. Sioux recordings include: Rabbit Dance, Sun Dance, Omaha Dance, love songs, cult songs, honoring song, Navajo recordings include: Squaw Dance, Night Chant, riding song, corn-grinding song, silversmith's song, spinning dance, song of happiness (children). Notes.
1-12" 33-1/3 rpm longplay .....

FE4420 MUSIC OF THE AMERICAN INDIANS OF THE SOUTHWEST, recorded by Willard Rhodes, in cooperation with the U.S. Office of Indian Affairs. Including the Navajo, Zuni, Hopi, San Ildefonso, Taos, Apache, Yuma, Popagao, Walapai and Havasupai peoples music. Pueblos, South Athabascans, Rancheria tribes, Plateau Yumans, Notes by Harry Tschopik Jr. and Willard Rhodes.
1-12" 33-1/3 rpm longplay .....

FE4444 ESKIMO MUSIC OF ALASKA and the HUDSON BAY. Johnnie Bull Song, Before We Came to Thie Region, Girls' Game, Children's Game, Bird Imitations, Animal Stories, Hunting Song, Dance Songs, Story Songs. Record and notes by Laura Boulton.
1-12" 33-1/3 rpm longplay .....

FE4445 FLATHEAD INDIAN MUSIC, recorded by Alan Barbara Merriam in Montana in the summer of 1950. This music was selected from the most complete study of the musical culture of these people. Includes: Wake-up, Scalp Dance, Owl Dance, Love, Gift Dance, Jumpin' Dance, Snake Dance, Sweathouse and Lullaby songs, Stick games, flute and drum music. Illustrated notes included.
1-12" 33-1/3 rpm longplay .....

FE4464 INDIAN MUSIC OF THE CANADIAN PLAINS, recorded by Ken Peocock for the National Museum of Canada. Recordings of the Blood, Cree, Blackfoot and Assiniboine Indians made on the reservations. They include war songs, greeting songs, stick games, Chicken Dance, Grass Dance, Owl Dance, Sun Dance, Crazy Dog Dance, and others. Notes.
1-12" 33-1/3 rpm longplay .....

FD6510 AMERICAN INDIAN DANCES. Rabbit Dance (Sioux), Sun Dance (Sioux), Omaha Dance (Sioux), Devil Dance (Apache), Eagle Dance (San Ildefonso), Harvest Dance (Zuni), Rain Dance (Zuni), Squaw Dance (Navaho), War Dance (Plain Indians), Snake Dance, Pow-Wow Dance, (Flathead), Dog Dance (Plains).
1-12" 33-1/3 rpm longplay record .....

FW8850 INDIAN MUSIC OF THE SOUTHWEST recorded by LAURA BOULTON. This famous album is now reissued on Long Play. Hopi, Zuni, Navajo, Taos, San Ildefonso, Santo Ana, Mohave, Papago Pima, and Alache music recorded on location. Instrumental and vocal solos and choruses. Kachinas, Harvest songs, Squaw dances, Night Chant, Corn Dance; Horse song, bird songs, Medicine songs, Social dances. Descriptive notes.

1-12" 33-1/3 rpm longplay .....


LITHO IN U.S.A. 159