

VOLUME ONE



ETHNIC FOLKWAYS RECORDS FE 4392

Songs of the Chippewa

MINNESOTA CHIPPEWA GAME AND SOCIAL DANCE SONGS

COLLECTED AND EDITED BY PAUL PARTHUN



SIDE 1

Mocassin Game Songs

- Band 1. by August King
Red Lake Reservation
Band 2. by Walter Drift
Nett Lake

Social Dance Songs

- Band 3. Round Dance Song
Band 4. War Dance Song
Band 5. 49 Dance Song
Band 6. Air Force Song
Band 7. "old" War Dance Song
Jacob Redbird of Naytawash
Band 8. Give Away or Woman's Dance Song
Jacob Redbird of Naytawash
Band 9. Buffalo Dance
Jacob Redbird of Naytawash
Band 10. "founding" Song
Jacob Redbird of Naytawash

SIDE 2

Pow-wow Songs

- Band 1. Inside Gathering
Band 2. Outdoor pow-wow
Band 3. Inside pow-wow in Duluth
Band 4. Migwitch Mahnomen
Band 5. Flag Lowering Song

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DESCRIPTIVE NOTES ARE INSIDE POCKET

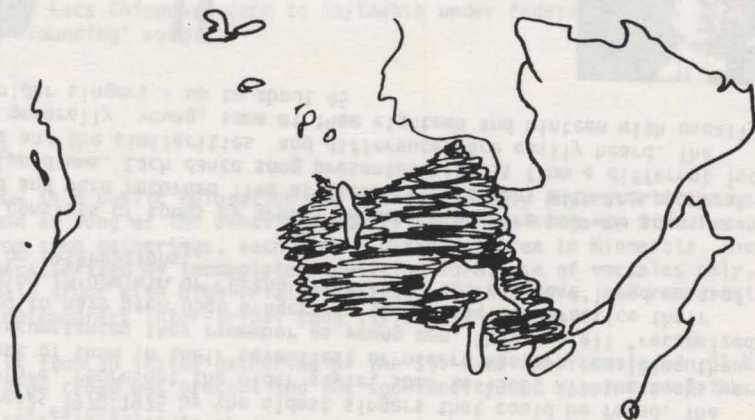
COVER DESIGN BY RONALD CLYNE

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CHIPPEWA GAME and SOCIAL DANCE SONGS

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Chippewa (Ojibwe) people occupy the largest geographic area in all of tribal North America. This vast northern region is divided into the southeast (Michigan and Ontario), the Plains (from the Red River west to about 54 degrees), the northern (Central and northern Ontario), and the southwest (the Michigan Peninsula, northern Wisconsin, central and northern Minnesota to Rainy Lake and east across southern Ontario to Lake Superior).



The Ojibwes teach that they came from the land of the salt water (east) to the Lake Superior area where after terrible ordeals of starvation and cannibalism, they dispersed into bands moving west and north into Canada, Wisconsin and Minnesota, pushing ahead of them the resisting Dakotas, who themselves had displaced the Cheyenne. While still warring with the Dakotas (from 1835 on) the years were marked by treaties with the United States government and large tracts were given up in exchange for annuities. These treaties were prepared psychologically, economically, and politically by a general collapse of the native economy which for over two hundred years had

depended upon the fur trade. From 1850 the years are characterized by the decimation of the social, religious, and political organization of the people.

In Minnesota, the treaties established six reservations. The seventh, Red Lake Indian Reservation, was never ceded to the United States, making it unique among the reservations in this country. Minnesota Ojibwes had been primarily hunters, gatherers, and fishers, a life style still pursued by some Ojibwes. Their habitat of lakes and forests have made fishing, lumbering, wild rice, and maple syrup a strong economic factor in current Ojibwe life.

Frances Densmore (1910-1913) and Frederick Burton (1909) were the first to observe, record, write, and publish Ojibwe songs followed by Thomas Vennum (1975) and Parthun (1976). Their work together totals 657 songs of the 676 that appear in print since 1824.

Densmore's work was concentrated in Minnesota where she concerned herself with the preservation of the songs remembered by older singers. Then, as now, it was recognized that Indian culture is rapidly changing and the older songs were no longer sung because their cultural function was already, or was in the process of disappearing. The criticism of Densmore by some that she did not collect group singing therefore reflects the same bias that they attribute to her.

The songs on this recording are from the same reservations that Densmore visited over 75 years ago: Leech Lake, White Earth, Red Lake, and Nett Lake (Bois Fort) reservations and from the metropolitan city of St. Paul where

many Indians live permanently and reservation people only seasonally but where the pow-wow has become central to Indian urban existence.

