

# A CRY FROM THE EARTH

Music of the North American Indians  
EDITED BY JOHN BIERHORST





Arapaho Ghost Dance Sing  
(Smithsonian Institution).

## A CRY FROM THE EARTH Music of the North American Indians *Edited by John Bierhorst*

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Descriptive notes are inside pocket. Songs from this album, transcribed and with native texts, are  
included in the book *A Cry from the Earth: Music of the North American Indians*, John Bierhorst,  
Four Winds Press, 1979.

Cover photograph / Hopi Flute Ceremony (Museum of the American Indian, Heye Foundation)

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# A CRY FROM THE EARTH MUSIC OF THE NORTH AMERICAN INDIANS

Edited by John Bierhorst

*With songs from the collections of Laura Boulton, Wallace L. Chafe, Edward S. Curtis, Frederica de Laguna, Frances Densmore, William N. Fenton, J.P. Harrington, Ida Halpern, George Herzog, Charles Hofmann, Diamond Jenness, Gertrude P. Kurath, James Mooney, Willard Rhodes, and Frank G. Speck.*

## INTRODUCTION

American Indian music is rich in variety. It can thump with a typical "Indian" sound, or it can have a jingling quality almost like an English nursery song. Or it can move with a bouncy jazzlike rhythm that reminds some people of African music.

Although there are similarities in Indian songs from one region to another, the music of each area has its own flavor—or style—distinct from all others. Discovering how to tell the differences between these styles is one of the best ways of getting to know native American music.

But this music should also be approached with the idea of gaining a better understanding of the people who use it. It must be kept in mind that Indian people do not sing merely for enjoyment but to achieve a purpose. Songs are used to make children sleep, to win a lover, to mourn the dead, to gain power over game animals, or to bring victory in war. In short, there is virtually no aspect of Indian culture that is not in some way connected with music.

This album, therefore, has been divided into two parts. Side A is devoted to musical styles, region by region, while Side B explores the relationship between Indian music and Indian culture.

Most of the songs in this album have been transcribed in the book that shares its title, *A Cry from the Earth*, Four Winds Press, 1979. (These songs are marked with asterisks in the program notes below.) Although the book and the album are designed to be used together, each is complete in itself and may be used separately.

If you listen closely, you will notice that many of the songs, especially those marked with asterisks, have attractive melodies that are not difficult to learn. You must listen closely because native Americans usually sing with a throaty, or covered, sound that seems strange to non-Indian ears. Only two of the songs in this album are performed with the clear, open tone used in modern European and American singing. These are the modern love song (Side A, IV-2) and the Methodist hymn (Side B, VI-3).

You will also notice that some performances are better than others. The Tlingit paddling song and the Navajo Night Chant song, for example, are both sung with a professional-

ism that would qualify them for use on the air or in a theater—or at an important Indian ceremonial. Most of the other performances are of the same high calibre. A few of the songs, however, have been recorded by people who are not gifted singers or whose voices have simply worn out through years of use. Yet this does not make them less valuable. As the musicologist Frances Densmore once observed, "Indians value skill in singing, but they appreciate the fine old songs, though sung by men with weak voices."

The search for the "fine old songs" has been an arduous one. Many are not available in modern recordings and must be hunted in museum and university archives whose catalogues remain unpublished.

