



CHARGING THUNDER

been chosen to make that charge and had become one of their number I would ever thereafter be called Wakiŋ'yaŋ wata'kpe [Charger-of-the-Thunderbird]. After I had attacked and defeated the wolf I saw beyond it a camp with many horses and a man lying dead on the ground. This signified that some day I would conquer an enemy and capture his horses. Ever since that time my greatest enemy has always seemed to me like a wolf, and whenever there is a thunderstorm I am reminded of my dream.

The following is the song of Charging Thunder's dream:

No. 43. "The Thunderbird Nation" (Catalogue No. 571)

Sung by CHARGING THUNDER

VOICE  = 76

DRUM not recorded



Le-na-ke wa - ku - wa-pi kte le-na-ke wa - ku -
 wa-pi kte-lo he o wa - kiŋ - yaŋ o - ya - te pi éa yo
 yo si-to - mni wa - ku - wa-pi kte si-to-mni - yaŋ
 wan - la - ka - pi kte si-to-mni - yaŋ wa-ku-wa-pi kte-lo he

WORDS

lena'ke.....	all these
waku'wapi kte.....	shall pursue
lena'ke.....	all these
waku'wapi ktelo'.....	shall pursue
wakiŋ'yaŋ oya'te pi éa.....	the Thunderbird nation (see p. 162, footnote)
sito'mni.....	everyone
waku'wapi kte.....	shall pursue
sito'mniyaŋ'.....	everyone
wanla'kapi kte.....	you shall behold
sito'mniyaŋ.....	everyone
waku'wapi ktelo'.....	shall pursue

Analysis.—The tones of this melody are those of the fourth five-toned scale. It has a range of 14 tones, ending on a particularly low tone. This tone on the phonograph cylinder is not loud, but is distinct, corresponding to the indicated tone on the piano. The adjust-

ment of the phonograph is believed to be the same as when the song was recorded, hence the transcription indicates the tone actually sung by the singer. The song is melodic in structure and contains 20 progressions, three-fourths of which are descending intervals.

DREAMS CONCERNING ANIMALS

A dream concerning an animal was greatly desired by the Sioux. Brave Buffalo (see pp. 207 et seq., 248 et seq.) said:

I have noticed in my life that all men have a liking for some special animal, tree, plant, or spot of earth. If men would pay more attention to these preferences and seek what is best to do in order to make themselves worthy of that toward which they are so attracted, they might have dreams which would purify their lives. Let a man decide upon his favorite animal and make a study of it, learning its innocent ways. Let him learn to understand its sounds and motions. The animals want to communicate with man, but Wakāŋ'tanka does not intend they shall do so directly—man must do the greater part in securing an understanding.

This suggests that a fancy for a certain animal preceded a dream concerning it.

Shooter, a thoughtful man and well versed in the old customs, made the following statement, given in the words of Mr. Higheagle, the interpreter:

All living creatures and all plants derive their life from the sun. If it were not for the sun, there would be darkness and nothing could grow—the earth would be without life. Yet the sun must have the help of the earth. If the sun alone were to act upon animals and plants, the heat would be so great that they would die, but there are clouds that bring rain, and the action of the sun and earth together supply the moisture that is needed for life. The roots of a plant go down, and the deeper they go the more moisture they find. This is according to the laws of nature and is one of the evidences of the wisdom of Wakāŋ'tanka. Plants are sent by Wakāŋ'tanka and come from the ground at his command, the part to be affected by the sun and rain appearing above the ground and the roots pressing downward to find the moisture which is supplied for them. Animals and plants are taught by Wakāŋ'tanka what they are to do. Wakāŋ'tanka teaches the birds to make nests, yet the nests of all birds are not alike. Wakāŋ'tanka gives them merely the outline. Some make better nests than others. In the same way some animals are satisfied with very rough dwellings, while others make attractive places in which to live. Some animals also take better care of their young than others. The forest is the home of many birds and other animals, and the water is the home of fish and reptiles. All birds, even those of the same species, are not alike, and it is the same with animals and with human beings. The reason Wakāŋ'tanka does not make two birds, or animals, or human beings exactly alike is because each is placed here by Wakāŋ'tanka to be an independent individuality and to rely on itself. Some animals are made to live in the ground. The stones and the minerals are placed in the ground by Wakāŋ'tanka, some stones being more exposed than others. When a medicine-man says that he talks with the sacred stones, it is because of all the substance in the ground these are the ones which most often appear in dreams and are able to communicate with men.

All animals have not the same disposition. The horse, dog, bear, and buffalo all have their own characteristics. This is also true of the fowls of the air, the living creatures in the water, and even the insects, they all have their own ways. Thus a man may enjoy the singing of all the birds and yet have a preference for the melodies



of certain *kinds* of birds. Or he may like all animals and yet have a favorite among them.

From my boyhood I have observed leaves, trees, and grass, and I have never found two alike. They may have a general likeness, but on examination I have found that they differ slightly. Plants are of different families, each being adapted to growth in a certain locality. It is the same with animals; they are widely scattered, and yet each will be found in the environment to which it is best adapted. It is the same with human beings, there is some place which is best adapted to each. The seeds of the plants are blown about by the wind until they reach the place where they will grow best—where the action of the sun and the presence of moisture are most favorable to them, and there they take root and grow. All living creatures and all plants are a benefit to something. Certain animals fulfill their purpose by definite acts. The crows, buzzards, and flies are somewhat similar in their use, and even the snakes have a purpose in being. In the early days the animals probably roamed over a very wide country until they found their proper place. An animal depends a great deal on the natural conditions around it. If the buffalo were here to-day, I think they would be different from the buffalo of the old days because all the natural conditions have changed. They would not find the same food nor the same surroundings. We see the change in our ponies. In the old days they could stand great hardship and travel long distances without water. They lived on certain kinds of food and drank pure water. Now our horses require a mixture of food; they have less endurance and must have constant care. It is the same with the Indians; they have less freedom and they fall an easy prey to disease. In the old days they were rugged and healthy, drinking pure water and eating the meat of the buffalo, which had a wide range, not being shut up like cattle of the present day. The water of the Missouri River is not pure, as it used to be, and many of the creeks are no longer good for us to drink.

A man ought to desire that which is genuine instead of that which is artificial. [See pp. 205, 330.] Long ago there was no such thing as a mixture of earths to make paint. There were only three colors of native earth paint—red, white, and black.[¹] These could be obtained only in certain places. When other colors were desired, the Indians mixed the juices of plants, but it was found that these mixed colors faded and it could always be told when the red was genuine—the red made of burned clay.

Four men told their personal dreams of animals and sang the songs which, they said, were received by them in these dreams. Brave Buffalo related his dreams of the buffalo, elk, and wolves; Charging Thunder, his dream of the wolves; and Śiya'ka, his dream of the crow and the owl. (Dreams of the thunderbirds by Lone Man and Charging Thunder are contained in the preceding section on the Ileyo'ka. The following group comprises, in addition to narratives by the dreamers, certain accounts of dreams and their songs which were given by men who had heard them related by others, and also a few dream songs whose history is unknown.

DREAMS CONCERNING THE BUFFALO

Brave Buffalo (pl. 25) gave the following narrative concerning his first dream, from which he received his name:

When I was 10 years old, I dreamed a dream, and in my dream a buffalo appeared to me. I dreamed that I was in the mountains and fell asleep in the shade of a tree.

[¹ See p. 116, footnote, which includes blue, obtained from blue clay found in Minnesota. The above list evidently includes only those colors found in the country of the Teton Sioux.]

Something shook my blanket. It was a buffalo, who said, "Rise and follow me." I obeyed. He took a path, and I followed. The path was above the ground. We did not touch the earth. The path led upward and was smooth like smooth black rock. It was a narrow path, just wide enough for us to travel. We went upward a long distance and came to a tent made of buffalo hide, the door of which faced us. Two buffalo came out of the tent and escorted me in. I found the tent filled with buffalo and was placed in the midst of them.

The chief buffalo told me that I had been selected to represent them in life. He said the buffalo play a larger part in life than men realize, and in order that I might understand the buffalo better day by day they gave me a plain stick (or cane) and told me that when I looked at it I should remember that I had been appointed to represent them. The cane was similar to the one which I now carry and have carried for many years. I would not part with this cane for a fortune. [See pl. 25, in which Brave Buffalo is represented leaning on his staff.]

Brave Buffalo said that the following song was given him in the lodge filled with buffalo, and that by it he received power to engage in the practice of medicine:

No. 44. "A Buffalo Said to Me" (Catalogue No. 606)

Sung by BRAVE BUFFALO

VOICE ♩ = 69

DRUM ♩ = 69

Drum-rhythm similar to No. 19.

The musical score is written on four staves, each with a bass clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The melody is represented by eighth and quarter notes, often beamed together. The lyrics are written below the staves, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure is 3/4, the second is 2/4, the third is 3/4, and the fourth is 2/4. The lyrics are: Wa - hi - na - wa - pin kte waj - ma - yan - ka yo he yo wa -

hi - na - wa - pin kte waj - ma - yan - ka yo he yo wa -

hi - na - wa - pin kte waj - ma - yan - ka yo he yo ta - tan - ka waj

he - ma - ki - ya he yo wa - hi - na - wa - pin kte waj - ma - yan - ka yo he yo

WORDS

wahi'nawa'pin kte I will appear
 wajma'yan'ka yo behold me
 tatan'ka waj a buffalo
 hema'kiya said to me

Analysis.—This song comprises five periods, four of which contain the rhythmic unit while one has a different rhythm. Observing the melodic form, we note that the first period consists of three measures and is based on the minor triad, B flat, D flat, F, the tones occurring in descending order. In the fourth measure the accidental B double flat leads downward to A flat, and for several measures the melody is based on the descending minor third A flat–F. This is followed by a return to the minor triad in the upper octave and a descent to A, and a recurrence of the accidental, the song closing with the descending minor third A flat–F. Five tones are found in the melody, which is distinctly major in tonality. The sequence of tones is such as to suggest D flat as a keynote, and the song is accordingly transcribed and analyzed in the key of D flat with one accidental—the sixth lowered a semitone. It is interesting, however, to note the intervals in this song. With the number of their occurrences these are as follows: Minor sixth, 1; major third, 3; minor third, 9; major second, 7; and minor second, 9—a total of 29. It will be noted that about 65 per cent of the intervals are minor. A predominance of minor intervals in songs of major tonality has been frequently observed. (See Bulletin 53, p. 263.) It will be recalled that the minor second is a somewhat infrequent interval in Sioux songs. (Cf. analysis of No. 40.) The pitch of the tones transcribed as B double flat and A flat was not always given with absolute exactness, but in every rendition the tones were clearly differentiated. Three renditions were recorded, all being marked by the carefulness which characterizes the following song by the same singer. Drum and voice did not coincide, though the metric unit of the two is the same.

Continuing his narrative, Brave Buffalo said:

The buffalo in my dream told me that I would live to be 102 years old. Then they said: "If you are to show people the great value of the buffalo one proof which you must give them is a demonstration of your endurance. After properly qualifying yourself you will be able to show that weapons can not harm you, and you may challenge anyone to shoot you with arrows or with a gun.

Brave Buffalo said that on waking from his dream, he went home and thought the matter over seriously. After qualifying himself for the ordeal, he requested his relatives to erect a very large tent of buffalo hide in which he would give his demonstration and challenge anyone to shoot him with arrows. He clothed himself in an entire buffalo hide with the head and the horns. The whole tribe came to see whether anyone could wound him. Many tried with arrows, but could not do so. The arrows did not penetrate his skin. Several years later the test was repeated with guns, and Brave Buffalo stated that they were not able to injure him.

Brave Buffalo said that he sang the following song before being made a target for arrows and bullets. No words were sung, Brave Buffalo saying that "the words were in his heart."

No. 45. Weapon Song

(Catalogue No. 608)

Sung by BRAVE BUFFALO

$\text{♩} = 60$

DRUM not recorded



Analysis.—The tones comprised in this melody are those of the minor triad and fourth. The song was sung as transcribed, the repetition being without a break in the time. The singer then gave the calls or cries which are frequently interspersed with renditions of a song, following them with another double repetition of the melody. All repetitions were accurately given, and there was an evidence of carefulness in the manner of singing. Both time and intonation were good. The song is distinctly minor in tonality and is melodic in structure.

DREAMS CONCERNING THE ELK

A dream of the elk has a peculiar significance. The elk is a favorite animal among the young men. Shooter explained this as follows:

The best part of a man's life is between the ages of 18 and 33. Then he is at his best. He has the strength and ability to accomplish his aims. He is brave to defend himself and others and is free to do much good. He is kind to all, especially to the poor and needy. The tribe looks to him as a defender, and he is expected to shield the women. His physical strength is at its best. He is light on his feet and can reduce long distances to short ones. He is taught true politeness and is very gallant. What animal has these traits more than any other? It is the elk, which is the emblem of beauty, gallantry, and protection. The elk lives in the forest and is in harmony with all his beautiful surroundings. He goes easily through the thickets, notwithstanding his broad branching horns. In observing the carcass of an elk it is found that two teeth remain after everything else has crumbled to dust. These teeth will last longer than the life of a man, and for that reason the elk tooth has become the emblem of long life. We desire long life for ourselves and our friends. When a child is born its parents desire long life for it, and for this reason an elk tooth is given to a child if its parents can afford the gift.

Brave Buffalo gave the following narrative concerning his dream of the elk:

When I was about 25 years of age I was able to think for myself. I was not afraid to go into the woods, on a mountain, or in any dangerous place. At that time I was at my

best in health and in worthiness, for I had conducted myself rightly in my youth, complying with all that is required of a boy and young man and living in a manner worthy of my parents and grandparents. I had a clean record when I dreamed of the elk.

The dream came to me when I was asleep in a tent. Some one came to the door of the tent. He said he had come for me, and I arose and followed him. It was a long and difficult journey, but at last he led me to a beautiful lodge. All the surroundings were beautiful. The lodge was painted yellow outside, and the door faced the southeast. On entering the lodge I saw drawings on the walls. At the right of the entrance was a drawing of a crane holding a pipe with the stem upward, and at the left was a drawing of a crow holding a pipe with the stem downward. I could see that the occupants of the lodge were living happily and luxuriously. I was escorted to the seat of honor opposite the entrance and reached it with difficulty, as the lodge was filled with brush, and I was not accustomed to making my way through thickets. [At this point the occupants of the lodge seem to have been recognized as elk.¹] The elk in the lodge watched me with interest and encouraged me to go on, saying they had something they wished to tell me. At last I managed to reach the seat assigned me, and when I was seated the elk rose and said they had heard that I was a great friend of the buffalo, and that they wanted me to be their friend also. They said they had tested me by requiring me to reach this difficult place, and as I had succeeded in doing so they were glad to receive me. They then said that they were going to sing a song and wished me to learn it. They sang the following song, which has no words.