Excepting the final song on Side Two, the songs performed by individuals represent the older style, some only a generation, others going back to 1900. All the songs are sung by men. Performance by women is a recent sporadic and traumatic development. Most of the men are in their seventies, or older, who are recalling the songs they knew and sang as younger men. They are all recognized singers, all practice their native religion (Midewiwin "Grand Medicine"), and all have lived most of their lives on reservations. Exceptions to the above are in the pow-wow songs and two others noted later.


Side One consists of songs by individuals. These were given to the author during the years 1970-1975 by the oldest singers that could be found. The songs, therefore, represent the older style, some to 1900. All the songs were from men, most of them in their seventies, or older, who are recalling the songs and circumstances they remember as young men. They are all "recognized" (acknowledged to have been good singers in the past), all practice their native religion (Midewiwin or "Grand Medicine"), and all have lived most of their lives on reservations.

Side Two consists of songs by groups (drums). They are pow-wow songs meant to be danced and were recorded live at these celebrations with the approval of the respective drums. Each dance song presented here is from a different location in Minnesota and the similarities and differences are easily heard. The singers are generally young, some of them eighteen and nineteen with usually one or two older singers - up to about 45



SIDE ONE

Mocassin Game Songs.

Almost every Indian tribe has its way of playing the "shoe game". In Minnesota it is played with three mocassins, bullets or ball bearings, counting sticks, songs, and skill. The mocassin game drum is distinctive among the Chippewa by having both sides headed with raw hide and snares, made by lacing porcupine quills or tooth-pick size twigs from side to side, across the inside of the drum. The songs that accompany this gambling game are also exceptional with local characteristics. They are today, the most homogeneous of the Chippewa repertoire. They exhibit wide melodic range, averaging 18 semi-tones, 50% are hepta-type mode, the MM and NPM (notes per minute) are slower than most other songs, they are unified by the drumming pattern (), and all the songs are texted.

Band 1 was given by August King of Red Lake Reservation (now deceased). He was the last of the hereditary chiefs at Red Lake and Mocassin Game Songs were his specialty. Several songs are sung in succession on each band, separated only by drum beating (in this case a metal plate because the hide drum needed repairs). These songs are usually sung in cycles during the game. After a generation of disinterest in the game, younger Indian men today are again playing in Minnesota.

Band 2 are Mocassin Game Songs given by Walter Drift at Nett Lake. Widely known and respected, Walter was 79 when these songs were recorded. The singer had hearing and dental problems but he sang with gusto and a twinkle.

Social Dance Songs.

The remaining bands consist of various kinds of dance songs formerly sung by groups of men (called "drums") at festive events from about 1900-1940. Bands 3-6 are sung by Ray Robinson, one of the best known singers from the Leech Lake area. He doesn't sing much any more, due to age and because if he sings the older songs he knows, the dancers (mostly much younger) "look at me like I'm crazy".

Band 3 is an "old time" Round Dance Song, a dance in which women may also participate. The partners move sideways, counterclockwise in a simple, slow, pseudo skip-shuffle. It is sometimes still danced today especially if whites are around who would like to participate.

Band 4 is a War Dance Song. In the long past, war songs recounted Indian exploits of victories and heroism, and some of these were still sung in Densmore's time. Today, the nexus is nebulous but links can be demonstrated. The war dance song now has become synonymous with pow-wow song in many areas.

Band 5 is an older type of 49 Dance Song. While it is generally said that this song type originated in the Plains, each geographic area has its own version of how it came to be used in their tribe. Still, some basics predominate. It was an honoring type song for the 49 Indian boys who were involved in the U.S. military. Beyond that the stories take on local color. Today the 49 has become a social dance, very popular with Indian young people in some areas.

Band 6, The Air Force Song, is still an honoring song and its origin dates from WW II when a Red Lake man, Robert Gibbs Sr., received it in a dream. The dream stipulated that if the song were sung his son would return safely from the war. As the song disseminated among the Chippewa bands, many versions appeared. This is the Leech Lake version. The song is dignified and texted, marked by reverent recitations to Manido- The Great Spirit.

Bands 7-10 were given by Jacob Redbird who at the time of recording was 83. He was a resident at Naytawash, a village on the White Earth Reservation in north central Minnesota. His memory was excellent and he was still active physically, taking odd jobs and short trips whenever he could.

Band 7 was identified as an "old" War Dance Song, followed on Band 8 by a Give Away or Woman's Dance Song. The latter was once an elaborate cycle of songs and ceremonies involving gift exchange between men and women. Some of the dances were initiated by women who would dance in a circle and invite a male of her choice to dance with her by offering a small gift. He could not refuse. Such songs came to be known also as Woman's Dance Songs. Today, Give Aways are part of some pow-wows, where a gift is given to honor someone, but it is not exchanged, and the form of the dance is hardly distinguishable from the war dance or grass dance song types. The song given here is one performed at the beginning of a four song cycle used to begin a Give Away ceremony.