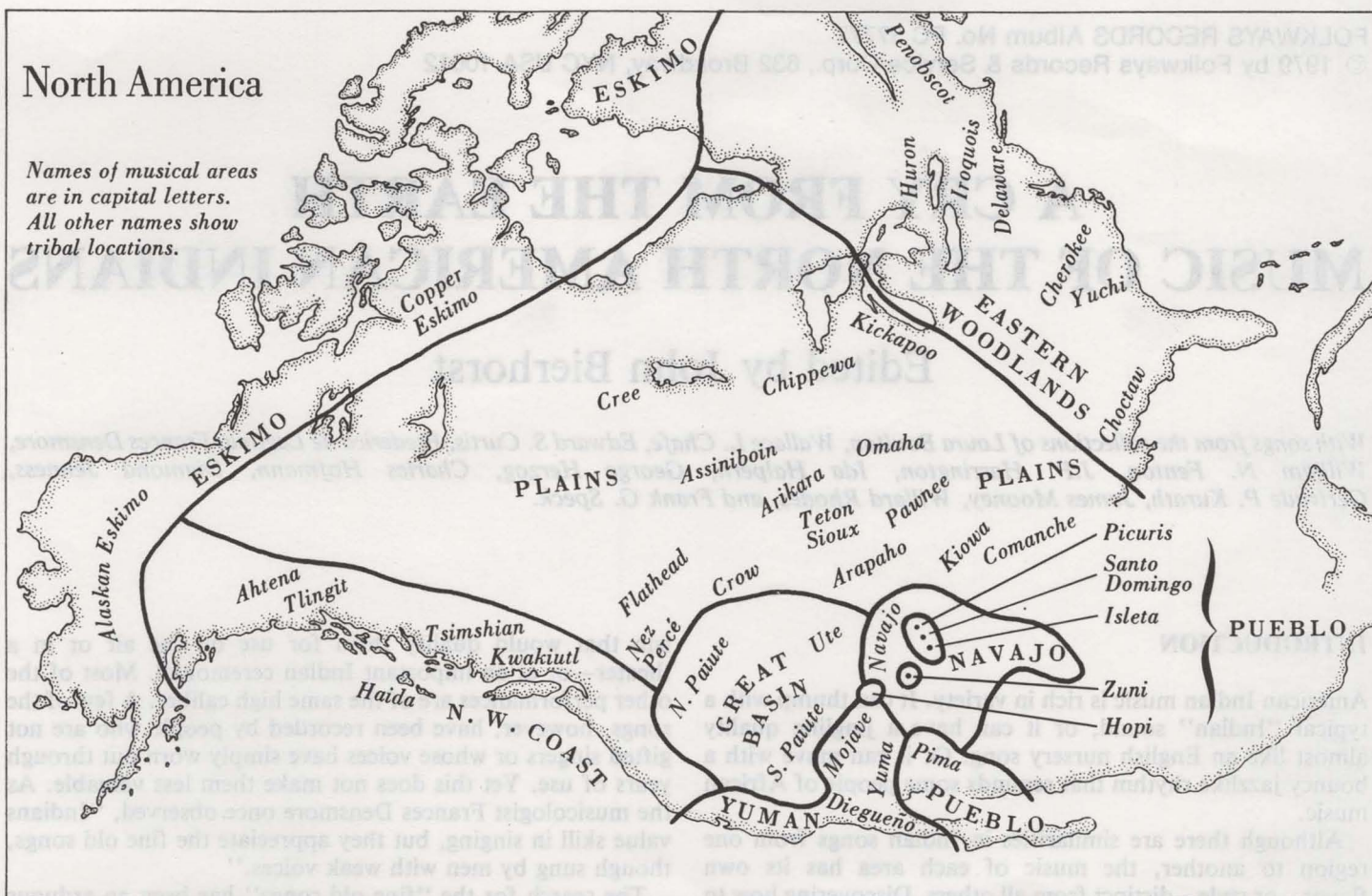
Once found, a recording may turn out to be damaged or even unplayable. Most of the older songs are on wax cylinders, which tend to warp or crack and cannot stand more than a limited number of playings in any case. To make matters worse, archivists are not always able to play wax cylinders at the correct speeds. For this reason several of the songs included in the present album have had to be restored to normal speeds, using special equipment.

In view of the considerable age of some of the cylinders, their scratchy quality, and the difficult field conditions under which they were made, it is remarkable that the older songs are preserved as well as they are.

Grateful acknowledgement is made to the following individuals and institutions, without whom this album could not have been produced: David Reuther of Four Winds Press, who assisted at every step of the way; the Archive of Folk Song (Library of Congress), National Museums of Canada, the Archives of Traditional Music (Indiana University), and Wallace L. Chafe, who supplied tapes of unpublished songs; Corbett Sundown of the Seneca Nation, who released the Iroquois Drum Dance song; Mary Elizabeth King and the University of Pennsylvania Museum, who released the Penobscot song; Philip C. Gifford and the American Museum of Natural History, who released the Diegueno, Pima, and Yuchi selections; and Joseph Hickerson, Willard Rhodes, Elaine Mills, Renee Landry, Frank Gillis, Frederica de Laguna, David McAllester, Louis Ballard, and Ruth Ann Muller, who provided valuable information, including unpublished manuscript materials.

# North America

Names of musical areas are in capital letters. All other names show tribal locations.



## Side A/MUSICAL STYLES

The accompanying map of North America and the following arrangement of songs for Side A of this album have been inspired by the studies of George Herzog, Helen Roberts, and Bruno Nettl. It is well to point out that certain types of music, such as storytelling songs and love songs, tend to stay the same from one region to the next. And it might be argued that the Yuman and Navajo styles, for example, should be lumped together or that the western part of the Plains area should be split off. Yet in spite of its drawbacks, the concept of regional styles, originated by George Herzog in the 1920s, remains the most useful way of approaching Indian music from a strictly musical point of view.

## Side A, Band I/NORTHWEST COAST AND ESKIMO

### NORTHWEST COAST

Music of the Northwest Coast may be thought of as an elaborate form of Eskimo music. Like Eskimo music it often sounds a little like ordinary talking, with only slight differences in pitch. The genius of Northwest Coast music is that it has begun to make a musical method out of these slight differences, producing a kind of tone coloring called chromaticism. Chromatic effects can be heard in the paddling song and the Raven song, Side A, and the mourning song, Side B.

#### 1. Paddling Song (Tlingit)

In this well-known boat song, perhaps originally sung by oarsmen as they traveled among the off-shore islands of

southern Alaska, you will hear a chromatic effect in the opening section. The note marked X is the note that produces the effect.



But the most striking feature of this song is the fact that it is sung in parts. It is not in true harmony, however, as the parts underneath always keep the same distance from the top note. Some people believe that part-singing was introduced by the Russians, who once had colonies along the Alaskan coast. No careful study of the question has yet been made, but it is well established that part-singing of this type was used by the Tlingit in the eighteenth century, before the period of Russian influence. Part singing also occurs in Eskimo music.