No. 46. Song of the Elks

(Catalogue No. 609)

Sung by BRAVE BUFFALO

VOICE $\text{♩} = 60$ DRUM $\text{♩} = 120$

Drum-rhythm similar to No. 8



Analysis.—The descending fourths E flat-B flat, and B flat-F are prominent in the framework of this melody, though the interval is usually broken, the progressions being a major second followed by a minor third. The interval of a fourth in songs concerning animals has been frequently noted. (See Bulletin 53, p. 101.) One interval of a minor second occurs in the song, but was sung too large. It has been observed that the minor second is found less frequently than

[¹The identity of a dream object is frequently unrecognized until it turns to depart. Cf. Bulletin 53, p. 207; also p. 66 of the present work.]

the major second, and seemingly is sung with difficulty. The melody contains all the tones of the octave except the sixth and seventh.

After teaching Brave Buffalo this song the elks gave him numerous instructions. He noticed that every elk had a downy white eagle feather tied on its right horn to indicate that it could run as fast as the eagle flies. He was told to wear a similar feather on his head, and at the time of giving this narrative he had a downy eagle plume fastened on the right side of his felt hat. (See p. 248.) The elks told him to paint his tipi in a manner similar to theirs, yellow outside with drawings of the crane and the crow on its inner walls, saying that these birds would protect him. This style of painting the tipi he has always carried out. The elks told him further that before he would be fully entitled to make a request for help from them he must go through a performance which he himself should devise, by which he would show the people that he was acting under their patronage.

On reaching home Brave Buffalo made a mask of elk hide, using for this purpose the skin of the head with the horns. He then painted himself yellow and held in each hand a hoop wound with elk hide and decorated with an herb which is much liked by the elks.¹ A specimen of this herb was secured and identified as *Monarda mollis* L., commonly known as wild bergamot. This was used by the young men chiefly on account of its fragrance. Another variety of the "elk herb" was used by Eagle Shield in his practice of medicine. (See p. 270.) Brave Buffalo made also a hoop (pl. 26, which he said was similar to the one he carried when enacting his dream. As the flowers of the "elk herb" were not then in season, he used flowers resembling them as nearly as possible, and also such fur as was available.

Brave Buffalo said that after arraying himself as described he went around the camp, passing close to the tents. Two virgins preceded him, carrying his pipe. As he was making this circuit and imitating the actions of the elk, a thought occurred to him: "Now I have done everything as I was directed to do it, and I wish I might show these people that I have the power of the elk. There is a spot of damp ground before me. I wish that when I step on this damp ground I may leave the footprints of an elk."

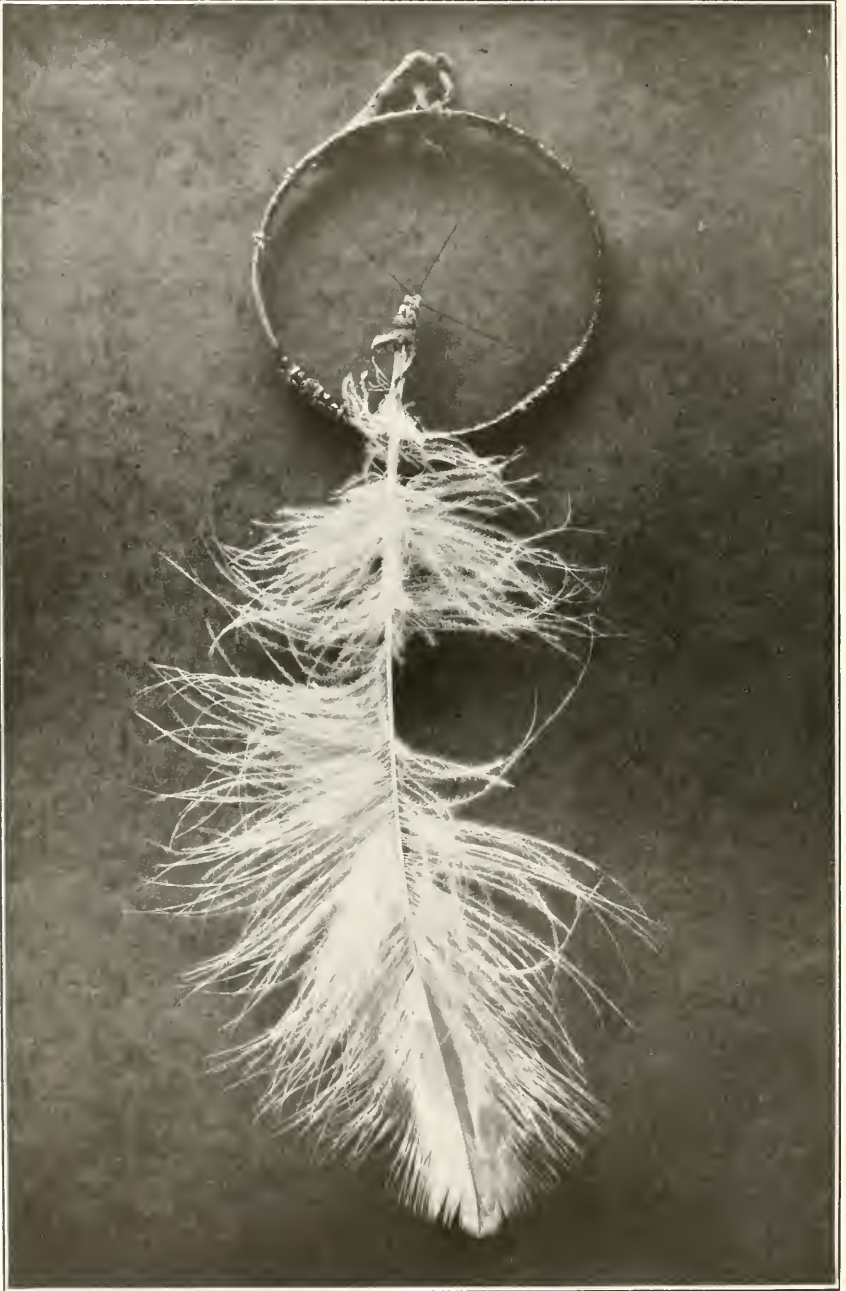
A crowd of people followed him, and after he had passed over this spot they saw the footprints of an elk instead of those of a man.

He was not required to repeat this demonstration, but if another elk dreamer were giving a similar performance and asked him to join he would do so, wearing the same mask as on the first occasion. (See p. 166.) During a demonstration of an elk dream no woman is

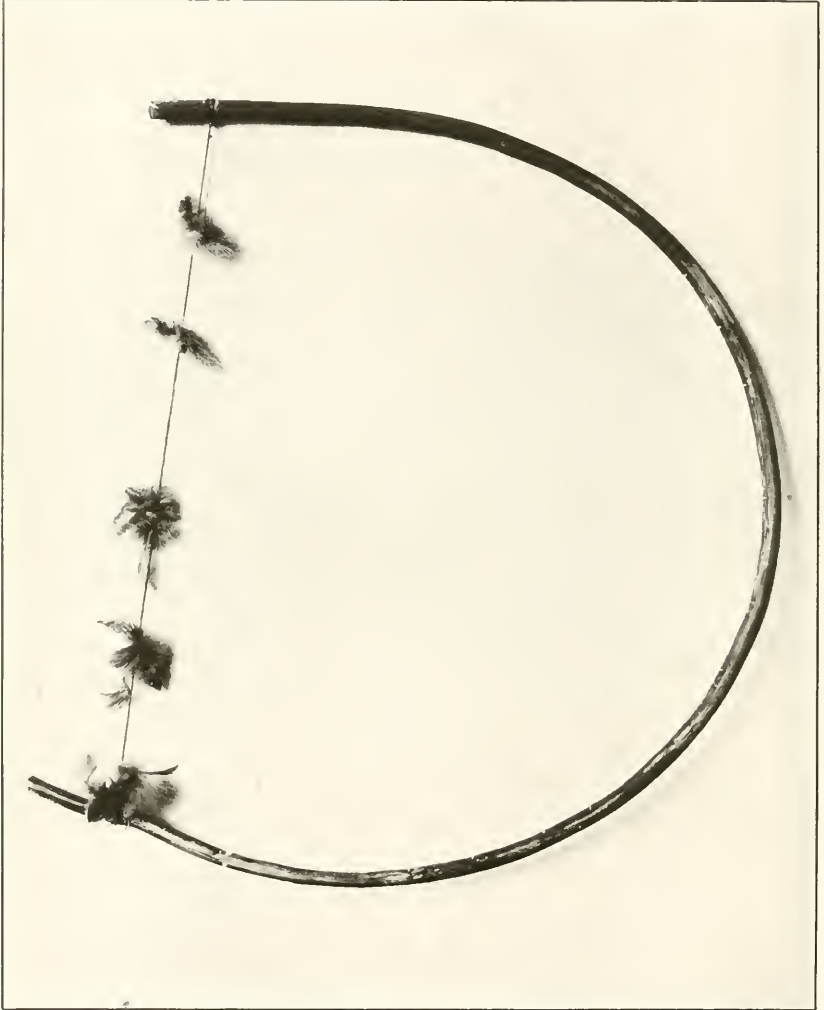
¹ This hoop is mentioned in Song 105 and its symbolism described in connection therewith.



HOOP CARRIED BY ELK DREAMER



HAIR ORNAMENT WORN BY ELK DREAMER



BENT STICK CARRIED BY WOLF DREAMER

allowed on the windward side of the person giving the demonstration and no one is allowed to come near him.

Brave Buffalo stated that after this demonstration the elks gave him power to find medicinal herbs. At the present time if he is in doubt what herb to use in treating a sick person, he appeals to the elks and they tell him what to use and where to find it.

The emblem of the elk is a circle, exemplified by the hoop which an elk dreamer carries in his hand when "acting out his dream." The young men wear a hair ornament consisting of a small hoop wound with porcupine quills and having a downy white eagle feather suspended in the center. Such an ornament is shown in plate 27; the eagle feather is suspended by a tiny loop of hide at the end of the quill. This ornament is fastened by a narrow strip of hide to a lock of hair on top and at the left side of a man's head. The fastening is from the center of the hoop so that the ornament hangs lightly above the ear.

DREAMS CONCERNING THE WOLF

Brave Buffalo stated that about two years after his dream of the elk he had a dream of a wolf. This dream came to him as he was hunting alone. He had been wandering for several days in search of game when he met a pack of wolves. They formed a circle around him, and as they stood looking at him he noticed that their nostrils and paws were painted red. They came toward him, whereupon he grew dizzy. When they reached him, he was unconscious. They stood around him until he regained his senses; then they moved on, telling him to follow them. They led the way to a wolf den on top of a high hill. While he was there, more wolves came out of the hole, painted like the others. The wolves have always been wanderers, not knowing where they would find food. They knew he had been hunting and had had much difficulty in finding game, and they wanted to help him. They said there was a certain herb which, if dried, would enable him to catch all kinds of snakes. He was told to dry this herb, and put it on the ground where the snakes are wont to come. He did so and caught a live rattlesnake. The wolves told him to carry this live snake when giving the demonstration of his wolf dream. Instead of the mask of elk hide which he wore in his former demonstration, he used a similar mask of wolf skin, wearing practically the entire hide¹ and carrying in his hand a bent stick somewhat resembling a bow, which was painted red. A duplicate of this stick made by Brave Buffalo for the writer is shown in plate 28. Brave Buffalo stated that he carried this and the snake in the same hand, the snake coiling itself around the bow. He held the snake close to its head during the demonstration and let it go after the demonstration was closed. The

¹ Cf. the wearing of a wolf hide by warriors, p. 388.

wolves told him that when he was making this demonstration a live owl would alight on his back. Brave Buffalo said that this actually happened. After this dream and its demonstration he "prayed to the wolves" when he wanted to locate game, and they always told him where to secure it.

The following song, which was taught Brave Buffalo in this dream, is one which he afterwards used in treating the sick. He said that it was his custom to sing this song every night.

No. 47. "Owls Hooting"

(Catalogue No. 607)

Sung by BRAVE BUFFALO

VOICE $\bullet = 92$ DRUM $\bullet = 92$

Drum-rhythm similar to No. 8

Hiy-hay ho - tuy pe - lo hiy - hay ho - tuy pe hiy -
 hay ho - tuy pe - lo hiy-hay ho - tuy pe hiy - hay ho - tuy
 pe - lo hiy-hay ho - tuy pe hay-he-pi hi - ya - ye - éin hiy -
 hay ho - tuy pe hiy - hay ho - tuy pe - lo hiy-hay ho - tuy
 pe hiy - hay ho - tuy pe - lo hiy-hay ho - tuy pe

WORDS

hiyhay' owls
 ho'tuy¹ pelo' (were) hooting
 hayhe'pi hiya'yeéin in the passing of the night
 hiyhay' owls
 ho'tuy pelo'² (were) hooting

¹ Riggs gives the following definition of the word *ho*: "the voice either of a man or of any animal or thing; sound in general." Its exact meaning is understood from its use (cf. *itay'cay*, p. 70). When *ho* is used concerning an animal, it is understood to refer to the peculiar call or cry of that animal. Thus in this memoir, in addition to the present song, it appears as follows: With reference to wolves in song No. 48, to buffalo in song No. 54, to owls and wolves in No. 160, to owls and crows in No. 50, to the bear in No. 84, and to the horse in Nos. 109, 111.

² The final syllable of this word was often omitted by the singer.

Analysis.—This melody as a whole is of unusual interest. Three renditions were recorded on one cylinder; these show no variations. Three renditions recorded at a later time were found to be identical. The intonation is not so good as in other songs by the same singer, an uncertainty, or wavering of the tone, occurring at the same point in all the renditions. The customary “calls” or “cries” were given between the repetitions of the song. About one-fourth of the intervals are minor seconds which, as already noted, are found less frequently than major seconds in both Chippewa and Sioux songs.