Band 9 is the only one of this type collected by the author. In this dance the male dancers take the posture of buffalo. While the Plains is associated with buffalo, it should be recalled that buffalo ranged from the southeast to the Great Lakes at one time.

Band 10 is a celebration song that commemorates June 14th, the day on which the Mille Lacs Chippewas came to Naytawash under federal duress. It is considered a "founding" song.

SIDE TWO

Pow-wow Songs.

A pow-wow is a public celebration and there is rarely any restriction as to who may attend as long as the behavior code is kept. The songs on Side Two are taken from such gatherings, each from a different area in Minnesota. The songs are characterized by incomplete repetition form, use of vocables only, singing by male drums with high (Plains influenced) tessitura, and represent in general contemporary inter-tribal song style in this area.

Band 1 is from an inside gathering of the St. Paul American Indian Club in 1970. A large crowd was present and the spontaneity and happiness of the participants is evident.

Band 2 is from an outdoor pow-wow in Onigum, a small village on the Leech Lake Reservation. The village is on the lake, with a small shelter for the singers, and seemed very private because only the few villagers were there.

Band 3 was recorded inside a gym in Duluth.

Band 4 is from an outdoor event at Ball Club, a village at Leech Lake, where each year Migwitch Mahnomen (Thanksgiving for the Rice) Days are held. Band 5, the Flag Lowering Song, was also recorded there and is representative of the atmosphere of the annual Fall festival.

ANALYSIS OF THE SONGS

The analysis given here follows Kolinski (1961) and Merriam (1968) but is modified here in some respects. A statistical analysis is available elsewhere (Parthun 1976b) and only the main features are indicated here.

(.) indicates the original starting pitch
(all songs are transposed for modal analysis)

↗ ↘ indicates ascending and descending intervals
between connected notes

↻ indicates both ascending and descending intervals
between connected notes

u indicates the initial pitch

f indicates the final pitch

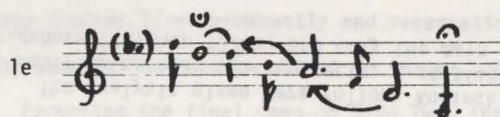
Tempo is given as MM and NPM (notes per minute)

Note values indicate the frequency of the specific
pitches in the song

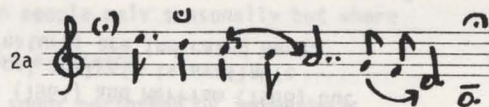
SIDE ONE

<p>Band 1 a</p> <p>Mode: Hexa A 5 tint Range: 14 semitones Tonal Center: A Final: A Form: ABCBC Tempo: MM voice 70 drum 96 npm 92 126 Drumming Pattern: </p>	<p>1b</p> <p>Mode: Penta C 5 tint Range: 19 semitones Tonal Center: C Final: C Form: ABB CD BCD Tempo: MM voice 70 drum 96 npm 92 112 Drumming Pattern: </p>
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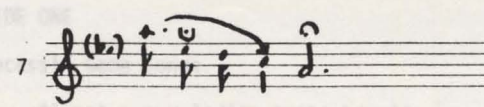
<p>1c</p> <p>Mode: Hepta G 5 tint Range: 19 semitones Tonal Center: C Final: G Form: ABBCDD Tempo: MM voice 70 drum 96 npm 87 118 Drumming Pattern: </p>	<p>1d</p> <p>Mode: Hepta D 5 tint Range: 19 semitones Tonal Center: D Final: G Form: ABAA AB Tempo: MM voice 70 drum 96 npm 84 115 Drumming Pattern: </p>
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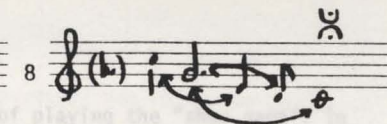
Mode: Hepta D 4 tint
Range: 20 semitones
Tonal Center: D
Final: A
Form: Free
Tempo: MM voice 70 drum 96
npm 79 100
Drumming Pattern:



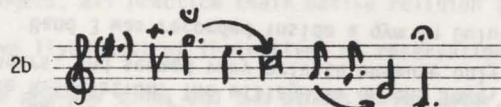
Mode: Hepta B 7 tint
Range: 17 semitones
Tonal Center: B
Final: B
Form: ABC
Tempo: MM 96
npm 108
Drumming Pattern:



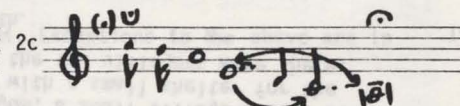
Mode: Penta A 4 tint
Range: 12 semitones
Tonal Center: A
Final: A
Form: ABCBC BCB
Tempo: MM 100
npm 102
Drumming Pattern:



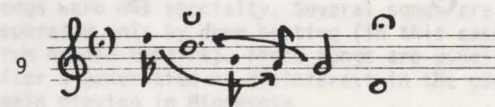
Mode: Penta C 4 tint
Range: 12 semitones
Tonal Center: C
Final: C
Form: ABCDE BCDE
Tempo: MM 100
npm 134
Drumming Pattern:



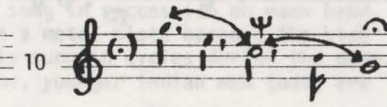
Mode: Penta C 4 tint
Range: 21 semitones
Tonal Center: C
Final: C
Form: ABCBD
Tempo: MM 96
npm 84
Drumming Pattern:



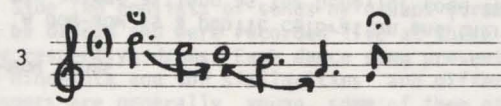
Mode: Hexa A 5 tint
Range: 15 semitones
Tonal Center: C
Final: C
Form: ABCDC
Tempo: MM 96
npm 90
Drumming Pattern:



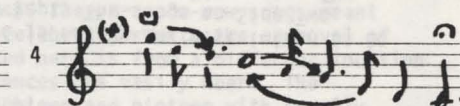
Mode: Hepta d 6 tint
Range: 15 semitones
Tonal Center: D
Final: D
Form: ABC
Tempo: MM 104
npm 163
Drumming Pattern:



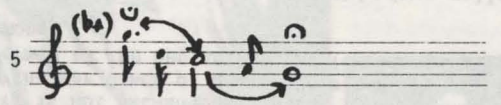
Mode: Hexa G 4 tint
Range: 12 semitones
Tonal Center: G
Final: G
Form: ABCC DEDE
Tempo: MM 96
npm 123
Drumming Pattern:



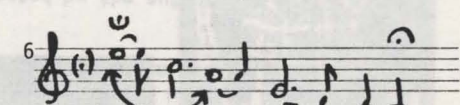
Mode: Penta D 5 tint
Range: 12 semitones
Tonal Center: D
Final: G
Form: Free
Tempo: MM 112
npm 112
Drumming Pattern:



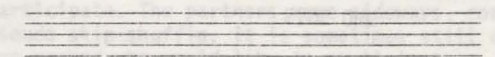
Mode: Penta C 5 tint
Range: 19 semitones
Tonal Center: C
Final: C
Form: AABCBC
Tempo: MM 104
npm 108
Drumming Pattern:



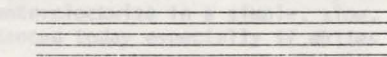
Mode: Tetra G 4 tint
Range: 12 semitones
Tonal Center: G
Final: G
Form: ABCBBC
Tempo: MM 92
npm 50
Drumming Pattern:



Mode: Penta AE 4 tint
Range: 19 semitones
Tonal Center: AE
Final: A
Form: ABCBBC
Tempo: MM 100
npm 56
Drumming Pattern:



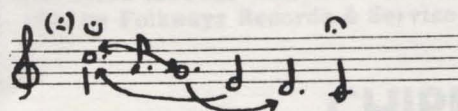
Mode:
Range:
Tonal Center:
Final:
Form:
Tempo: MM
npm
Drumming Pattern:



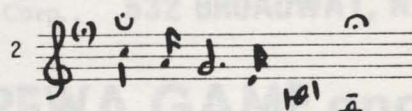
Mode:
Range:
Tonal Center:
Final:
Form:
Tempo: MM
npm
Drumming Pattern:

SIDE TWO

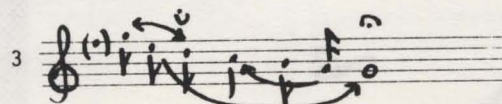
Band 1



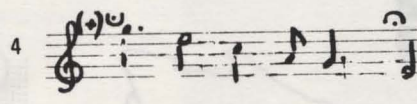
Mode: Penta G 5 tint
Range: 12 semitones
Tonal Center: G
Final: C
Form: ABCBC
Tempo: MM 88
npm 75
Drumming Pattern:



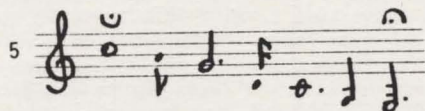
Mode: Penta c 4 tint
Range: 15 semitones
Tonal Center: C
Final: C
Form: ABCBC
Tempo: MM 84-100
npm 39-47
Drumming Pattern:



Mode: Hexa G 6 tint
Range: 12 semitones
Tonal Center: G
Final: G
Form: ABCBC
Tempo: MM 96
npm 134
Drumming Pattern:



Mode: Penta E 4 tint
Range: 15 semitones
Tonal Center: E
Final: E
Form: ABCBC
Tempo: MM 84-104
npm 59-73
Drumming Pattern:



Mode: Hexa G 4 tint
Range: 17 semitones
Tonal Center: C
Final: G
Form: ABCBC
Tempo: MM 63
npm 35
Drumming Pattern:

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