Sung by the Mt. Edgecumbe Boys Chorus, Mt. Edgecumbe, Alaska. Directed by Michael Ossorgin. Recorded about 1938. Source: Archive of Folk Song disc AFS-L36. Note: This song is performed today by the Green Mountain Singers of Sitka, Alaska, an all-Tlingit performing group.

References: Willard Rhodes, "Indian Songs of Today" (unpublished manuscript in the Archive of Folk Song, Library of Congress), pp. 30-31; Frederica de Laguna, *Under Mount*

*Saint Elias*, 1972, pp. 560-63; Zygmunt Estreicher, "La polyphonie chez les Esquimaux," in *Journal de la Societe des Americanistes*, 1948, pp. 259-268.

## 2. Raven Song (Kwakiutl)

Notice the conversational quality of this typical Northwest Coast song. It is almost as though the singer were talking rather than singing. But there are strong musical qualities as well, including a chromatic effect in the following passage:



Again, the X marks the note that produces the chromaticism. The "gka gka" is the voice of the Raven. Alternating with these distinctly musical sounds are the actual words to the song, performed in a more conversational, or talking, style:

I am not the Raven for the people  
I am the raven for the Worshipped One

The words mean that Raven, who is the principal hero of Northwest Coast mythology, is no ordinary raven but a raven connected with God.

Sung by Chief Billy Assu (1867-1965). Collected in 1947 by Ida Halpern at Cape Mudge, B. C. Source: Folkways disc FE 4523.

Reference: Ida Halpern, "Indian Music of the Pacific Northwest Coast" (booklet accompanying FE 4523), 1967, pp. 2, 15.

## ESKIMO

In Eskimo songs the "talking" effect observed in Northwest Coast music is more pronounced. The music seldom goes very high or very low but stays mainly within the range of the speaking voice.

### \*3. To Quiet a Raging Storm (Copper Eskimo)

The song is very short and the singer repeats it twice. The words are as follows:

Man outside  
please come in  
please enter into me

The singer is speaking to his guardian spirit, asking him to enter his body, take possession of him, and give him the power to subdue the storm.

Sung by Anivyunna, a young man from Coppermine River. Collected in 1915 by Diamond Jenness near Bernard Harbor. Source: National Museums of Canada, Diamond Jenness Collection, wax cylinder IV-C-83 (78a).

References: Helen H. Roberts and D. Jenness, *Songs of the Copper Eskimo*, 1925, pp. 334, 492; C. M. Bowra, *Primitive Song*, 1962, p. 62.

## 4. It Was a Very Lovely Day When the Water Was Calm (Alaskan Eskimo)

As with many Eskimo songs, this little dance song is accompanied by a large, flat tambourine-like drum.

Sung by Joe Sikvayunak. Collected in 1946 by Laura Boulton at Point Barrow, Alaska. Source: Folkways disc FE 4444.

Reference: Laura Boulton, "The Eskimos of Hudson Bay and Alaska" (booklet accompanying FE 4444), 1955, p. 7.

## Side A, Band II/NAVAJO AND GREAT BASIN

### NAVAJO

Perhaps the most striking feature of Navajo-style music is the tendency to use melodies that sound like bugle calls. For comparison, you may hear an actual bugle call in the Kiowa Gourd Dance song on Side B of this album.

#### \*1. A Dance Song of the Night Chant (Navajo)

The unnaturally high singing voice, called falsetto, is characteristic of Navajo Night-Chant music. In the falsetto passages of this song you will hear the bugle-like melodies mentioned above. The singers, all men, impersonate both gods and goddesses. Falsetto is used to represent the voices of the goddesses.

Song leader: Sandoval Begay. Collected by Willard Rhodes, about 1950. Source: Archive of Folksong disc AFS-L41.

References: Willard Rhodes, "Music of the Sioux and the Navajo" (booklet accompanying Folkways disc FE 4401), 1966; Washington Matthews, *The Night Chant*, 1902, pp. 151-2.

### GREAT BASIN

Great Basin songs are very much like modern European and American songs, more so than any other kind of Indian music. Singers do not sweep from high to low as in Navajo and Plains music, nor do they employ tonal coloring as in Northwest Coast singing. The melodies are clear, simple, and regular.

#### \*2. Father, Have Pity on Me (Arapaho Ghost Dance)

#### \*3. Yellow Light from Sun Is Streaming (Comanche Ghost Dance)

The Ghost Dance religion began in the Great Basin area in the late 1880s and spread rapidly eastward to the Arapaho, the Sioux, the Comanche, and other tribes of the Plains. The songs that were used were always in the Great Basin style, even when composed by Plains singers. The first of these songs refers to the Indians' despair at having been deprived of their hunting grounds by the whites:

Father, have pity on me  
Father, have pity on me  
I am crying for thirst  
I am crying for thirst  
all is gone, I have nothing to eat  
all is gone, I have nothing to eat

The second song refers to the Indians' vision of a glorious new world in which the ghosts of their ancestors have been returned to life and the whites destroyed forever:

Light from sun is flowing  
light from sun is flowing  
yellow light from sun is streaming  
yellow light from sun is streaming

Singer: anonymous. Collected in 1894 by James Mooney. Sources: seven-inch aluminum Berliner discs, nos. 14,0141B and 14,035A, Archive of Folk Song.