Some medicine-men consider the owl especially sacred among birds. Two reasons were given for this by an Indian, who said:

The owl moves at night when men are asleep. The medicine-man gets his power through dreams at night and believes that his dream is clear, like the owl's sight. So he promises that he will never harm an owl. If he did so, his power would leave him. For this reason some medicine-men wear owl feathers. The medicine-man also regards the owl as having very soft, gentle ways, and when he begins to treat sick persons he is supposed to treat them very gently. So in night wisdom and in the manner of carrying itself the owl is greatly respected by the medicine-men of the tribe.

Charging Thunder had three dreams of animals. The first was the dream of the thunderbirds, from which he received his name (see pp. 170, 171); the second was a dream of wolves, which is here described; and the third was a dream of buffalo. This last dream occurred about a year after his dream of the wolves. He did not relate the dream of buffalo, but said that because of it he was often sent to look for buffalo, the leaders sending him alone instead of a searching party as described in the account of the hunt on page 439. Charging Thunder said that he had faithfully fulfilled all the obligations of his dreams, and believed that he had received great benefit thereby, but that none of his dreams required him to engage in the practice of medicine. They required other acts, which he had duly performed.

In describing his dream of the wolves, Charging Thunder said:

When I was about 22 years of age I dreamed that I came to a wolf den and found the little wolves unprotected by either father or mother. They seemed to say, “We are left here helpless, but our parents will soon return.” [1] I learned their song, which was as follows:

[1 A dream similar to this is recorded by J. Owen Dorsey in *Eleventh Rep. Bur. Ethn.*, pp. 478-479.]

No. 48. Song of the Young Wolves (Catalogue No. 570)

Sung by CHARGING THUNDER

VOICE $\text{♩} = 56$

DRUM not recorded



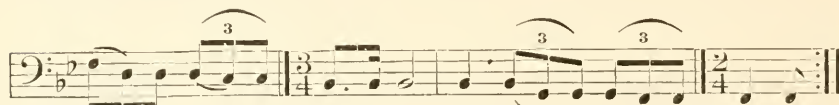
A - te to - ki-ya ho ku-we - lo i-na to - ki-ya ho ku-we - lo ǵiŋ -



ǵa zi wa - ku na i' - na to - ki-ya ho ku - we - lo wa -



na - a-ka ku - u-we he lo he e e e he e e ha



e a e ha e ya he wa - kaŋ - yaŋ ho a ku - we - lo

WORDS

ate'	father
to'kiya	somewhere
ho' ku'welo	comes home howling
ina'	mother
to'kiya	somewhere
ho ku'welo	comes home howling
ǵiŋǵa' zi waŋ ²	a young calf
aku'	(father) is bringing
na	and
ina'	mother
to'kiya	somewhere
ho ku'welo	comes home howling
wana'ka	now
ku'we	she is returning
wakaŋ'yaŋ	in a sacred manner
ho ku'welo	she is coming home

Analysis.—The final tone of this song is indistinct on the phonograph cylinder, as it evidently was below the natural range of the singer's voice. It is interesting to note the uncertainty of intonation on G. This tone is first approached by a descent of a minor third, which is an interval frequently sung too small, and in its next occurrence it alternates with F, constituting a repeated major second. A repetition of small intervals appears to be difficult for Sioux or Chippewa. (See analysis of song No. 100, Bulletin 53.) The time

¹ See p. 180, footnote.² This word is elided with the following and sung as *waku*.

in this, as in many similar songs, was not rigidly maintained. Three renditions were recorded, the repetitions being without a break in the time.

Resuming the narrative of his dream, Charging Thunder said:

Soon I saw the old wolf returning and behind him came a buffalo calf. This old wolf told me how to make a pipe, telling me to smoke it when I was on the warpath and saying that the smell of the pipe would be so strong that the enemy would not detect my approach and thus I would be able to steal their horses. The old wolf said that by the aid of this pipe I would be able to outwit the wisest and craftiest of my enemies. I made the pipe as he directed and carried it on the warpath and had good success. It did not look any different from an ordinary pipe, but it had been "made sacred" by a medicine-man.[¹] The following song was taught me by the old wolf:

No. 49. Song of the Old Wolf (Catalogue No. 568)

Sung by CHARGING THUNDER

VOICE $\bullet = 72$

DRUM not recorded



Wa - kan-yaŋ mi - éa - ke - lo wa - kan-yaŋ mi - éa - ke - lo éa -



noŋ-pa waŋ to - ke - éa wa - kan-yaŋ mi - éa - ke - lo



na - gi i ksa - pa a waŋ ma - ka - he - e - wa - ye wa -



kan-yaŋ mi - i - i - éa - ke - lo ko - la waŋ-ma - a - a-yaŋ - ka yo

WORDS

wakan'yaŋ.....	in a sacred manner
miéa'kelo.....	he made for me
éanon'pa waŋ to'kéa.....	a pipe that is different
wakan'yaŋ.....	in a sacred manner
miéa'kelo.....	he made for me
naŋi ksa'pa waŋ.....	a wise spirit
maka'hewaye.....	I met
wakan'yaŋ.....	in a sacred manner
miéa'kelo.....	he made (it) for me
kola'.....	friend
waŋma'yaŋka yo.....	behold me

[¹ The ability to make objects "sacred," thus giving them mysterious power, was said to belong only to men who had the ability to talk with such objects and to understand what they said. (Cf. section on Sacred Stones, pp. 218, 230, 231, 234, 236, 238, in which men talk with the stones and receive their messages.) When making a pipe "sacred" the medicine-man filled it, incensed it with burning sweet grass, and offered it to the sky and the cardinal points.]

Analysis.—Three renditions of this song were recorded, with an interruption of the time between the repetitions. In this, as in many similar songs, the time was not strictly maintained. From the beginning of the song to the fifth measure before its close the melody is framed on the chord F sharp-A-C sharp-E, a minor triad with minor seventh added. Other tones occur, and the descending fourth C sharp-G sharp is noted, but this chord is felt as a framework. The song closes with a repetition of the descending minor third E-C sharp. The song is melodic in structure, and about two-thirds of the intervals are descending progressions.

See plot of this melody on page 204.

DREAM OF THE CROW AND OWL

Śiya'ka in his youth dreamed of a crow and an owl. His narrative as here given reveals the manner in which a dream was sought and also the importance attached to it:

All classes of people know that when human power fails they must look to a higher power for the fulfillment of their desires. There are many ways in which the request for help from this higher power can be made. This depends on the person. Some like to be quiet, and others want to do everything in public. Some like to go alone, away from the crowd, to meditate upon many things. In order to secure a fulfillment of his desire a man must qualify himself to make his request. Lack of preparation would mean failure to secure a response to his petition. Therefore when a man makes up his mind to ask a favor of Wakan'tanka he makes due preparation. It is not fitting that a man should suddenly go out and make a request of Wakan'tanka. When a man shuts his eyes, he sees a great deal. He then enters his own mind, and things become clear to him, but objects passing before his eyes would distract him. For that reason a dreamer makes known his request through what he sees when his eyes are closed. It has long been his intention to make his request of Wakan'tanka, and he resolves to seek seclusion on the top of a butte or other high place. When at last he goes there he closes his eyes, and his mind is upon Wakan'tanka and his work. The man who does this usually has in mind some animal which he would like for protection and help. No man can succeed in life alone, and he can not get the help he wants from men; therefore he seeks help through some bird or animal which Wakan'tanka sends for his assistance. Many animals have ways from which a man can learn a great deal, even from the fact that horses are restless before a storm.

When I was a young man I wanted a dream through which I could know what to depend upon for help. Having this desire, I went to a medicine-man [1] and told him about it. He instructed me what to do, and I followed his instructions in everything. He told me to get four well-tanned robes, with one for my own use, also a decorated pipe and offerings of tobacco, and to appear before him on a certain day prepared to seek my vision. I prepared the articles as he directed and went to him on that day. He painted my face white, and before leaving him we went together into the sweat lodge, and while we were there he told me of his own dream and gave me an idea of what a dream was like. I had already selected a hill on which to await my dream, and after leaving him I went to this hilltop to follow his instructions.[2]

[1 In a similar manner Lone Man consulted a medicine-man in his youth. (See p. 214.)]

[2 Cf. Old Buffalo's fasting vigil on a hilltop, pp. 274-275.]

I was not required to fast before seeking the vision but of course took no food with me when I went to the hilltop. In the middle of this hilltop I dug a hollow about 2 feet deep and large enough so that I could crouch against its side when weary with standing. At each of the four points of the compass I placed one of the robes and some of the tobacco. These offerings were to show that I desired messages from the directions of the four winds and was waiting anxiously to hear the voice of some bird or animal speaking to me in a dream.

Having placed these offerings in position, and according to the advice of the medicine-man, I stood facing the west and watched the sun disappear. As soon as the sun was out of sight I closed my eyes and turned my face toward the east, standing thus for awhile, then facing the north and the south. So I stood, wrapped in a buffalo robe. I was not exactly singing, but more nearly lamenting, like a child asking for something. [Cf. p. 96.] In the crying or lamenting of a young man seeking a vision two things are especially desired: First, that he may have long life, and second, that he may succeed in taking horses from the enemy.

Beside me, at the north, was placed a buffalo skull, the face of which was painted with blue stripes.[¹] The openings of the skull were filled with fresh sage, and it was laid on a bed of sage. The skull was placed with its face toward the south. The reason for this was that when the buffalo come from the north, traveling toward the south, they bring news that Wakan'tanka has provided food for the Indians and there will not be a famine. During part of the time I rested my pipe against the buffalo skull, with the stem pointing toward the north. Part of the time I held the pipe in my hands, with the stem away from me. The pipe was filled, but not to be lighted until I returned to the medicine-man after my dream. [Cf. sealed pipe in Sun dance, pp. 149, 150.]

As I still faced the west, after the sun had set and when it was almost dark, I heard a sound like the flying of a bird around my head, and I heard a voice saying, "Young man, you are recognized by Wakan'tanka." This was all the voice said.

All night I stood with my eyes closed. Just before daybreak I saw a bright light coming toward me from the east. It was a man. His head was tied up, and he held a tomahawk in his hand. He said, "Follow me," and in an instant he changed into a crow. In my dream I followed the crow to a village. He entered the largest tent. When he entered the tent he changed to a man again. Opposite the entrance sat a young man, painted red, who welcomed me. When I was thus received I felt highly honored, for as this was the largest tent I knew it must be the tent of the chief. The young man said he was pleased to see me there. He said, further, that all the animals and birds were his friends, and that he wished me to follow the way he had used to secure their friendship. He told me to lift my head. I did this and saw dragon flies, butterflies, and all kinds of small insects, while above them flew all kinds of birds. As soon as I cast down my eyes again and looked at the young man and at the man who had brought me thither, I saw that the young man had become transformed into an owl, and that my escort had changed again into a crow. The following is the song of this part of my dream.

[¹ It will be recalled that the stripes on the buffalo skull used in the Alo'wanpi ceremony and in the Sun dance were red, and that in the Huipka ceremony the skull was laid facing the west and in the Sun dance facing the east. In both these instances the skull was laid on a bed of fresh sage. In a narrative concerning the "calling of the buffalo" by a medicine-man it is stated that a buffalo skull was painted with both red and blue stripes. (See pp. 72, 127, 444.)]

No. 50. Song of the Crow and Owl (Catalogue No. 473)

Sung by ŠIYA'KA

VOICE ♩ = 69

DRUM not recorded

Han-ye - tu ma - wa - ni han-ye - tu ma - wa - ni nuj -

we e o han-ye - tu ma - wa - ni ta - to he - ya

ma - wa - ni nuj - we han-ye - tu ma - wa - wa - ni hij -

han wa ho - toj-han ma - wa - ni nuj - we he o

WORDS

(First rendition)

han'ye'tu.....	at night
mawa'ni nujwe'.....	may I roam
tato' heya'.....	against the winds
mawa'ni nujwe'.....	may I roam
han'ye'tu.....	at night
mawa'ni.....	(may) I roam
hijhan'.....	(when) the owl
ho'tonhan.....	(is) hooting (see p. 180, footnote)
mawa'ni nujwe'.....	may I roam

(Second rendition)

an'paö.....	at dawn
mawa'ni nujwe'.....	may I roam
tato' heya'.....	against the winds
mawa'ni nujwe'.....	may I roam
an'paö.....	at dawn
mawa'ni.....	(may) I roam
kan'gi'.....	(when) the crow
ho'tonhan.....	(is) calling
mawa'ni nujwe'.....	may I roam

Analysis.—This melody contains only three intervals larger than a minor third, about half the intervals being major seconds. It is minor in tonality and lacks the sixth and second tones of the com-

plete octave. In structure it is melodic, and the trend is steadily downward from the eleventh to the tonic. The subdominant is more prominent in this than in many of the songs under analysis.

Śiya'ka continued:

The owl said, "Always look toward the west when you make a petition, and you will have a long life." After this the owl commanded me to look at him. As soon as I did this he was changed to an elk, and at his feet were the elk medicine and a hoop. [See pp. 178, 295.] As soon as I saw him changing, I began to wonder what marvel would be next. Then I heard a song. I tried to learn the song, and before I realized what I was doing I was singing the song.

The following is the song taught me by the elk in my dream.

No. 51. "Where the Wind is Blowing" (Catalogue No. 474)

Sung by ŚIYA'KA

VOICE ♩ = 54

DRUM not recorded

The musical score is written on a single staff in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as ♩ = 54. The score consists of several measures, some of which are grouped with brackets. The lyrics are written below the notes. The score ends with a double bar line and repeat dots.

