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

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Ojibwa of Lac du Flambeau, wisconsin:
Fred Leventis, George W. Brown, Tom Link, John Martin. a, Fish dance. b, Pipe of peace dance. c, Powwow dance. d, Powwow dance.

Ojibwa of Baraga, michigan:
Thomas Shulite. a, Drum song. b, Catholic Dance.

Ottawa of L'Arbre Croche, Michigan:
Susan Shaposhnyk. of Maroon Springs. a, War whoop song. David Kanashin. of Cross Village. a, Bear Dance. b, Eagle dance.

Ojibwa of Mi'kina, michigan:
Whitney Albert. a, Bear dance. b, Horse race. c, Ritual dance.

Ojibwa of Isabella Reservation, michigan:
Eli Thomas. a, Gross dance. b, Drinking song.

Percy Smoke. Eagle Dance Ritual.

Richard Buck. Catara-Tutelo of six nations reserve, ontario:
Women's Drum Dance.

Thomas Lewis. Onondaga of Neredow, New York:
Sculp Dance.

food spirit dances

Thomas Lewis. Cole Dance.

Huron Miller. Onondaga-Tuscadora of six nations reserve:
Women's Drum (four, oldl. One, new).

Huron Miller.

Fishing Dance and Transition to Stomp Dance.

Huron Miller. Stomp Dance.

Future Prospects:
a, Gourde and Morris Buck.
b, Love and Oldwoman Methodist Hymns.

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Songs and Dances of Great Lakes Indians

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 1790.
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 frey, 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 Mimebago, 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 Wisconsin, Onondaga, Seneca, from east to west - and in the eighteenth century they admitted the southerly Tuscaroras as a sixth tribe. Many Meskwaki 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 adopted 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 societies 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 environments, and show signs of 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.
Wilson Roberts, Meskwaki of Tama, Iowa

Wilson Roberts, Wayamutæ, 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 1922, 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 -

(: gahaviyo gaya :) yawiya

The two songs both descend sequentially, but the first by fourths, the second by thirds. Both center the main tone 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.

x During the drum tremolo and "yawiya" they face about.
A Dancers side-step left, facing outwards.

x 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 double 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 double 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 Penton-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, "y'a a he's gawwia", leaps about freely with bague intervals of thiruds, fourths, fiftths, and an octave. The triple drum-beat is 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 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 flowerlets of similar construction.

Fred Lacasse, Gijiba 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-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

CORN BRAIDED FOR WINTER STORAGE, WITH THREE IROQUOIS CEREMONIAL LEADERS, SIX NATIONS RESERVE. PHOTO BY G. KURATH
A They run clockwise, two steps to a quarter-note.

B 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 double beat. Fred Lacasse accents his 4-foot, 8-inch frame as he twirls on the earth in the wily style of a square dance fiddler for square dances (he played a sample), his well-centered 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 life as a 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.

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 Assiniboin mission orphanage, my daughter and I found the dirt road that led to his home 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 life as a 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.

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old as most of their surviving Indian songs or older, and are equally inscrutable as to origin. This song, "Jesus wegissiyan" (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, abiskon mëta-batådijdig,  
Marie, deliver the sinners,  
Wassennemaw gai tebikadisdijig.  
Remove indeed the powers of darkness.

5. N'itawishinam anôtch mišnadak,  
Help us against evil,  
B'idawishinam dash mojâg woni'shishing.  
Bring us verily always virtue.

6. Wëbanaishinam ejî-ôgîmîk Jesus,  
Look upon us, thou Lord Jesus,  
Kînî gînîgî, tehî wonivâishing.  
Thouwertborn so I might arrive (in heaven).

Notonly 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 growing 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 -

wënish wënish gîwawîchîvet chîndöpi màni?
who will come with me for the big sneak attack?
A brave would answer - nînas! - I'll go!

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

David Kenosha, or Gahwenimiki (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 powwows. 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 Ottawagishik 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 -

nëkko ogîwëna ogahawan midâg ogîwëna'nan
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.

bînîshîwik togossenok wasa bînîjîpawok
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 nimîsumên - sweetheart, for whom the singer is cooking syrup -

n'gînîsâwana nimîsumên gâgo'wë wëhëyaa
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, a: Hoot Owl Song

There are two Hoot Owl songs that used to be children's favorites. This one apparently comes from Manitoulin 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 -

\[ \text{kukuku n'gichi gadenang} \]

Hoot owl I've got it by the leg.

\[ \text{tuda ningaunann n'gichi gadenang} \]

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

\[ \text{nibwakon n'zishibanang tuda} \]

To the woods I'm dragging him.