References: George Herzog, "Plains Ghost Dance and Great Basin Music," *American Anthropologist*, 1935, pp. 403-19;

James Mooney, "The Ghost Dance Religion," in *14th Annual Report of the Bureau of American Ethnology*, 1896, Arapaho song no. 28, Comanche song no. 1.

#### Side A, Band III/PUEBLO AND YUMAN

##### PUEBLO

Like Northwest Coast music, Pueblo music is often complex, combining different kinds of melodic material in a single song. (Compare the Raven song, above.) Pueblo singers often lengthen out, or slow down, toward the end of a phrase. And they often jump suddenly into a faster speed, then just as suddenly jump out of it. All these features can be detected in the Hopi "Sleep Song," below.

##### \*1. Sleep Song (Hopi)

This famous lullaby compares the little child to a beetle riding on top of another beetle, just as the Hopi baby rides on his mother's back:

Beetles  
go riding  
down along the trail  
sleep sleep sleep

If you follow the transcription given in the book *A Cry from the Earth* (Four Winds Press, 1979), you will find it easier to identify the Pueblo-style musical features mentioned above.

Sung by Clarence Taptuka. Collected by Willard Rhodes about 1950. Source: Archive of Folk Song disc AAFS-L43.

Reference: Natalie Curtis, *The Indians' Book*, 2nd. ed., 1923, pp. 480, 498-99, 558.

##### YUMAN

Like Great Basin music, Yuman music keeps to a middle range, avoiding highs or lows. But it is not usually as melodious as Great Basin music. Its most important feature is the so-called rise, a portion of the melody that goes just a little higher than the rest of the song.

##### \*2. A Song of the Wildcat Dance (Diegueno)

This piece is prettier than most Yuman-style songs, and it has been included for that reason. Unfortunately the singer is not in good voice. She has poor breath control and doesn't manage to hit the right pitch until after the first couple of phrases. If you listen carefully, you can hear the "rise." In the old days this song was sung by a men's chorus, accompanied by rattling.

Sung by Mrs. Kate Coleman, a Southern Diegueno, about 45 years old. Collected in 1927 by George Herzog at Campo, California. Source: Archives of Traditional Music, PRE 54-114-F (wax cylinder transferred to tape).

Reference: George Herzog, "The Yuman Musical Style," in *Journal of American Folklore*, 1928, p. 217.

#### Side A, Band IV/PLAINS

This is undoubtedly the most important of all native American musical styles. It has influenced the music of Indian groups outside the Plains and has even inspired modern European and American composers. Among its chief characteristics are a descending melodic line that begins very high and ends very low, insistent repetitions of the final low note, and strong, thumping accents.

##### 1. One Wind (Chippewa)

The performer uses the tight, pulsating throat associated with Plains singing, giving his music a hard, almost metallic sound. This is a virtuoso performance, typical of Plains singing at its very best. Don't fail to notice the drumbeat with which the singer accompanies himself, unfortunately very faint in this recording:



The drum is at the rate of 104 beats per minute, while the song itself is at the rate of only 100 beats per minute. In other words, the melody and the drumbeat are unconnected—as in many Indian songs. This is possible because the melody does not really have a beat of its own in the usual sense of the word but an irregular speech-like rhythm. And this, too, is found in many Indian songs. (Do not confuse speech rhythm with the "talking" effect heard in Northwest Coast and Eskimo songs. These songs use speech rhythm, to be sure, but they also use clusters of speech tones, unlike the purer, more musical tones of Plains music.) The song "One Wind" was received in a dream. Its only words are as follows:

One  
wind  
I am master of it

Sung by Kimiwun ("Rainy"), a man of middle age. Collected by Frances Densmore in 1909 at Cross Lake, Minnesota. Source: Archive of Folk Song disc AAFS-L43 (the original source is a wax cylinder).

References: Frances Densmore, *Chippewa Music II*, 1913, p. 271; Densmore, "Songs of the Chippewa" (booklet accompanying AAFS-L43), p. 4.

##### \*2. Modern Love Song (pan-Indian)

Plains music is admired by Indians of all regions, with the result that many Plains-style songs have been adapted—by Indians—for use in a wider context. The love song given here is an interesting example. At first you may think this song sounds *too* Indian. Is it genuine? Yes, it is. But it differs from the traditional Plains style in three respects: (1) the words are English, (2) the singer uses a fully relaxed, open throat, and (3) she starts an octave too low. Take her opening words—

I'll watch the twilight  
shadows from the

—and sing them an octave higher, keeping the rest of the song as it is. If you can do this, you will have restored the original far-flung dimensions of the melodic line. Notice the thumping Plains-style accents on the syllables "eya ha, eya ha."

Sung by Leah K. Hicks, a teacher at the Indian day school of the Western Shoshone Agency, Owyhee, Nevada. Collected by Willard Rhodes in 1941 at Fort Wingate, N. M. Source: Archive of Folk Song disc AAFS-L43.

Reference: Willard Rhodes, "Indian Songs of Today" (unpublished manuscript in the Archive of Folk Song, Library of Congress) p. 24.