He to - ki ta - te u - ye éij ta - te i - éa -

limun-yan na - wa - zín ye o wi - yo-lpe-ya - ta ta-te u - ye

éij ta - te i - éa-limun-yan na-wa - zín ta - te to - ki u - ye

éij ta - te i - éa - limun-yan na - wa - zín ye o

WORDS

to'ki.....	where
tate'.....	the wind
uye' éij.....	is blowing
tate'.....	the wind
íca'limunyan.....	is roaring
nawa'zín ye.....	I stand
wiyo'lpeyata.....	westward
tate'.....	the wind
uye' éij.....	is blowing
tate'.....	the wind
íca'limunyan.....	is roaring
nawa'zín yé.....	I stand

Analysis.—Two renditions of this song were recorded, the principal difference between them being that in the second rendition the half note at the end of the third measure was sung a quarter note and the last note of the following measure a half note, thus comprising five counts in the two measures, but distributing them differently. The intonation was wavering throughout the renditions, making the song especially difficult of transcription. This was undoubtedly due in part to the presence of the accidental. It was clearly the intention of the singer to differentiate the tones transcribed respectively as D sharp and D natural, but the interval between the two was not always an exact minor second. As already stated, the minor second is not of frequent occurrence. It is frequently sung too small, but not with sufficient uniformity to justify the belief that a definite interval smaller than a semitone is in the mind of the singer. The measure transcribed in 3-8 time was uniformly sung in all the renditions. The melody tones are those of the second five-toned scale with the fourth raised a semitone as an accidental. The song is melodic in structure and has a compass of 12 tones.

Śiya'ka said further:

The hilltop where I had my dream was quite a distance from the camp. My friends knew I had gone there, and in the early morning they sent a man with my horse. I came home, and the first thing I did was to take a sweat bath. In the lodge with the medicine-man I told him my dream.

I was a young man at that time and eager to go on the warpath and make a name for myself. After this dream, my stronghold was in the east, but the west was also a source from which I could get help. All the birds and insects which I had seen in my dream were things on which I knew I should keep my mind and learn their ways. When the season returns, the birds and insects return with the same colorings as the previous year. They are not all on the earth, but are *above* it. My mind must be the same. The elk is brave, always helping the women, and in that way the elk has saved a large proportion of his tribe. In this I should follow the elk, remembering that the elk, the birds, and the insects are my helpers. I never killed an elk nor ate its flesh. The birds that continually fly in the air I would not kill. I may kill water birds and grass birds if suitable for food, but only these.

Śiya'ka was deeply affected by the telling of this dream and the singing of the songs. Shaking hands with the writer, he said that he had given her his most cherished possession.¹

Two Shields related the following dream, which is a tradition in the tribe, and sang the song which is said to have been received in the dream:

Many years ago a war party were in their camp when they heard what they believed to be the song of a young man approaching them. They could hear the words of the song and supposed the singer was one of their party, but as he came nearer they saw that he was an old wolf, so old that he had no teeth, and there was no brush on his tail.

¹ Śiya'ka's narrative was given in November, 1912; he died in March, 1913.

He could scarcely move, and he lay down beside their fire. They cut up their best buffalo meat and fed him. Afterward they learned his song, which was the beginning of all the wolf songs (war songs). After this, too, the warriors began the custom of carrying a wolf-skin medicine bag.

The writer was told by Looking Elk and others that the wolf-skin medicine bag carried by warriors had been known to "come to life" and walk about the camp, and it had been heard to sing this, the first wolf song of the Sioux:

No. 52. "I Made It Walk" (Catalogue No. 533)

Sung by Two SHIELDS

VOICE ♩ = 168

DRUM ♩ = 138

Drum-rhythm similar to No. 19

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/8. It consists of four staves of music. The lyrics are written below the notes. The first staff has a bracket over the first two measures. The second staff has a bracket over the last two measures. The third staff has a bracket over the first two measures. The fourth staff has a bracket over the first two measures.

Wa - kaj - yaj ma - ni wa - ye wa - kaj - yaj ma - ni wa -
 ye šuj - ka o - ya - te waj wa - kaj - yaj ma - ni wa -
 ye wa - kaj - yaj ma - ni wa - ye wa - kaj - yaj
 ma - ni wa - ye wa - kaj - yaj ma - ni wa - ye

WORDS

wakaŋ'yaŋ..... by my supernatural power
 ma'ni waye'..... I made it walk
 šuj'ka oya'te waj..... a wolf nation (see p. 162, footnote)
 wakaŋ'yaŋ..... by my supernatural power
 ma'ni waye'..... I made it walk

Analysis.—The same peculiarities of rhythm occur in all renditions of this song. The time is exactly maintained throughout. The melody tones are those of the major triad and second—an unusual tone material. The ascent of a sixth at the opening of the song is also unusual. The song has a compass of 13 tones. Two-thirds of the progressions are major seconds, and a majority of the other intervals are fourths.

Weasel Bear related the following incident, which he said took place when his father was a young man. His father, whose name was

Metal Knee (Hu'pahu-ma'za), was with a number of men on the war-path. On stopping beside a hill, they heard what they believed to be a man singing. They counted their party, but all were there. One of them climbed the hill and, looking over, saw a wolf sitting with his back to the hill. The wolf was looking away off and singing. The words of the four renditions suggest the change from enthusiasm to caution, and are interesting as being sung by an old wolf to the young warriors. The warriors listened and learned the song, which was as follows:

No. 53. Song of a Wolf

(Catalogue No. 650)

Sung by WEASEL BEAR

VOICE $\bullet = 100$ DRUM $\bullet = 88$

Drum-rhythm similar to No. 19



WORDS

(First rendition)

aṅ'paō ʕaṅ'na.....	at daybreak
oma'wani ye.....	I roam
kato'naōṅk.....	galloping
oma'wani ye.....	I roam

(Second rendition)

aṅ'paō ʕaṅ'na.....	at daybreak
oma'wani ye.....	I roam
kaʕaṅ'ʕaṅ.....	trotting
oma'wani ye.....	I roam

(Third rendition)

aṅ'paō ʕaṅ'na.....	at daybreak
oma'wani ye.....	I roam
napa'pa.....	in a timid manner
oma'wani ye.....	I roam

(Fourth rendition)

aṅ'paō ʕaṅ'na.....	at daybreak
oma'wani ye.....	I roam
wakta'kta.....	watching cautiously
oma'wani ye.....	I roam

Analysis.—An interesting peculiarity of this song is the difference in tempo of voice and drum, the latter being slightly the slower. The song showed no differences in the several renditions. The melody tones are those of the fourth five-toned scale. Of the intervals 52 per cent are major seconds and 35 per cent minor thirds; the remaining three intervals are upward progressions of a major third, a fourth, and a fifth. The character of the song is lively and entirely unlike the earlier songs of this group.

The following song concerning a dream of a buffalo was sung by Old Buffalo. In this and the four succeeding numbers the song remains, but the story of the dream is lost.

No. 54. "Toward Them I Walk" (Catalogue No. 639)

Sung by OLD BUFFALO

VOICE ♩ = 176

DRUM not recorded

(1)

(1)



WORDS

(First rendition)

tatan/ka.....	a buffalo
éa.....	it was
ho'ye.....	a voice (see p. 180, footnote)
wa'yelo.....	I sent forth
nuŋwe'.....	he it so
wa'ŋpetanka oya'te.....	a Blackbird nation (see p. 162, footnote)
éa.....	it was
ito'e'ya.....	toward them
mawa'ni ye.....	I walk

(Second rendition)

tatan'ka.....	a buffalo
éa.....	it was
ho'ye.....	a voice
wa'yelo.....	I sent forth
nugwe'.....	be it so
upi'zata oya'te.....	a Swallow nation
éa.....	it was
itoye'ya.....	toward them
mawa'niye.....	I walk

Analysis.—The tones comprised in this song are those of the second five-toned scale, A being the keynote. The chord of A minor forms the framework of all the melody except the closing measures, which consists of the minor third E-G. Throughout the melody the minor third is prominent, comprising 41 per cent of the entire number of intervals. Two rhythmic units are found in the song. The time of the sustained tones was uniform in all the renditions. In this, as in a majority of such instances, the long-sustained tones contain an uneven number of counts.

In explanation of the words of the following song Śiya'ka said:

The reference to the deer and the scarlet object is because venison is red and is the bait used to catch the eagle. The reference to blue is because when trying to catch an eagle we look at the sky so steadily that everything appears blue.

No. 55. "An Eagle Nation is Coming" (Catalogue No. 472)

Sung by ŠIVA'KA

VOICE ♩ = 132

DRUM not recorded



Ta - h̄ca o - ya - te waŋ a - u we-lo wa - lu -



ta waŋ e ya a - u we wa - yaŋ - ka yo



WORDS

(First rendition)

ta'h̄ca¹ oya'te waŋ..... a Deer nation (see p. 162, footnote)
 aũ' welo'..... is coming
 walu'ta waŋ..... a scarlet object
 aũ' we..... is coming
 wayaŋ'ka yo..... behold it

¹ According to Riggs ta'h̄ca is a contraction of t'h̄ŋca, meaning "the common deer, *Cervus capreolus*."

(Second rendition)

waṅbli' oya'te waṅ.....	an Eagle nation
aũ' we.....	is coming
maka'to waṅ.....	a blue object
aũ' we.....	is coming
wayaṅ'ka yo.....	behold it

Analysis.—The compass of this song is 17 tones. Among the Chippewa no songs were recorded which had a compass of more than 14 tones, but three songs in the present series have a compass of 17; the others are Nos. 196 and 202. The final tone is faint, but discernible on the phonograph record. The rapid tempo and wide intervals cause more uncertainty of intonation than is usual in these songs. However, in this, as in No. 58, the exactness of the smaller intervals is of less importance than the fact that 27 of the intervals (37 per cent) are larger than a major third. An equal number of intervals are major seconds, and the remaining 15 intervals are minor thirds. Changes of time occur as indicated. (See song No. 5.)

No narrative was given with this song. Four dream songs concerning deer were recorded among the Chippewa—Nos. 95-98 in Bulletin 53.

See plot of this melody on page 204.

No. 56. "A Blacktail Deer"

(Catalogue No. 564)

Sung by CHARGING THUNDER

VOICE $\text{♩} = 84$

DRUM not recorded

Wa-kanj mi-ča-ge wa-kanj mi-ča-ge sij-te sa-

pe-la waṅ wa-kanj mi-ča-ge wa-kanj mi-ča-ge

he-na-ki-ya waṅ-la-ka-pi koṅ hi yo

WORDS

wakaŋ'	.....	sacred
mi'ége	.....	he made for me
wakaŋ'	.....	sacred
mi'ége	.....	he made for me
sin̄te' sa'pela waŋ	.....	a blacktail deer ¹
wakaŋ'	.....	sacred
mi'ége	.....	he made for me
hena'kiya	.....	those
waŋla'kapi ɬoŋ	.....	you had seen

Analysis.—The interval of the minor third characterizes this melody and constitutes 41 per cent of the entire number of intervals. The trend of the melody is steadily downward, about two-thirds of the intervals being downward progressions. The compass of the melody is 14 tones, lacking only 1 tone of 2 octaves. Three renditions were recorded; these show no points of variation.

See plot of this melody on page 204.

SONGS CONCERNING THE BEAR

Two Shields said:

The bear is the only animal which is dreamed of as offering to give herbs for the healing of man. The bear is not afraid of either animals or men and it is considered ill-tempered, and yet it is the only animal which has shown us this kindness; therefore the medicines received from the bear are supposed to be especially effective.

In somewhat similar strain Šiya'ka said:

The bear is quick-tempered and is fierce in many ways, and yet he pays attention to herbs which no other animal notices at all. The bear digs these for his own use. The bear is the only animal which eats roots from the earth and is also especially fond of acorns, june berries, and cherries. These three are frequently compounded with other herbs in making medicine, and if a person is fond of cherries we say he is like a bear. We consider the bear as chief of all animals in regard to herb medicine, and therefore it is understood that if a man dreams of a bear he will be expert in the use of herbs for curing illness. The bear is regarded as an animal well acquainted with herbs because no other animal has such good claws for digging roots.

¹ This animal was mentioned by Lewis and Clark in the account of their journey on the upper Missouri. In September, 1804, Clark wrote, "I walked on Shore Saw Goats, Elk, Buffalow, Black tail Deer & the Common Deer." (Original Journals of the Lewis and Clark Expedition, vol. 1, p. 155.) A footnote on this passage in the Coues edition is as follows: "*Capreolus macrotis*, also called mule deer. The tail is mostly white, but tipped with black." (History of the Expedition under the Command of Lewis and Clark, edited by Elliott Coues, vol. 1, p. 122, footnote, 1893.) The common deer is mentioned in Šiya'ka's song, No. 55.

No. 57. "A Bear Said This"¹ (Catalogue No. 581)

Sung by SHOOTER

VOICE  88

DRUM not recorded



(1) (1) (2)

(2) (3) (1)

(3) (1) (4)

Pe - zi - hu-ta

wan ya-tin kte ka han - tu e na - zinj - ye ma -

to he-ma - ki - ye a

to he-ma - ki - ye a

WORDS

pezi'huta wan.....	a medicine (root of herb)
yatin' kte.....	you will eat (to live) ²
kahan'tu.....	at that place
na'zinye.....	it stands
mato'.....	a bear
hema'kiye.....	said this to me

Analysis.—The complex rhythmic form of this song, together with its clearness in repetition, suggests that it is an old song and was correctly sung. Four rhythmic phrases are found in the song. It will be noted that the opening of the first and second are alike, and that the opening of the third and fourth also have a resemblance to each

¹Other dream songs of the bear (Nos. 87-89) are used by Eagle Shield in his practice of medicine. (See also No. 58.)

²This is an expression used by medicine-men. When giving medicine to a sick person they said, "You will eat this in order to live, or to recover." (Cf. words of Song No. 83.)

other, the remainder of each phrase being individual. The melody tones are those of the second five-toned scale. There are 52 progressions in the song, 37 (71 per cent) of which are major seconds. Many of the accented tones were given with a peculiar attack, much used by this singer, which consisted in sounding first a tone slightly above the principal tone and immediately sliding downward to that tone.

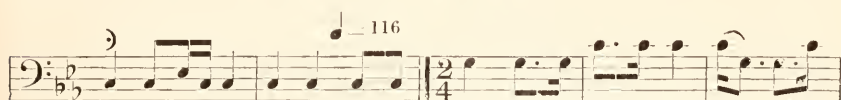
No narrative was given with this song.

No. 58. "He Comes to Attack" (Catalogue No. 562)

Sung by CHARGING THUNDER

VOICE ♩ = 84

DRUM not recorded



Wa - zi - ya - taij na-taij hi-na - pe lo e -



kta e - toi - wij ye ye ye ma-ka we - coi na éaj -



te to - ke - éa he wa-u we he ye - lo yo yo yo

WORDS

wazi'yataj.....	from the north
nataj' hina'pe lo.....	he comes to attack
ekta'.....	in that direction
e'tonwij ye.....	behold him
maka'.....	dust
we'coj.....	I threw upon myself
na.....	and
éante'.....	(with) a heart
to'keéa.....	that is different ¹
wa'u we.....	I came
he yelo'.....	he said

¹ In the usage of the medicine-men this phrase indicates anger. (See footnote, p. 120.)