Though the sixitone 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 Milado, Michigan

Whitney Albert is generally known as Blue Cloud, though his real Indian name is Zhagershin or Crab. He has moved from Hart to Milado, 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 c.ernalist in native songs, and a good dancer and craftsman. In all 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'ningosa" (Hoot Owl I'm afraid of him) and "nshikuku ningosa" (White owl, I'm afraid of him), Blue Cloud adds - "michikike ningosa" (great hawk I'm afraid of him), and a coda of syncopated "hi'fi'lli". 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 -

\[ \text{essibam minidigo} \]

(Rac) coon I am called,

babamodesani

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 -

manichigigedowani

I don't know what would happen to me

wabos wigwaming (: pindigeiá:)

in rabbit's house, if I enter.

manichigigedowani

I don't know what would happen to me

gigabo wigwaming (: pindigeiá:)}
in (a fabulous beast)'s house, if I enter

SIDE I, Band 5, a: CANOE SONG

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

nindasgimagishin

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

The tune can be found in Songs of the Mi'kmaq.

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 -

aweminEmdin~ha ga~jemihiyan

What is that you are asking me for?

(ojibe'kegini'1 ga~jemihiya)

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

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 main tone, but it contains every note of the scale, in a semblance of Gregorian mode 3, 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 Washeshkom (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 nimákwe wénje nimígoyan

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 sages 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 dreams and thereby admits them 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, wiyaywine, 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 main tone 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 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 the Seneca longhouse and others began to record the Iroquois dances of the mid-1970s, and are now a strong feature of the Ontario Seneca longhouse and often take place 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 known in the National File 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 antiphons.

SIDE II, Band 3: WASASE RAIN DANCE OF 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 drought. It is danced entirely by men in baphazard array and jump-hop somewhat reminiscent of the Western Powwow War dances and is as atypical of Iroquoian as the very different Eagle Dance. The tunes vary greatly from singer to singer, but are 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 Wi-sen, builds on a clean-cut three-tone scale and 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 Waha’she. Texts “yawego or wiyi 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 ceremonial. He keeps a sharp memory, and is confirmed by a tradition of derivation from the Osage, alias Waha’she. Texts “yawego or wiyi hehiya” are noncommittal.

SIDE II, Band 4: SCALP DANCE

Scalp Dance or gaheho 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 mined with canoe paddling to fit the meaningful words “gayonwa neho” (a boat head) in this tune, which is sung six times. 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 “hehoywine.”

SIDE II, Band 5: CORN DANCE

Huron Miller, Onondaga-Tuscarora of Six Nations Reserve

Kadega’ohiyane (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 takes part 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 File 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 antiphons.

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 sawfowl step and perky gestures from the elbow; but they do the best they can. As enthusiastic as they are, 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 BAE 1474 and in Matriarchal Dances.

The first four songs on this band represent the traditional type, as usual with burden syllables such as “ganiwa hawahane; he haye hocho; we ho hehe.” The second and third introduce antiphonal 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 “hehoywine.”

SIDE II, Band 7: FISHING DANCE

This social dance for both sexes contains a standard set of four songs, each rendered twice (once on this record), making eight. The first two 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 rises out of 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 gadahion, gadadheha, etc. in the various dialects. With foot tramping 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 accelerated 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 havewi; hayo’wene; hehoh; hoboneh haye neheyejane; habiye"
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

Kiheh Manito - "Owa bagiah kichi ingodwo niijinishihak" (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.

SIDK, 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 Pumppooee, 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.

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 fortiissimos are left for the piano. Their music is filled resonant, 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 rites 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 high "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 powwakik 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. Syncopation 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 main tone; 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 (½ 2½), quartal, based on fourths (⅔ 1¾), composite, an occasional tertial, based on thirds (½ 3½ 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 tertal songs with their descending chains of thirds. To an extent this arrangement also has a geographical significance, as bold fourths mark the northern Plains and chained thirds the southern Cherokee. (Remember, the Iroquois claim a southern origin for their Meskwaki-like Buffalo dances.)

Structure. The rhythmic phrases combine melodically and structurally 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 contraposed by drum and dance, and a ternary form. The first, labelled descendingly $A_A_1$ (or $A^*$ 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 main tone and belongs to the tertal class. The third, exclusively Iroquois, has two devices - an $A_A_1A_2A$ form which centralizes scale and temporal pattern, and an $A^2A$ 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 biteral 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 hire 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 $A_A_1A_2$. 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 $A_A_1A_2A$ 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 intonations 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.
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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.
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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


FE4381 WAR WHOOPS AND MEDICINE SONGS. The Music of the American Indians describing the sounds 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, Moccassin 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 Invocation 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


FE4444 ESKIMO MUSIC OF ALASKA and the HUDSON BAY, Johnnie Bull Song, Before We Came to This 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 1960. 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 Peacock for the National Museum of Canada. Recordings of the Blood, Cree, Blackfoot and Assinobine 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