## Side A, Band V/EASTERN WOODLANDS

Eastern Woodlands singing often has the "Indian" sound associated with Plains music. But perhaps its most significant features are the question-and-answer technique—called "antiphonal"—and the frequent use of bouncy, "syncopated" rhythms.

### \*1. A Song of the Drum Dance (Iroquois)

It is as though the song leader opened with a question, which is answered by the chorus. Notice the bouncy rhythm.

Song leader: Corbett Sundown of Basom, N. Y., a member of the Seneca Nation. Collected by Wallace L. Chafe in 1959 at Tonawanda Reservation.

Source: tape in the possession of Wallace L. Chafe, Department of Linguistics, University of California at Berkeley.

Reference: Wallace L. Chafe, *Seneca Thanksgiving Rituals*, 1961, p. 61.

### \*2. Pleasure Dance (Choctaw)

In its original form this song, too, was in the question-and-answer style. A men's chorus, carrying the melody, was answered by shouts from a women's chorus. Here we have only the melody, sung by a single man. You must imagine the women shouting "ha" after each "yo bi hi ya," variously pronounced "ya bi hi ya" and "yo bi hi yo."

### \*3. Dance Song (Penobscot)

Again we have interaction between a singer and a group. In this case the group of dancers merely gives a loud whoop after the rhythmic "vamping" that introduces the song and again at the close of the song itself. The song is sometimes accompanied by drumming, not heard here. (For the purpose of this album the endless vamping heard on the original wax cylinder has been edited down to a few repetitions. Due to a flaw in the cylinder, a beat is skipped in the opening phrase of the song proper, after the first whoop.)

Singer: anonymous (male). Collected in Maine by Frank G. Speck, about 1910. Source: Archives of Traditional Music, 60-018-F, ATL-1509.11 (wax cylinder).

Reference: Frank G. Speck, *Penobscot Man*, 1940, p. 280.

## Side B/MUSIC IN CULTURE

Native American music is closely related to the beliefs and customs—the culture—of the people who use it. The value of a song is greatly enhanced, therefore, if we can answer such questions as: What purpose does the music serve? What effect does it have on the native singer? Is it part of a larger ceremony? And if so, how does it fit in?

## Side B, Band I/SONGS FOR THE VERY YOUNG

Throughout native America songs for babies and young children have two main purposes: to put the child to sleep and to make him laugh.

### 1. Lullaby (Zuni)

The Zuni baby lies in his cradle, tightly covered, with his arms straight at his sides. Sometimes ropes are attached to each end and the cradle is swung between a pair of posts. As the mother swings the cradle, she sings her baby to sleep.

Sung by Laughing Eyes (Margaret Eagle). Collected by Charles Hofmann, about 1950. Source: Folkways disc FE 4381.

References: Charles Hofmann, *American Indian Sing*, 1967, p. 33; Tilly E. Stevenson, "The Religious Life of the Zuni Child," in *5th Annual Report of the Bureau of American Ethnology*, 1887.

### \*2. Lullaby (Cherokee)

Little one  
go to sleep  
little one  
sleepy one

The playful quality of this jingling "baby song" is typical of Indian lullabies found in many tribes and should not be taken as representative of Cherokee or Eastern Woodlands music as a whole. Certain Cherokee "baby songs" are said to have been composed by the mother bear for the purpose of lulling her cubs to sleep. Hunters, while out in the woods, would overhear them and bring them home "to please the children."

Sung by Tom Handle. Collected in Oklahoma by Willard Rhodes, about 1950. Source: Archive of Folk Song disc AFS-L37.

Reference: James Mooney, "Myths of the Cherokee," in *19th Annual Report of the Bureau of American Ethnology*, 1900, pp. 400-401.

### \*3. The Elf's Song (Picuris)

Although a good Indian storyteller can keep little children in stitches, it is usually impossible for an outsider to understand the humor, even when the words are translated. This little storyteller's song, however, is an exception. In the story so far—up to the point at which the song is sung—a cannibal giant has kidnapped an elf and taken him off to his home, where he is about to put him on the fire to roast. As the elf goes into the fire he sings:

Someone very kind  
has put me in a warm place

Needless to say, the fire is "warm" indeed. But as the elf sings his song, the giant is lulled to sleep. Then the elf jumps out of the fire, kills the giant with a poker, and restores to life all the children the giant had previously eaten. (Due to a flaw in the wax cylinder there is a skipped beat about two-thirds of the way through the song.)

Sung by Rosendo Vargas. Collected by J. P. Harrington, about 1920. Source: Archive of Folk Song, Harrington Collection, Box 67, wax cylinder 5.

Reference: J. P. Harrington and Helen Roberts, "Picuris Children's Stories," in *43rd Annual Report of the Bureau of American Ethnology*, 1928, pp. 343, 437.

## Side B, Band II/PRAYERS AND MAGIC

Music is a means of making contact with supernatural power. Rain, healing, and success in hunting are among the results a singer may have in mind when singing prayer songs or magic songs.