Analysis.—Two renditions of this song were recorded, in both of which the intonation, especially in the first part, was wavering. This was probably due in part to the difficulty of the progressions and in part to the fact that it was the first song recorded by Charging Thunder. The transcription of such a song should be regarded as approximate, so far as many of the smaller intervals are concerned. This, however, does not affect the broad lines of the melody. Thus in the present instance we note that 17 (45 per cent) of the intervals are larger than a major third. The fourth is especially prominent in this melody, though 15 (39 per cent) of the intervals are minor thirds. The change of tempo occurs in both renditions of the song. (See song No. 5.)

See plot of this melody on page 204.

The analyses of two other groups of dream songs are on pp. 239, 278.

*Old Songs*¹—(2) *Songs Concerning Personal Dreams*

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	9	38, 39, 42, 43, 44, 48, 52, 53, 55
Minor tonality.....	13	37, 40, 41, 45, 46, 47, 49, 50, 51, 54, 56, 57, 58
Total.....	22	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Fourteenth.....	1	40
Twelfth.....	3	37, 51, 56
Eleventh.....	2	45, 50
Tenth.....	4	38, 39, 43, 48
Octave.....	4	41, 45, 55, 58
Sixth.....	1	54
Fifth.....	5	42, 44, 49, 52, 53
Fourth.....	2	47, 57
Total.....	22	

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	10	39, 41, 42, 43, 44, 48, 49, 52, 53, 54
Third.....	2	38, 57
Key note.....	10	37, 40, 45, 46, 47, 50, 51, 55, 56, 58
Total.....	22	

¹ A majority of these songs are believed to be 50 to 150 years old.

Old Songs—(2) Songs Concerning Personal Dreams—Continued

MELODIC ANALYSIS—Continued

LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Songs in which final tone is lowest tone in song.....	20	37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 48, 49, 50, 51, 52, 53, 54, 55, 56, 58
Songs containing a major third below the final tone.....	1	47
Songs containing a minor third below the final tone...	1	57
Total.....	22	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Seventeen tones.....	1	55
Fourteen tones.....	3	40, 43, 56
Thirteen tones.....	3	39, 48, 52
Twelve tones.....	2	37, 51
Eleven tones.....	2	46, 50
Ten tones.....	2	41, 49
Nine tones.....	3	53, 54, 57
Eight tones.....	6	38, 42, 44, 45, 47, 58
Total.....	22	

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Second five-toned scale.....	2	51, 54
Fourth five-toned scale.....	6	38, 39, 43, 44, 53, 57
Major triad and second.....	2	52, 55
Minor triad and fourth.....	1	45
Octave complete.....	1	40
Octave complete except seventh.....	2	37, 47
Octave complete except seventh and sixth.....	1	46
Octave complete except seventh and second.....	1	58
Octave complete except sixth.....	2	40, 56
Octave complete except sixth and second.....	1	50
Octave complete except fourth.....	1	48
Octave complete except second.....	1	41
First, fourth, and fifth tones.....	1	42
Total.....	22	

Old Songs—(2) Songs Concerning Personal Dreams—Continued

MELODIC ANALYSIS—Continued

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	19	37, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 50, 52, 53, 54, 55, 56, 57, 58
Fourth raised a semitone.....	1	51
Sixth lowered a semitone.....	1	44
Fourth lowered a semitone.....	1	47
Total.....	22	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	10	37, 38, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57
Melodic with harmonic framework.....	2	33, 54
Harmonic.....	1	58
Total.....	22	

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	16	37, 38, 39, 40, 42, 43, 44, 45, 46, 47, 48, 50, 51, 54, 57, 58
Upward.....	6	41, 49, 52, 53, 55, 56
Total.....	22	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	420	
Upward.....	215	
Total.....	635	

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—		
Minor sixth.....	5	
Fifth.....	4	
Fourth.....	46	
Major third.....	31	
Minor third.....	109	
Major second.....	190	
Minor second.....	35	
Total.....	420	

Old Songs—(2) Songs Concerning Personal Dreams—Continued

MELODIC ANALYSIS—Continued

INTERVALS IN UPWARD PROGRESSION

	Number of songs.	Serial Nos. of songs.
Interval of a—		
Tenth.....	1	
Ninth.....	2	
Octave.....	4	
Major sixth.....	2	
Minor sixth.....	6	
Fifth.....	16	
Fourth.....	36	
Major third.....	13	
Minor third.....	46	
Major second.....	73	
Minor second.....	16	
Total.....	215	

AVERAGE NUMBER OF SEMITONES IN EACH INTERVAL

Total number of intervals.....	635	
Total number of semitones.....	1,966	
Average number of semitones in each interval.....	309	

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A major.....	3	37, 51, 54
B flat major.....	1	48
B flat minor.....	1	46
B major.....	1	38
B minor.....	1	50
C minor.....	1	58
D flat major.....	2	39, 42
D major.....	2	44, 52
D minor.....	1	57
E major.....	1	53
F major.....	1	55
F minor.....	1	41
F sharp minor.....	2	45, 49
G major.....	1	43
G minor.....	1	56
G sharp minor.....	2	40, 47
Total.....	22	

Old Songs—(2) Songs Concerning Personal Dreams—Continued

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	14	37, 39, 40, 43, 44, 46, 47, 48, 49, 50, 52, 53, 54, 55
Beginning on accented part of measure.....	8	38, 41, 42, 45, 51, 56, 57, 58
Total.....	22	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	12	37, 38, 39, 42, 44, 47, 48, 49, 50, 53, 56, 58
3-4 time.....	9	40, 41, 43, 45, 46, 51, 54, 55, 57
4-8 time.....	1	52
Total.....	22	

CHANGE OF TIME (MEASURE-LENGTHS)

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	2	39, 47
Songs containing a change of time.....	20	37, 38, 40, 41, 42, 43, 44, 45, 46, 48, 49, 50 51, 52, 53, 54, 55, 56, 57, 58
Total.....	22	

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes accented in groups of two.....	1	46
Eighth notes unaccented.....	5	39, 44, 47, 52, 53
Quarter notes unaccented.....	1	41
Drum not recorded.....	15	37, 38, 40, 42, 43, 45, 48, 49, 50, 51, 54, 55 56, 57, 58
Total.....	22	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	7	38, 45, 46, 48, 49, 53, 55
One rhythmic unit.....	13	37, 40, 41, 42, 43, 44, 47, 50, 51, 52, 54, 56, 58
Two rhythmic units.....	1	39
Four rhythmic units.....	1	57
Total.....	22	

Old Songs—(2) Songs Concerning Personal Dreams—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
54.....	1	51
56.....	1	48
60.....	2	45, 46
63.....	1	37
69.....	2	44, 50
72.....	2	39, 49
76.....	2	40, 43
84.....	2	56, 58
88.....	1	57
92.....	2	42, 47
100.....	2	38, 53
132.....	1	55
168.....	1	52
176.....	1	54
208.....	1	41
Total.....	22	

METRIC UNIT OF DRUM (TEMPO)

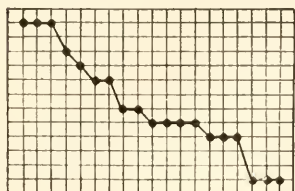
	Number of songs.	Serial Nos. of songs.
Metronome—		
60.....	1	44
88.....	1	53
92.....	1	47
120.....	1	46
138.....	1	52
144.....	1	41
152.....	1	39
Drum not recorded.....	15	37, 38, 40, 42, 43, 45, 48, 49, 50, 51, 54, 55, 56, 57, 58
Total.....	22	

COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

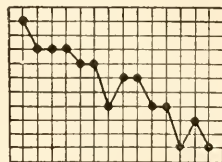
	Number of songs.	Serial Nos. of songs.
Drum and voice having the same metric unit.....	2	44, 47
Drum faster than voice.....	2	39, 46
Drum slower than voice.....	3	41, 52, 53
Drum not recorded.....	15	37, 38, 40, 42, 43, 45, 48, 49, 50, 51, 54, 55, 56, 57, 58
Total.....	22	

PLOTS OF SONGS (DREAMS ABOUT ANIMALS)

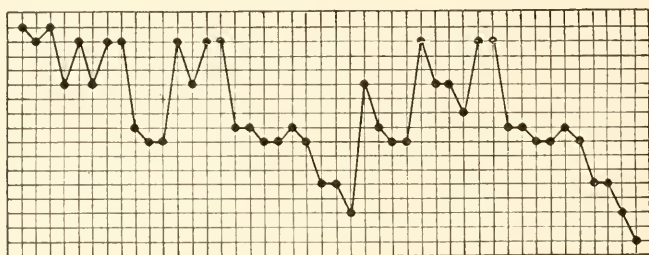
From among the plots of the preceding group of songs four are herewith presented. No. 56 is an example of Class A (see fig. 19) and contains no ascending intervals. No. 49 resembles it but contains short intervals which frequently occur in songs concerning animals or suggesting motion, as shown in Class D. We note that the title of this song is "Song of the old wolf," but that no suggestion of motion is found in the words. No. 55 has the wide compass and "rambling" outline which characterize songs of Class D. The title



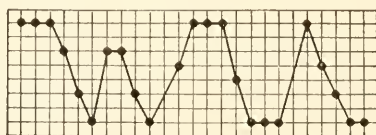
No. 56



No. 49



No. 55



No. 58

FIG. 24. Plots, Group 2.

of this song is "An Eagle nation is coming." No. 58, while said to have been received in a dream of an animal, is a song used in the treatment of the sick, and in it may be observed the emphasis on the keynote, which characterizes Class C, as well as the divergence, which characterizes Class D.

THE SACRED STONES (TUNKAY')

Songs relating to the sacred stones constitute the second group of songs received in dreams. To dream of a small stone was regarded by the Teton Sioux as a sign of great import, indicating that the

dreamer, by fulfilling the requirements of his dream, would become possessed of supernatural power, in the exercise of which he would use the sacred stones. This power would be shown in an ability to cure sickness, to predict future events, and to tell the location of objects beyond the range of his natural vision. The stones were the native brown sandstone, usually spherical in shape, though oval stones and stones slightly flattened were also used, the principal requirements being that they should be regular in outline and untouched by a tool. The symbolism of the stones was given by Chased-by-Bears¹ as follows:

The outline of the stone is round, having no end and no beginning; like the power of the stone it is endless. The stone is perfect of its kind and is the work of nature, no artificial means being used in shaping it. Outwardly it is not beautiful, but its structure is solid, like a solid house in which one may safely dwell. It is not composed of many substances, but is of one substance, which is genuine and not an imitation of anything else.²

The term used by the Sioux in speaking of these stones is *tuykay'*, said to be an abbreviation of *tuyka'sila*, 'grandfather.' The word *tuykay'* is an example of the "sacred language" mentioned on p. 120. Riggs (in the Dakota Dictionary) gives the meaning of this word as, "In the sacred language, *a stone*, and *the moon*." Thus is it seen that the term "sacred stones," used in the present work, is not a translation of *tuykay'*, but is a term expressing more nearly the idea in the mind of the Sioux. (Cf. footnote, p. 88.)

It is said that a medicine-man, in demonstrating his power to acquire information by means of the sacred stones, sends them long distances. After a time the stones return and give him the desired information. He is the only person who can understand what they say, and therefore he repeats their message to the man who requested him to make the inquiry. During a demonstration for the curing of the sick it is said that the stones, flying through the air in the darkened tent, sometimes strike those who have refused to believe in them. This power of the sacred stones to move through the air is connected in the mind of the Sioux with *Ta'kuškaŋškaŋ'*, this term being composed of *ta'ku*, 'something', and *škaŋškaŋ'* (defined by Riggs as "*v. red. of škaŋ; to stir, move about, change place*"). Several of the writer's most reliable informants, after consultation, expressed the opinion that *Ta'kuškaŋškaŋ'* could correctly be said to be one of the native Dakota gods. Pond regards this as one of the native gods, and writes: "The significance of the term '*Takuškaŋškaŋ*' is *that which stirs*. This god is too subtle in essence to be perceived

¹ See Chased-by-Bears' account of the meaning of the Sun dance, p. 95. Other symbolisms are noted on p. 77, footnote.

² An emphasis on genuineness is found also on pp. 173, 330.

by the human senses. . . . His symbol is the boulder. . . . He lives, also in what is termed 'the four winds.'"¹ Dorsey writes:

Takuškaŋskaŋ, the moving deity . . . is the most powerful of their [the Dakota] gods; the one most to be feared and propitiated, since, more than all others, he influences human weal and woe. He is supposed to live in the four winds, and the four black spirits of night do his bidding.²

Miss Alice C. Fletcher uses the term "Something that moves," and a connection between this mysterious power and the small stones appears in her article on "The religious ceremony of the Four Winds."³ Miss Fletcher says:

An intelligent Santee Indian said to me: . . . "The Four Winds are sent by 'the Something that moves'. There is a 'Something that moves' at each of the 'Four Directions or Quarters'. . . . Among the Santee (Sioux) Indians the Four Winds are symbolized by the raven and a small black stone, less than a hen's egg in size.

The desire for a dream of this small black stone and the manner of its treatment, as described by this author, are similar to those connected with the sacred stones which form the subject of the present discussion.

Distinct from these small stones, which were carried on the person, were the large stones or rocks in the field which were "objects of worship." Riggs says, "Large boulders were selected and adorned with red and green paint, whither the devout Dakota might go to pray and offer his sacrifice."⁴ An interesting account of such a stone, known as Eyay Shah, "Red Rock," is given by Hovey. This stone was situated near the site of St. Paul, Minn., and was last visited by the Sioux shortly before their outbreak in 1862.⁵ Many stones on the Dakota prairie are said to have been similarly regarded by the Sioux.

To talk of these stones is "sacred talk" to the Sioux, and the material comprised in this chapter was treated with the same reverence as that relating to the dream of the thunderbird or the ceremony of the Sun dance.

Songs and information concerning the sacred stones were secured from men who, in their relation to these objects, may be said to represent five different standpoints, as follows:

(1) Men who have dreamed of the sacred stones, possess one or more of them, and have used them successfully in treating the sick or in locating lost articles. Those of this class who furnished information were Brave Buffalo (Tataŋ'ka-ohi'tika) and Goose (Mağa').

(2) Men who possess sacred stones, and believe they have been helped in various ways by their presence. Chased-by-Bears (Mato'-

¹ Pond, G. H., *Dakota Superstitions*, *Colls. Minn. Hist. Soc.* for 1867, vol. 2, pt. 3, pp. 43-44, St. Paul, 1867.

² Dorsey, James Owen, *A Study of Siouan Cults*, in *Eleventh Rep. Bur. Ethn.*, p. 445.

³ In *Peabody Mus. Rep.*, III, pp. 289-90, Cambridge, Mass., 1887.

⁴ Riggs, Stephen R., *Theogony of the Sioux*, *Amer. Antiq.*, II, No. IV, p. 268, Chicago, 1880.

⁵ Hovey, H. C., D. D., *Eyay Shah: A Sacrificial Stone near St. Paul*, *ibid.*, IX, No. 1, pp. 35-36, 1887.

kuwa) had in his possession more than 40 years a sacred stone, which he acquired by purchase. He appealed to it when in danger and anxiety, but never attempted to secure through its use benefits for others than his immediate family. Lone Man (Ísna'la-wi'ca') possesses one stone, and believes he has been greatly helped by wearing it on his person.

(3) A man who possesses a stone but does not use it. Charging Thunder (Wakin'yan-wata'kpe) has had a sacred stone for many years, but has not been able to command it as the medicine-men do. He attributes this lack of efficiency to the fact that he "does not place his faith wholly upon it, but believes in the help of many other agencies." The stone was given him at a time when he was sick, in the belief that it would restore him to health and also act as a charm. His father was skilled in the use of the stones, and Charging Thunder recorded songs which he said were composed by his father.

(4) A man who has not used the sacred stones, but who was one of the singers when White Shield (Waha'ćan'ka-ska) gave his wonderful demonstrations with them. It was customary for six or eight singers to sit at the drum and sing with the man who was giving the demonstration. Two Shields (Waha'ćun'ka-non'pa) recorded two songs of White Shields's which had been used on such occasions. Two Shields is a close adherent of the old beliefs, the missionaries having made no impression on him (pl. 47).

(5) Men who have witnessed demonstrations with the sacred stones in the camp, on the hunt, and on the warpath and were familiar with songs used at such times. Songs were recorded by Gray Whirlwind (Wanni'yomni-ho'ta), Shooter (Oku'te), Teal Duck (Siya'ka), and Bear Eagle (Mato'wanbli). Additional information, as well as corroboration and personal reminiscence, was furnished by Buffalo Head (Tatan'ka-pa) and Standing Soldier (Aki'ćita-na'zin¹).

Among the above-mentioned informants the man whose use of the sacred stones is most open at the present time is Brave Buffalo, a prominent medicine-man of the Standing Rock Reservation. He was born near the present site of Pollock, N. Dak., and at the time of giving his information was about 73 years of age. His father (see p. 250) was a leading medicine-man of the tribe. In describing his dream of the sacred stone Brave Buffalo said:

When I was 10 years of age I looked at the land and the rivers, the sky above, and the animals around me and could not fail to realize that they were made by some great power. I was so anxious to understand this power that I questioned the trees and the bushes. It seemed as though the flowers were staring at me, and I wanted to ask them "Who made you?" I looked at the moss-covered stones; some of them seemed to have the features of a man, but they could not answer me. Then I had a

¹ Died March, 1915.

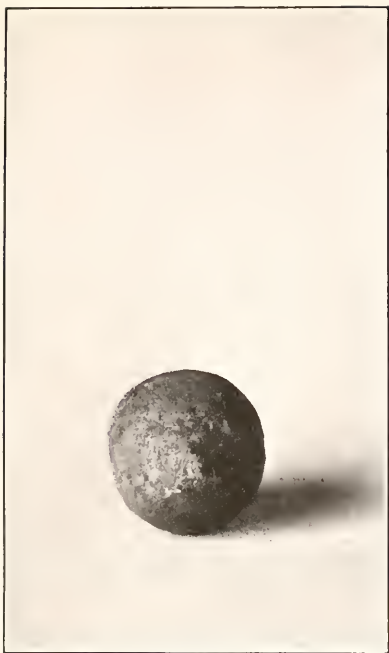
dream, and in my dream one of these small round stones appeared to me and told me that the maker of all was Wakan'tanka, and that in order to honor him I must honor his works in nature. The stone said that by my search I had shown myself worthy of supernatural help. It said that if I were curing a sick person I might ask its assistance, and that all the forces of nature would help me work a cure.

Soon after this dream Brave Buffalo found on the top of a high butte his first sacred stone, which is still in his possession. About a month later he found several others, one of which is in the possession of the writer (pl. 29). This is almost a perfect sphere. On one side is a number of dots, the grouping of which suggests a tiny face, a characteristic pointed out by Brave Buffalo. The stone is dyed red with native dye. The color, which is a favorite color of Brave Buffalo, has no significance. The stone, surrounded by eagle down, is kept in a wrapping of red cotton cloth. It was said that "there is something between the eagle down and the stone, because when surrounded by eagle down, it can not get away." The stone can be sent on errands of observation by its owner, and when not in use is imprisoned by the downy eagle feathers.

Brave Buffalo said that he had cured many illnesses by means of this stone, which he said is "a brother of the first stone" he found. He said further that he "had no authority to secure its sisters, but that it was good to have several brothers of the original stone to cooperate with it." He "can feel if he is near a relative of the original stone" and always secures it. These relatives he may give away if he so desires, but the original stone has been seen by very few except the sick persons in whose treatment it has been used. (See p. 211.)

Concerning the nature of the sacred stones, Brave Buffalo said:

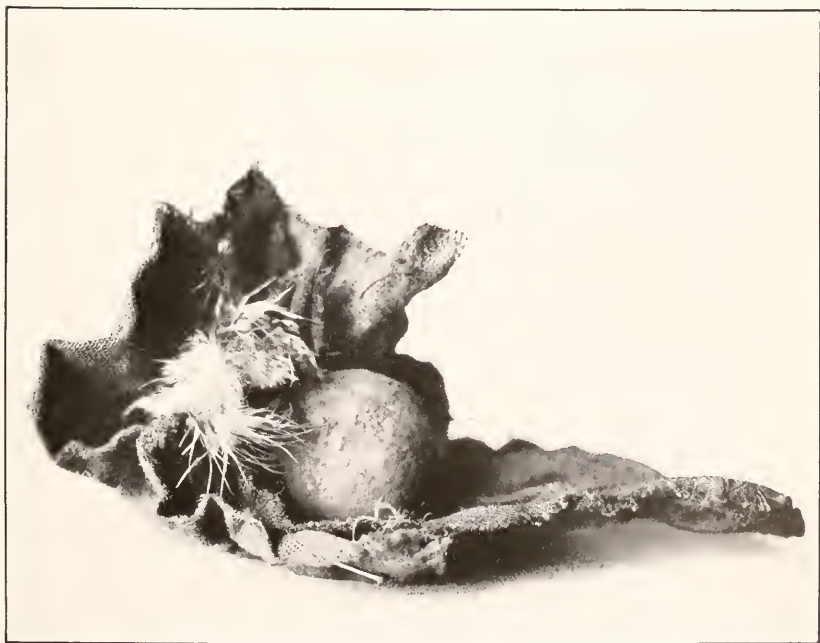
It is significant that these stones are not found buried in the earth, but are on the top of high buttes. They are round, like the sun and moon, and we know that all things which are round are related to each other. Things which are alike in their nature grow to look like each other, and these stones have lain there a long time, looking at the sun. Many pebbles and stones have been shaped in the current of a stream, but these stones were found far from the water and have been exposed only to the sun and the wind. The earth contains many thousand such stones hidden beneath its surface. The thunderbird is said to be related to these stones [see p. 158] and when a man or an animal is to be punished, the thunderbird strikes the person, and if it were possible to follow the course of the lightning, one of these stones would be found embedded in the earth. Some believe that these stones descend with the lightning, but I believe they are on the ground and are projected downward by the bolt. In all my life I have been faithful to the sacred stones. I have lived according to their requirements, and they have helped me in all my troubles. I have tried to qualify myself as well as possible to handle these sacred stones, yet I know that I am not worthy to speak to Wakan'tanka. I make my request of the stones and they are my intercessors. (See p. 88, footnote.)



UNWRAPPED



WRAPPED



PARTIALLY WRAPPED

SACRED STONE OWNED BY BRAVE BUFFALO

No. 59. "May You Behold a Sacred Stone Nation" (Catalogue No. 602)

Sung by BRAVE BUFFALO

VOICE $\text{♩} = 80$ DRUM $\text{♩} = 168$

Drum-rhythm similar to No. 19

(1)



(2)



(1)



(2)



WORDS

kola'pila.....	friends
lehanj'.....	now
kola'.....	friend
wajla'ka nuwwe'.....	may you behold
tunjan' le oya'te waj.....	a Sacred-stone nation (see p. 162, footnote).
kola'.....	friend
wajla'ka nuwwe'.....	may you behold
lena'.....	these
sito'mniyanj.....	all (the stones)
lehanj'.....	now
kola'.....	friend
wajla'ka nuwwe'.....	may you behold
tunjan' le oya'te waj.....	a Sacred Stone nation
wajla'ka nuwwe'.....	may you behold

Analysis.—This melody is minor in tonality and contains all the tones of the octave except the seventh and second. In structure it is classified as melodic with harmonic framework, the E flat in the third and the eleventh measures being the only accented tones other than those of the tonic triad. The major second and major third constitute 80 per cent of the intervals, though the tonality of the song is distinctly minor. The drum-beat is so rapid as to be practically a tremolo. The form of the melody is regular, consisting of four periods. One rhythmic unit occurs in the first and third phrases and a second rhythmic unit in the second and fourth phrases. These units show a similar division in the opening measure, followed by slightly different divisions. It is as though the second were an "answering phrase," the two combining to form a satisfactory whole.

See plot of this melody on page 245.

Goose, a prominent medicine-man, also dreamed of the sacred stones. (See p. 251.) He said that he had two of these stones in his possession some time before he tested his power over them. One day a fur trader ridiculed the medicine-men in his hearing. This white man said that all the medicine-men did was by sleight of hand, and that he would have to see an instance of their power before he would believe it. Goose entered into conversation with the trader on the subject, who offered him 10 articles, including cloth and blankets, if he would call a buffalo to the spot where they were standing. Goose sent both the sacred stones to summon a buffalo. The trader brought his field glasses and looked across the prairie, saying in derision, "Where is the buffalo you were to summon?" Suddenly the trader saw a moving object, far away. It came nearer until they could see it without the aid of the glasses. It was a buffalo, and it came so near that they shot it from the spot where they stood.

At a subsequent time Goose found a rifle which had fallen into the water. This occurred near the present site of Pierre, S. Dak. Some horses were being taken across the river on a ferry and others were compelled to swim. In the confusion a white man dropped his rifle into the river. The man regretted his loss, but made no effort to recover the rifle. After the man had gone, Goose decided to try to find it by the aid of the sacred stones. Accordingly he took the stones with him, and rowed on the river until the stones told him to dive. Doing so, he found the rifle on the bed of the river, a strange circumstance being that when he was in the water it appeared clear instead of cloudy as usual. Goose afterwards had an opportunity to restore the rifle to its owner, who rewarded him liberally.

(2) In addition to the stone purchased from Brave Buffalo another stone was transferred to the writer by Chased-by-Bears in July, 1912. This (pl. 30) is slightly larger than that of Brave Buffalo; the surface



SACRED STONE OWNED BY CHASED-BY-BEARS

is smooth and not dyed. The stone was wrapped in a piece of deerskin and surrounded by the finely powdered root of an herb. Chased-by-Bears said that he used this herb as a "charm" and also took it internally. When parting with the stone he refused to give the writer any of this herb, but it was secured and identified later.

This stone had been in the possession of Chased-by-Bears 40 years, and during that time he had faithfully fulfilled its requirements of character and action. Throughout this period, moreover, he had not lost one of his children, illness was almost unknown in his family, and he had suffered no great misfortune from any cause. In time of anxiety, either through fear of sickness or disaster, he had carried the stone in his medicine bag. Chased-by-Bears was 64 years old when he gave this information and seemed to be in perfect health. He said that the stone formerly belonged to a very powerful medicine-man named White Shield, who then lived at Standing Rock but had since moved to Poplar Creek, Mont. He warned the writer that the stone was still subject to a summons from White Shield and that at some time it might disappear from its wrappings, but that if such were the case she need feel no anxiety, as it would return. He said that White Shield had many such stones, one of which was for his personal use; this was always worn in a buckskin bag around his neck. The others were the "helpers" of this stone, and he could sell them, though he retained the right to recall them if he so desired. White Shield had dreamed of the sacred stones, had qualified himself to use them in treating the sick and in other ways, and had composed many songs concerning them.

White Shield's stone came into the possession of Chased-by-Bears in the following manner: About 40 years previous to giving this information a daughter of Chased-by-Bears was ill, and he sent for White Shield to treat her. White Shield showed him the sacred stone, then it disappeared and the tent was darkened. After a time the light was restored, whereupon the stone was found on the person of the girl, who at once began to recover. Chased-by-Bears then asked for the stone which White Shield had used in performing the cure, and White Shield transferred it to him together with the song which he sang at the time and which he said should always be sung when any request was made of the stone. In exchange for these Chased-by-Bears gave a horse. The song, which follows, is believed to have been composed by White Shield.

No. 60. "The Sacred Stones Come to See You" (Catalogue No. 675)

Sung by CHASED-BY-BEARS

VOICE ♩ = 60

DRUM ♩ = 168

Drum-rhythm similar to No. 19



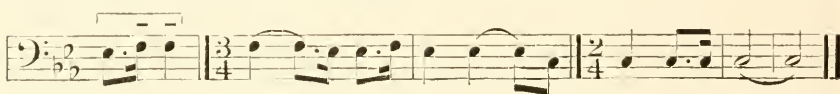
He waj-ni - yayk a - u we



tun-kay



kiy si - to - mni - yay waj - ni - yayk a - u we



WORDS

he wajni'yayk.....	to see you
au' we.....	they come
tunkay' kiy sito'mniyay.....	all the sacred stones
wajni'yayk.....	to see you
au' we.....	they come

Analysis.—This melody consists of 32 measures, which group themselves in 4 periods of 8 measures each. The first and third of these periods are based on the triad of F minor, and the second and fourth periods on the minor third C-E flat. The song is transcribed and analyzed in the key of C minor, though the fifth of that key does not occur. The rhythm of the first and second halves of the song is alike except for slight changes in the part containing the words. The rhythmic unit is short and occurs frequently. Two renditions, on separate cylinders, show no material points of difference.