### \*1. Power Song of the Eagle (Nez Perce)

Like many Indian tribes, the old-time Nez Perce regarded songs as personal property. Particular songs could be sung only by the men or women who owned them. The Power Song of the Eagle was such a song. Undoubtedly received in a vision, as were most Nez Perce power songs, it helped the singer

to become a better hunter. The words are those of the eagle itself as it swoops down on a fawn:

Tilting down  
winging winging winging  
tilting down  
toward you my song  
is winging winging winging

Sung by Ralph Armstrong. Collected by Edward S. Curtis at Lapwai, Idaho, July 31, 1909. Source: Archives of Traditional Music, wax cylinder 57-014-F, ATL-1462.11.

Reference: Edward S. Curtis, *The North American Indian*, vol. 8, 1911, p. 58.

### \*2. Dream Song (Iroquois)

One of the most prominent features of Iroquois culture is the spectacle of the False Faces making their mid-winter rounds. Wearing grotesque wooden masks, the Faces groan and rub their turtle-shell rattles as they go from house to house, curing disease. As they come through the door, their leader sings Dream Song:

A voice is rising  
a voice is rising  
a voice is rising  
a voice is rising

In the recording you can hear the groans and a rattle being rubbed against the door frame.

Sung by Joshua "Billy" Buck. Collected by William N. Fenton at Ohsweken, Ontario, 1941.

Source: Archive of Folk Song disc AFS-L6.

Reference: William N. Fenton, *Songs from the Iroquois Longhouse*, Smithsonian Institution, publication 3691, 1942, p. 25.

### 3. A Song of the Flute Ceremony (Hopi)

Calculated to produce rain, this music is normally performed in August when the earth is at its driest. But the entire Flute Ceremony, lasting nine days, is one of the most intricate of all Hopi rituals and is far more than just a rain chant. Basically its purpose is to woo the corn maidens, the female spirits who make corn grow. And it is for this reason that the Hopi ritualists use the flute, the traditional instrument for winning a woman's favor. In recent years Flute songs have not been performed for outsiders, and even the older collections are mysteriously lacking in this type of music. In this single available example, preserved in the Archives of Traditional Music, Indiana University, you will hear a typically hypnotic "Lenye," or Flute, song. Although it would ordinarily be accompanied by one or more end-blown flutes, in unison with the male singer's voice, only the voice can be heard, either because the flutes were omitted for the purposes of this recording or because they were not close enough to be picked up.

Sung by Makawatiweh. Collected in 1903 (?) by Natalie Curtis, probably at Oraibi, Arizona. Source: Archives of Traditional Music, wax cylinder 54-118-F, ATL 1556.6.

References: J. W. Fewkes, "Notes on the Tusayan, Snake, and Flute Ceremonies," in *19th Annual Report of the Bureau of American Ethnology*, 1900, pp. 987-1011; Natalie Curtis, *The Indian's Book*, 2nd. ed., 1923, p. 489.

### Side B, Band III/WAR SONGS

There was never an Indian community that did not know the

meaning of war. Even a very small village would occasionally have to defend itself against a surprise raid. Among the Plains tribes, however, warfare was developed into a high art, practiced by virtually every able-bodied man—and occasionally women as well.

### \*1. Clear the Way (Teton Sioux)

Clear the way  
in a sacred manner I come  
the earth is mine

This song was recorded by an old man remembering the days of his youth, when war with the Chippewa, the Crows, and other tribes was still very much a reality. The song was originally sung while painting the man's face with war paint in preparation for a raid.

Sung by Bear Eagle. Collected in South Dakota by Frances Densmore, about 1912. Source: Archive of Folk song 10, 577A2 (wax cylinder transferred to tape).

Reference: Frances Densmore, *Teton Sioux Music*, 1918, p. 351.

### \*2. Farewell to the Warriors (Chippewa)

Now  
it is time  
for you to go  
on a long journey

As the warriors started out, the women would accompany them for a little distance, then turn back toward the village, singing this love song. Of the two renditions here recorded, the second has the melody embroidered with an imitation flute-obbligato. This is one of two ways in which women singers imitate the lover's flute. The other is demonstrated in Band IV, no. 3.

Sung by Mrs. Charles Mee. Collected at White Earth Reservation, Minnesota, about 1908. Source: Archive of Folk Song 10, 522B4 (wax cylinder transferred to tape).

Reference: Frances Densmore, *Chippewa Music*, 1910, p. 163.

### \*3. Song for a Woman Who Was Brave in War (Chippewa)

Very much did she defend her children  
she was the old one, we the children  
she fought for all of us

The singer, a man, uses a figure of speech comparing the woman warrior to a mother (or "old one") defending her little ones (or children). Songs of this type continue to be sung at celebrations and tribal gatherings years after the event commemorated.

Sung by Odjibway, age 89, the last great warrior of the Mississippi band of Chippewa in Minnesota. Collected by Frances Densmore in the Old People's Home at White Earth Agency, Minnesota, about 1909. Source: Archive of Folk Song 10, 543B3 (wax cylinder transferred to tape).

Reference: Frances Densmore, *Chippewa Music II*, 1913, p. 131.

### Side B, Band IV/FLUTE LURE

Virtually the only Indian Instrument capable of carrying a melody, the flute seems to have been used exclusively by men, especially young men, for the purpose of attracting women.