In parting with the sacred stone and in singing its song, Chased-by-Bears seemed actuated by a sincere desire that his grandchildren

should understand the native religious ideas which had governed his life, and that the white man might better know the mind of the Sioux. But misfortune followed his action. After a few weeks the writer on returning to the reservation was informed that Chased-by-Bears had suffered a stroke of paralysis,¹ which was attributed to his sale of the sacred stone and its song. Mr. Higheagle was requested to visit Chased-by-Bears and ascertain whether the report were correct. It was found that Chased-by-Bears seemed to be in danger of death. Mr. Higheagle was then instructed to tell him that the stone would be returned to him as soon as it had been measured, weighed, and photographed. Every effort was made to allay the nervous tension under which the aged man was suffering. After a time Chased-by-Bears was well enough to come and camp near the agency. He walked heavily, leaning on his cane. Food was sent to his camp, and when he was able to come to the writer's office she played for him the phonograph records of sacred-stone songs which others had sung, endeavoring to impress him with the idea that he had not transgressed more than they. At length the subject of the herb used with the stone was broached, and it was suggested that if the stone were to be returned perhaps he would be willing to loan a portion of the herb for identification, which, together with the stone, would subsequently be given him by Mr. Higheagle. After several conferences Chased-by-Bears brought the plant, which was identified at Washington as *Aster* sp. With this he had in his medicine bag a root which, he said, he powdered and mixed with the root of the first plant. It was a pithy root, but as none of the upper part of the plant was available it could not be identified. Chased-by-Bears was encouraged to be present when other Indians were recording songs, and it was observed that his health steadily improved. When the writer left the reservation a few weeks later he had almost regained his strength, and a year afterwards he appeared to be in his usual health.² Both the stone and the herbs were returned at the earliest opportunity, but it is interesting to note that the man's physical recovery began before these were actually restored to his possession. Chased-by-Bears' misfortune did not seem to arouse any antagonism toward the writer or her work. In conversation with those who were considered authorities on the subject it was said that he "should have known better than to sell a stone when he had only *one*." A medicine-man could sell the "helpers" of his special stone, but even a medicine-man would not part with the stone which was the center of his power.

¹ It is the belief of the Chippewa that those who offend the "manido" are punished by paralysis. Thus the writer saw at a remote Chippewa village on the northern shore of Lake Superior a man who had suffered paralysis of one side of his face and body, and whose personal record was not good. It is said by the Chippewa that many offending members of the Midé'wîwîn become paralyzed.

² Chased-by-Bears died in February, 1915, more than two years after the paralytic stroke.

As an introduction to his narrative concerning the sacred stones, Lone Man said:

Ever since I have known the old Indians and their customs, I have seen that in any great undertaking it is not enough for a man to depend simply upon himself. Most people place their dependence on the medicine-men, who understand this life and all its surroundings and are able to predict what will come to pass. They have the right to make these predictions. If as we sit here we should hear a voice speaking from above, it would be because we had the right to hear what others could not hear, or we might see what others had not the right to see because they were not properly qualified. Such are some of the rights and privileges of the medicine-men, and those who desire to know mysterious things must seek their aid. If a man desires success in war or the hunt, or if he wishes to make the greatest of all requests, which is the request for long life, he should make it through a medicine-man, who will give him a charm, probably a root of herb wrapped in buckskin, and he will wear this charm. [See p. 161.] It is not enough for a man to make known his request. There is a way which it has been found best to follow, and that is to make an offering with the request.

When I was a young man I went to a medicine-man for advice concerning my future. The medicine-man said: "I have not much to tell you except to help you understand this earth on which you live. If a man is to succeed on the hunt or the warpath, he must not be governed by his inclination, but by an understanding of the ways of animals and of his natural surroundings, gained through close observation. [1] The earth is large, and on it live many animals. This earth is under the protection of something which at times becomes visible to the eye. One would think this would be at the center of the earth [see p. 120], but its representations appear everywhere, in large and small forms—they are the sacred stones. The presence of a sacred stone will protect you from misfortune." [2] He then gave me a sacred stone which he himself had worn. I kept it with me wherever I went and was helped by it. He also told me where I might find one for myself. *Wakan'tanka* tells the sacred stones many things which may happen to people. The medicine-man told me to observe my natural surroundings, and after my talk with him I observed them closely. I watched the changes of the weather, the habits of animals, and all the things by which I might be guided in the future, and I stored this knowledge in my mind.

The medicine-man also told me that the sacred stone may appear in the form of a person who talks and sings many wonderful songs. Among these was the following song, in which the sacred stone says that all living creatures look to him for protection. This and the song next following were composed and used by *Ite'-oksan-lu'ta* [Red-Streaked-around-the-Face], a man who dreamed of the rainbow and therefore painted his face with an arch of color. He used red for this arch, as red was his favorite among the colors of the rainbow.

[1] In this connection it is interesting to note the following statement by Father De Smet, a native of Belgium, who came to America in 1821 and for many years labored as a Jesuit missionary among the Sioux, writing extensively of their conditions and needs. He says: "Some writers have supposed that the Indians are guided by instinct, and have even ventured to assert that their children would find their way through the forests as well as those further advanced in age. I have consulted some of the most intelligent Indians on this subject, and they uniformly told me that they acquire this practical knowledge by long and close attention to the growth of plants and trees, and to the sun and stars. . . . Parents teach their children to remark such things, and these in their turn sometimes add new discoveries to those of their fathers." (*Life, Letters, and Travels of Father Pierre-Jean De Smet, S. J.*, edited by Hiram Martin Chittenden and Alfred Talbot Richardson, III, p. 1016, New York, 1905.)]

[2] The carrying of a sacred stone in order to secure a benefit from its presence is, in the mind of the Sioux, on an entirely different plane from the wearing of a "charm" (*wo'take*). This is one of many instances in which the English language lacks a brief equivalent for the shades of meaning in an Indian language.]

No. 61. "I Sing for the Animals" (Catalogue No. 489)

Sung by LONE MAN

VOICE  84DRUM  96

Drum-rhythm similar to No. 6



Ma - ka tan-haj wa - ki - lo-waj ye - lo he yo ma -



ka tan-haj wa - ki - lo-waj ye - lo he šun - ka-wa-kaj o - ya -



te wa - ki - lo - waj lo he ma - ka tan-haj wa - ki - lo-waj



ye - lo he yo ma - kaš - kaj wa - ki - lo-waj



ye - lo he šun - ka - wa - kaj o - ya - te wa - ki - lo -



waj lo he kaš - kaj wa - ki - lo-waj ye - lo he

WORDS

maka' tanhan'	out of the earth
waki'lowaj yelo'	I sing for them
šunka'wakaj oya'te.	a Horse nation (see p. 162, footnote)
waki'lowaj yelo' ¹	I sing for them
maka' tanhan'	out of the earth
waki'lowaj yelo'.	I sing for them
wama'kaškanj ²	the animals
waki'lowaj yelo.	I sing for them

Analysis.—This melody comprises the tones of the fourth five-toned scale, beginning on the dominant above the tonic and ending on the third in the lower octave, a somewhat unusual melodic out-

¹ The first syllable of this word was omitted by the singer.

² One or two syllables of this word were omitted by the singer.

line. The rhythmic unit occurs three times, and there are two other phrases in the melody which closely resemble it. One of these appears at the close of the song. Three renditions were recorded. Throughout these the time was less steadily maintained than in a majority of the songs under analysis.

After singing this song Lone Man bowed his head and reverently made the following prayer. It was not his expectation that this and the prayers which preceded two other songs (Nos. 53, 55) would be recorded, but as he was seated at the phonograph it was possible to secure the records without attracting his attention, and the records were afterwards translated. His prayer was as follows:

Maka'tanhan wi'á'sa wan wi'ó'han wan awa'hiyaya tka hena' on on'simala yo, tuwa' wan'ka'tanhan in'itan'can he'cina.

(Translation)

A man from the earth I am, I have sung concerning an event, for which have compassion on me, whoever from above, you [who are] the supreme ruler.

Continuing his narrative, Lone Man said:

Another instruction given me by the medicine-man was that all herbs and roots are made for the benefit of animals or man. Some herbs and roots vary in color according to the season of the year, and others do not. All are carefully tested, and if one is found to be a cure for a certain disease, it should be regarded as a gift from Wakan'tanka, and intended especially as a remedy for that disease. It should be revered, and this reverence should be closely observed, as without it the herb will have no effect. Because of the reverence due to these medicinal herbs certain songs are used expressing this feeling. This, like the preceding song, was used by the man who dreamed of a rainbow. It may have been used when painting a horse on the warpath. [See pp. 350, 353.]

No. 62. "My Horse"

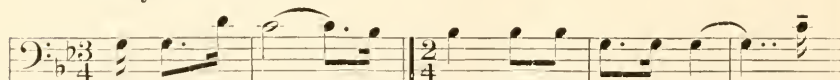
(Catalogue No. 490)

Sung by LONE MAN

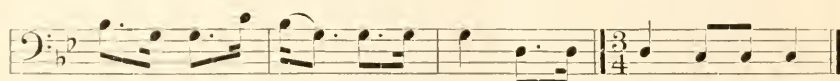
VOICE  104

DRUM  104

Drum-rhythm similar to No. 6



Mi - ta - sun - ke kin - yan ye wa - ye - lo he pe -



zu - ta wan ko - yag wa - ki ye - lo kin - yan ye wa - ye



he mi-ta - sun - ke kin - yan ye wa - ye - lo he

WORDS

mita'sunke.....	my horse
kinyan'.....	flying
ye.....	along
wa'yelo.....	I have caused
pežu'ta wan.....	a medicine
koyag'.....	to wear
waki' yelo'.....	I caused my own
kinyan'.....	flying
ye.....	along
wa'ye.....	I have caused
mita'sunke.....	my horse
kinyan'.....	flying
ye.....	along
wa'yelo.....	I have caused

Analysis.—Four renditions of this song were recorded. In the first and fourth renditions the word *pežu'ta* was sung, as indicated in the transcription. This is an abbreviation of *peži'huta*, "a root of herb," but commonly used in the sense of "medicine," the herb having either a curative or (as in this case) a mysterious power to benefit by its presence. In the second rendition this word was replaced by *maka'gi*, "brown earth," and in the third by *maka'to*, "blue earth." Both these earths were used in the making of paint, which was used on horses as well as the bodies of men and on their possessions. (See p. 116.) This song begins with an upward progression of a fifth, which is somewhat unusual, yet only about one-fourth of the progressions in the song are upward. The song is minor in tonality and melodic in structure. The seventh and second tones of the octave are not found in the melody. A rhythmic quality is somewhat lacking in the song, which contains no rhythmic unit.

In closing, Lone Man said:

After the medicine-man had given me this advice and instruction and had taught me the songs, he told me how to act in various emergencies, after which I realized that I must depend on myself, and that if I failed I must seek help from other sources, as he did not expect that I would return to him.

(3) Four songs concerning the sacred stones were recorded by Charging Thunder, who does not use the stones himself, but who learned the songs from his father, Bear Necklace (Mato'napin), a prominent medicine-man. The first of these songs was received in a dream of the sacred stones.

Charging Thunder said that his father, while on a buffalo hunt, was thrown from his horse, falling on a pile of stones and injuring his head. He lay unconscious almost all day and was found in the evening. His wound was dressed, and when he regained consciousness he said that all the rocks and stones "were people turned to stone."

After this he found some stones (similar to those in pls. 29 and 30). He could talk to them and depended on them for help. Once a war party had been gone two months; no news of them had been received, and it was feared that all were killed. In their anxiety the people appealed to Bear Necklace, asking him to ascertain, by means of the sacred stones, what had become of the war party. Bear Necklace requested them to tie his arms behind him, then to tie his fingers and toes, interlacing them with twisted sinew. He was then wrapped in a buffalo robe and tied with ropes. His medicine drum, medicine bag, and a bell were hung high on the tent poles, and he was laid on the ground beneath them. The tent was darkened, he sang the following song and told his dreams. Then the tent began to tremble, the articles hanging from the pole dropped to the ground, his cords loosened, and he stood entirely free. As soon as the medicine articles fell to the ground there appeared a row of four or five small round stones ready to tell him what he wanted to know. Sitting Bull was present and made an offering of a buffalo robe to the sacred stones and asked that he might become famous.¹ Bear Necklace wrapped one of the stones in buckskin and gave it to him. Sitting Bull wore it in a bag around his neck to the time of his death, and it was buried with him.

Bear Necklace then gave correct information concerning the absent war party. At that time he proved his power to give information by the help of the sacred stones, and afterwards the stones always told him the names of those who were killed in war, the names of the survivors, and the day on which they would return. This information was always correct.

The following song was composed by Bear Necklace at the time he was hurt, and was sung by him when demonstrating his power. The words refer to the passing of the stones through the air in the darkened tent while an exhibition of his power was in progress. It is said that a person who did not believe in the power of the stones was frequently struck by them, or by other objects hurtling through the air in the spirit-filled darkness.

¹ See account of Sitting Bull, p. 458; also songs Nos. 91, 92.