### 1. Flute Call (Sioux)

Using melodies of this type, young men in the old days serenaded their sweethearts or signalled to them from afar. Nowadays flute playing has become a rarity and no longer has the meaning it once had. This flute call was played for Willard Rhodes merely to demonstrate what the instrument could do. Like most Indian flutes, it is actually a flageolet, a flute with a whistle mouthpiece.

Played by John Colloff. Collected by Willard Rhodes, about 1945. Source: Folkways disc FE 4401.

Reference: Willard Rhodes, "Music of the Sioux and the Navajo" (booklet accompanying FE 4401), 1949, p. 4.

### \*2. Lonesome Flute (Yuchi)

This older recording was made by a player who himself had used flute music to win a woman. In his view, the music produced an unbearable feeling of loneliness, causing the woman to be drawn to him irresistibly. After making this recording, he confessed, "I feel badly (i.e. lonesome) myself."

Played by Jim Tiger. Collected by Frank G. Speck, about 1900. Source: Archives of Traditional Music, PRE-54-(141)-F, ATL-1946.2 (wax cylinder transferred to tape).

Reference: Frank G. Speck, *Ethnology of the Yuchi Indians, Anthropological Publications of the University Museum, University of Pennsylvania*, vol. 1, no. 1, 1909, p. 63.

### \*3. I Have Found My Lover (Chippewa)

Indian women do not play the flute. But in singing love songs they often imitate, or echo, the flute. In this tiny song—

Oh  
I am thinking  
Oh  
I am thinking  
I have found  
my lover  
Oh  
I think it is so

—the woman sings in a nasal, almost squawking tone, similar to the sound of the Yuchi music heard in the previous selection.

Sung by Julia Warren Spears. Collected by Frances Densmore at White Earth Reservation, Minnesota, about 1908. Source: Archive of Folk Song disc AFS-L22 (the original source is a wax cylinder).

References: Frances Densmore, "Songs of the Chippewa" (booklet accompanying AFS-L22), 1950, p. 10; Densmore, *Chippewa Music II*, 1913, p. 300.

### \*4. Flute Song (Pima)

Here a man is imitating the sound of the Pima flute, or flageolet, in a song from the myth called "Flute Lure":

I am playing here  
I am shaking the woman's heart  
I am playing here  
I am shaking the woman's heart  
when the sun goes down  
I am making (flowers) bloom  
I am shaking her heart

The song does not have to be sung as part of the myth. It can be used separately as a love-charm song. In the recording there is a pronounced surface noise, like the beating of horses' hooves, caused by cracks in the wax cylinder.

Singer: anonymous. Collected by George Herzog, 1927. Source: Archives of Traditional Music, 54-126F, ATL-2385.13 (wax cylinder transferred to tape).

Reference: George Herzog, "A Comparison of Pueblo and Pima Musical Styles," in *Journal of American Folklore*, 1936, pp. 331, 394.

## Side B, Band V/SONGS FOR THE DEAD

While funerals in the central region were often marked by fear of the corpse, or its ghost, tribes of the east and west coasts held great celebrations to honor their dead. The Tlingit potlatch and the Alaskan Eskimo Inviting-in Feast, still being performed today, are well-known examples of this kind of ceremony.

### \*1. Mourning Song for a Brother (Tlingit)

Mourning songs sung at potlatch ceremonies renew the memory of loved ones long dead. This mourning song for a brother, recorded in 1954, was composed many generations ago while a group of ancestral Tlingit were migrating from their old home in the country of the Ahtena, a tribe further inland. As they were traveling across a glacier, their chief, a man named Gudilta, accidentally shot and killed his younger brother. According to one story, the brother had wrapped himself in a bear robe, and Gudilta thought he was shooting a bear. Upon discovering his mistake, he broke into sobs and started singing this song:

My little brother  
where are you?  
Why did I do it?  
Come back to me

The words are not in Tlingit but in the Ahtena language, which at that time was spoken by Gudilta and his followers. Although their descendants became full-fledged Tlingit and adopted the Tlingit language, they still use Ahtena words when singing this song.

Sung by Maggie Harry and Jenny Jack. Collected by Frederica de Laguna in Yakutat, Alaska, May 25, 1954. Source: Archive of Folk Song 11, 937A3, LWO 3707, reel 4 (de Laguna reel 7, side 2, song C).

Reference: Frederica de Laguna, *Under Mount Saint Elias*, 1972, pp. 238-42, 1155-56, 1183.

### 2. Inviting-in Dance Song (Alaskan Eskimo)

Like the Tlingit, Alaskan Eskimos believe that songs of mourning can be heard by the dead. Among some Eskimo groups the souls of departed loved ones are "invited in" to an annual celebration, where they are honored with special songs and dances. These groups also hold an annual Bladder Feast to honor the spirits of slain animals, in hopes that they will be persuaded to take new bodies and thus replenish the food supply. At Point Barrow, the northernmost point in the United States, these two types of ceremony have apparently been combined into a single Inviting-in Feast, held principally for the benefit of the animals. This little song accompanies one of the dances provided as entertainment for the spirits.

Sung by Otis Ahkivigak. Collected by Laura Boulton at Point Barrow, Alaska, 1946. Source: Folkways disc FE 4444.

References: Laura Boulton, "The Eskimos of Hudson Bay and Alaska" (booklet accompanying FE 4444), 1954, p. 8; Ruth M. Underhill, *Red Man's Religion*, 1965, pp. 71-2.

## Side B, Band VI/SINGING FOR A NEW LIFE

It has often been said that the Indian way of life is dying out. And for some tribes this is regrettably true. Others, however, have revitalized their culture by developing new forms of religious and political expression. Of these the most important have been the Ghost Dance religion, the Peyote religion, native forms of Christianity, and the modern Indian rights movement. In each of these, music plays an important role.

### 1. When I Met Him Approaching (Arapaho Ghost Dance)

Inspired by the teachings of the Indian messiah, Wovoka, the Ghost Dancers of 1890 believed that by dancing they could cause the return of their ancestors, who would swell the ranks of the living and insure the defeat of the whites. Brought to the Arapaho by the famous Sioux warrior Sitting Bull, this song refers to the trance vision of a dancer, who saw the messiah advancing at the head of the ghost army:

When I met him approaching  
when I met him approaching  
my children my children  
I then saw the multitude plainly  
I then saw the multitude plainly

Two other songs of the Ghost Dance are recorded on Side A of this album.

Singer: anonymous. Collected by James and Charles Mooney, 1894. Source: seven-inch aluminum Berliner disc, no. 14,0141A, Archive of Folk Song.

Reference: James Mooney, "The Ghost Dance Religion," in *14th Annual Report of the Bureau of American Ethnology*, 1896, Arapaho song no. 9.

### \*2. Peyote Song (Delaware)

The hope of defeating the whites died out with the Ghost Dance in the mid-1890s. The religion that took its place, known today as the Native American Church or the Peyote Religion, teaches personal salvation in a world shared by whites. Although Christian influences can be detected in the Peyote religion, the ritual itself, including the singing, is strictly Indian.

Sung by Charlton L. Williams. Collected by Willard Rhodes in Oklahoma, about 1950. Source: Archive of Folk Song disc AFS-L37.

Reference: Weston La Barre, *The Peyote Cult*, 1975.

### 3. Methodist Hymn (Chippewa)

Many Indians have chosen to become Christians. Yet Indian congregations, whether Protestant or Catholic, have tended to devise their own forms of worship, often incorporating elements of traditional Indian belief. In this Methodist hymn, sung in Chippewa, two hymns are combined. The music belongs to the hymn "Alas, and did my savior bleed," while the words, in Chippewa, are the hymn "O for a thousand tongues

to sing my great Redeemer's praise." But "great Redeemer," which refers to Christ, is here given in Chippewa as *gitche manido*, or Great Manitou (i.e. the Great Spirit), an Indian conception of God the father.

Song leader: Betty Pamptopee of Isabella Reservation, Michigan. Collected by Gertrude P. Kurath, 1954. Source: Folkways disc FE 4003.

Reference: Gertrude P. Kurath, "Songs and Dances of the Great Lakes Indians" (booklet accompanying FE 4003), 1956.

### 4. Gourd Dance—with captured U.S. Army bugler (Kiowa)

Old-style Indian songs, and rousing dances in particular, are often heard today at Indian fairs, or powwows. Although this music is performed for show, it has more than entertainment value. It reinforces Indian pride and helps to strengthen Indian claims to separateness and self-determination. The Kiowa Gourd Dance, so called because it originally belonged to the Gourd Clan, is a victory dance in which a captured bugler is made to sound "Charge." It acquired its present form in the middle of the nineteenth century, when Gourd Clan members in their skirmishes with the U.S. Cavalry vied with each other for the honor of capturing a live bugler. If the bugler refused to play at the Clan victory dance he would be killed. If he played well he might be released unharmed.

Song leader: Kenneth Anquoe. Recorded about 1963. Source: Folkways disc FE 4393.

Reference: Newt Scott, "Kiowa" (booklet accompanying FE 4393), 1964, PP. 2-3.

## GENERAL REFERENCES

Musical styles: George Herzog, "Musical Styles in North America," in *Proceedings of the 23rd International Congress of Americanists*, 1930, pp. 455-458; Helen H. Roberts, *Musical Areas in Aboriginal North America*, Yale Publications in Anthropology, no. 12, 1936; Bruno Nettl, *North American Indian Musical Styles*, Memoirs of the American Folklore Society, vol. 45, 1954; Nettl, "Musical Areas Reconsidered," in *Essays in Musicology in Honor of Dragan Plamenac*, 1969; David P. McAllester, "Music," in *New Handbook of North American Indians*, vol. 1 (as yet unpublished).

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(2) Wildcat Dance (Diegueno).  
IV: PLAINS: (1) One Wind (Chippewa),  
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V: EASTERN WOODLANDS. (1) Drum Dance (Iroquois),  
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(Chippewa), (3) Song for a Woman (Chippewa).  
IV: FLUTE LURE. (1) Flute Call (Sioux), (2) Lonesome  
(Yuchi), (3) Found My Lover (Chippewa),  
(4) Flute Song (Pima).  
V: FOR THE DEAD. (1) Mourning Song (Tlingit),  
(2) Inviting-In (Eskimo).  
VI: FOR A NEW LIFE. (1) Ghost Dance Song,  
(2) Peyote Song, (3) Hymn, (4) Gourd Dance

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