No. 63. "Worthy of Reverence"

(Catalogue No. 563)

Sung by CHARGING THUNDER

VOICE $\text{♩} = 69$

DRUM not recorded

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves. The first staff begins with a 2/4 time signature, followed by a 3/4 time signature, and ends with a 2/4 time signature. The second staff continues the melody. The third staff also features 3/4 and 2/4 time signatures. The lyrics are written below the notes: Wi - yo - lipe-ya - ta ta - tu ye - - - éiŋ na tuŋ-kaŋ le mi-me me - ya kiŋ - yaŋ ki - yu - ze waŋ-yaŋ - ki - ye

WORDS ¹*(First rendition)*

niyo'lipeyata.....	in the direction of the sunset
tate' ²	the wind
uye'éiŋ.....	is blowing
na.....	and
tuŋkaŋ' le.....	these stones
mime'.....	one round
me'ya.....	another round
kiŋyaŋ ¹	flying
kiyu'ze.....	continuing to fly
waŋyaŋ'kiye.....	behold them

(Second rendition)

wazi'yata.....	in the direction of the home of the giant
tate'.....	the wind
uye'éiŋ.....	is blowing
ta'ku.....	something
wakaŋ'.....	worthy of reverence
kiŋyaŋ'.....	(the stones) flying
aü' we.....	toward us
waŋyaŋ'kiye.....	behold them

(Third rendition)

wiyo'hiŋyaŋpa'ta.....	in the direction of the sunrise
tate'.....	the wind
uye'éiŋ.....	is blowing
tuŋkaŋ'.....	stones
mime'.....	one round
me'ya.....	another round
kiŋyaŋ'.....	flying
aü' we.....	toward us
waŋyaŋ'kiye.....	behold them

¹ Cf. cong No. 24.² The singer elided the final *e*, substituting therefor the first letter of the following word, singing *tatu*.

(Fourth rendition)

ito'kagata.....	in the direction before us
ta'ku.....	something
wakan'.....	worthy of reverence
o'ta.....	many (of the stones)
kinyan'.....	flying
kiyu'ze.....	continuing to fly
wanyan'kiye.....	behold them

Analysis.—This melody comprises the tones of the fourth five-toned scale with the sharped second as an accidental. The descending interval of an augmented second was clearly given. This interval occurs also in songs Nos. 106 and 225. Four renditions of this song were recorded, the repetitions beginning without a break in the time. About 75 per cent of the intervals are downward progressions.

The three songs following were also composed and used by Bear Necklace.

No. 64. "A Sacred Stone Nation Is Speaking" (Catalogue No. 566)

Sung by CHARGING THUNDER

VOICE  = 168DRUM  = 168

See drum-rhythm below



Tu - wa to - - ki - ya ta - - ke - ye - lo



tu-wa to - ki - ya ta - ke - ye - lo

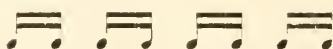


wa - zi - ya - tanj tun - kanj o - ya - te wan i - ä na - ya - hoj - pi



kte tu - wa to - ki - ya ta - ke - ye - lo

Drum-rhythm



WORDS

tu'wa.....	some one
to'kiya.....	somewhere
take'yelo.....	is speaking
wazi'yatan.....	from the north
tunkaŋ' oya'te waŋ.....	a Sacred-stone nation
ia'.....	is speaking
naya'honpi kte.....	you will hear
tu'wa.....	some one
to'kiya.....	somewhere
take'yelo.....	is speaking

Analysis.—This melody is major in tonality, and contains all the tones of the octave except the seventh. One accidental occurs—the fourth raised a semitone. The 5-8 time is clearly given in all the renditions. This is the only song in the entire work which begins in 5-8 time, but this measure-division is found also in Nos. 41, 68, 125, 169, and 223. Only 19 progressions are found in the song—an unusually small number in a song of this length. About two-thirds of the intervals are downward progressions.

No. 65. "They Move With a Purpose" (Catalogue No. 567)

Sung by CHARGING THUNDER

VOICE $\text{♩} = 84$

DRUM not recorded

The musical score is written in bass clef with a key signature of one sharp (F#) and a 5/8 time signature. It consists of three staves of music. The lyrics are written below the notes. The first staff contains the lyrics 'Le - na - ke wa - ku - wa-pi kte le - na - ke'. The second staff contains 'wa - ku - wa-pi kte-lo e yo tun - kaŋ o - ya - te waŋ'. The third staff contains 'wa-wa-ku - wa-pi kte le-na - ke wa-ku-wa-pi kte-lo he yu'. The music features various note values including eighth and sixteenth notes, and rests, with some measures containing triplets.

WORDS

lena'ke.....	all these
waku'wapi kte.....	move with a purpose
lena'ke.....	all these
waku'wapi ktelo'.....	move with a purpose
tunkaŋ' oya'te waŋ.....	a Sacred-stone nation
waku'wapi kte.....	moves with a purpose
lena'ke.....	all these
waku'wapi ktelo'.....	move with a purpose

Analysis.—This song, like the preceding, is major in tonality and contains all the tones of the octave except the seventh. The repetitions begin without a break in the time. In this, as in numerous other instances, the tone marked ♩ was similarly shortened in all the renditions. The song is melodic in structure, yet we note that the first six measures are based on the minor triad of F sharp; the melody then ascends to E, and the tonic chord appears in the downward progression. A prominence of the submediant triad (minor) at the opening of a song in a major key was observed in the Chippewa songs and is of frequent occurrence in the present series.

No. 66. "From Everywhere They Come" (Catalogue No. 565)

Sung by CHARGING THUNDER

VOICE ♩ = 76

DRUM ♩ = 76

Drum-rhythm similar to No. 5

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of five staves of music. The lyrics are written below the notes. There are triplets indicated by a '3' over a group of notes in several places. The lyrics are: To-ki-ya - ta - a - aij ke - ya a - u we kinj - yaj e wa-zi - ya - taj ta-tu - - ye ma-ka - ta i - éas - na ya kinj - yaj a - u we e e a - u we to-ki - ya - ta - a - aij ke - ya i a - u we hi a hi yo

WORDS

to'kiyatan kéya'	from everywhere
aü' we.	they come
kinyan'	flying
wazi'yatan.	(from) the north
tatu'ye.	the wind is blowing
maka'ta.	to earth

i'cas'na.....	rattling
kin'yan'.....	flying
au' we.....	they come
au' we.....	they come
to'kiyataŋ k'eya'.....	from everywhere
au' we.....	they come

Analysis.—Almost two-thirds of the intervals in this song are minor thirds. In the first part the descending minor third E flat–C forms the basis of the melody. In the eighth measure the descending minor third D flat–B flat is introduced and continues for several measures, followed by the minor third A flat–F, the song ending with D flat–B flat, making a satisfactory close on the tonic. All the tones of the octave are present in this song and the feeling of a keynote is well established, yet it is noted that the tones are not grouped along the lines of triad chords, but of single intervals. This “interval formation” was given extended consideration in Bulletin 53, pages 7–8.

(4) In giving a complete demonstration of the sacred stones, it was customary for the man who was proving his power to tell his dreams and sing the songs of the dreams, these being in the nature of credentials. The two following songs were used in this manner by White Shield and recorded by Two Shields. The words are obscure, as in the majority of dream songs.

In songs Nos. 70, 71, and 72 the sacred stones address their owner as “father,” or “grandfather.”

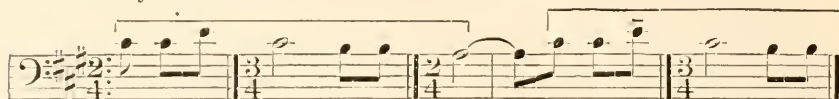
No. 67. "A Wolf Nation Called Me 'Father'" (Catalogue No. 541)

Sung by Two SHIELDS

VOICE ♩ = 92

DRUM ♩ = 138

Drum-rhythm similar to No. 19



Tu-wa he - ma - ki ye - lo tu-wa he - ma - ki ye -



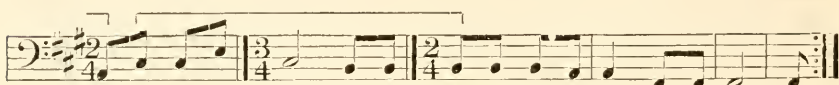
lo šun-ka o - ya - te waj a - te e - ma - ki ye -



lo tu-wa he - ma - ki ye - lo šun-ka o - ya - te waj



a - te e - ma - ki ye - lo tu-wa he - ma - ki ye -



lo šun-ka o - ya - te waj a - te e - ma - ki ye - lo

WORDS

tu'wa.....	some one
hena'ki yelo'.....	told me
šun'ka oya'te waj.....	(that) a Wolf nation (see p. 162, footnote)
ate' ema'ki yelo'.....	called me "father"

Analysis.—It is not unusual to note a song in a major key beginning with the submediant chord, which is minor. In this instance, however, a song in a minor key begins with the submediant triad, which is major. The eighth measure introduces the descending minor third A-F sharp, which forms the framework of the melody to the sixteenth measure. This is followed by a return to the submediant triad, the song closing with the descending minor third A-F sharp. If these tones (F sharp-A-C sharp-E) were used consecutively, it might be said that the melody is based on the minor triad with minor seventh added, but this chord relation is not suggested by the framework of the melody. This song is melodic in structure and lacks the sixth and second tones of the complete octave. The

rhythmic unit is well defined, and its repetitions comprise the entire song except the closing measures of each section.

Two Shields stated that he had frequently sung at the drum when White Shield used this song, the singers at the drum carrying the song with him. In the second rendition the words "Wolf nation" were used instead of those for "Stone nation." It was said that on more than one occasion when the words "Wolf nation" were used a wolfskin medicine bag became alive and walked around.

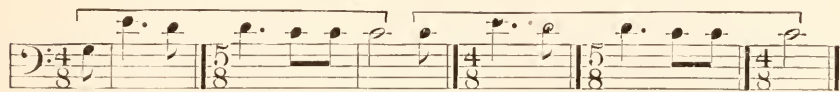
No. 68. "I Have Caused Them to Roam" (Catalogue No. 539)

Sung by TWO SHIELDS

VOICE ♩ = 160

DRUM ♩ = 138

Drum-rhythm similar to No. 19



Wa - kanj - yaj ma - ni wa - ye wa - kanj - yaj ma - ni wa - ye



tuj - kanj o - ya - te waj wa - kanj - yaj ma - ni wa -



ye wa - kanj - yaj ma - ni wa - ye wa - kanj - yaj



ma - ni wa - ye wa - kanj - yaj ma - ni wa - ye

WORDS

wakan'yaj..... in a sacred manner
 ma'ni waye' tujkan' oya'te waj. I have caused a Sacred-stone nation to roam
 (see p. 162, footnote)
 wakan'yaj..... in a sacred manner
 ma'ni waye'..... I have caused them to roam

Analysis.—This is one of the comparatively few songs containing 5-8 measures. (See song No. 64.) The frequent occurrence of the descending fourth recalls the observation among Chippewa songs that the interval of the fourth seems to characterize songs concerning animals, especially men and animals in motion. (See Bulletin 53, pp.

99-101.) This progression is especially noted in the descent C-G-D, in the seventh and eighth measures from the end. Two-thirds of the intervals in the song are major seconds. The metric unit of the drum is slightly slower than that of the voice and is steadily maintained.

See plot of this melody on page 245.

(5) Gray Whirlwind also sang a song, which was used by White Shield in his demonstrations.

No. 69. "These Are My Spies" (Catalogue No. 667)

Sung by GRAY WHIRLWIND

VOICE $\text{♩} = 92$

DRUM $\text{♩} = 132$

Drum-rhythm similar to No. 19

He-na mi-ta tonj-we - ya i ya i yo kin-yan a-ku we he -

na mi-ta tonj-we - ya ya ya kin-yan a-ku we tunj -

kaj o-ya - te kinj a-ku he-na mi-ta tonj-we - ya kinj - yan

WORDS

he'na.....	these (are)
mita'.....	my
tonjwe'ya.....	spies
kinjyan'.....	flying
a'ku we.....	returning
tunjan' oya'te kinj.....	the Sacred-stone nation (see p. 162, footnote)
a'ku.....	returning
he'na.....	these (are)
mita'.....	my
tonjwe'ya.....	spies
kinjyan'.....	flying

Analysis.—This song contains only three tones—those of the tonic triad—and therefore is necessarily harmonic in structure. Only four Chippewa songs (1 per cent) in a series of 340 contained this tone material, and it is found in only about 1 per cent of the present series. Only two upward progressions are found in the song. Three renditions were recorded. Between the renditions the singer gave

prolonged cries or calls. In one of these instances the drum was continued, and in the other it was silent. The usual custom is for the drumbeat to be continued during these cries or calls.

In the following song the stone addresses its owner as "grandfather":

No. 70. "I Am Required to Roam" (Catalogue No. 668)

Sung by GRAY WHIRLWIND

VOICE  69

DRUM  132

Drum-rhythm similar to No. 19



Tuj-ka-si-la ma-ko-ée kin i-ye-ki-ya ma-ni ma-si ye

WORDS

tujka'sila.....	grandfather
mako'ée kin.....	the world
iye'kiya.....	observing
ma'ni.....	roaming
ma'si ye.....	(this) I am required (to do)

Analysis.—This is one of the songs in which a single change in the time seems to give a certain "swing" to the entire rhythm of the song. This rhythmic peculiarity was frequently observed among the Chippewa songs. Thus, in two of three renditions of this song the fourth measure was sung as transcribed, while in the other rendition an additional measure was inserted, the first two counts of the fourth measure forming a measure in double time, followed by B flat (final count of the fourth measure) prolonged into a triple measure. An additional measure does not seem to trouble an Indian singer, as the form of a song as a whole seems to be less definite among Indians than among musicians of the white race.

This melody is major in tonality and harmonic in structure. The tonic triad forms the framework of the first four measures, after which the descending minor third B-G sharp appears, the song closing with a descent to the third of the key. This melodic outline is unusual and interesting. The opening of the song has force and definiteness, and the prominence of the fourth in the latter portion

reminds us that this interval frequently characterizes songs concerning motion. The upward and downward intervals are more nearly equal than is commonly the case. See plot of this melody on page 245.

In this and the following song the sacred stones are addressing their owner. These songs were recorded by Shooter (Oku'te), a man who is familiar with the ancient customs of his people. (See pp. 157-158, 172, 173.)

No. 71. "Father, Behold Me"

(Catalogue No. 574)

Sung by SHOOTER

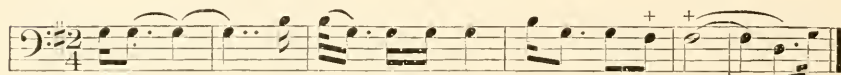
VOICE 69

DRUM 160

Drum-rhythm similar to No. 19



A - te ma-ka kiŋ o-wa-ki-yiŋ kte a - - te waŋ-ma-yaij -



ka yo a - te ma - ka kiŋ o - wa - ki - yiŋ kte a -



te waŋ - ma - yaij - ka yo yo e yo

WORDS

ate'	.....	father
maka' kiŋ	.....	the earth
o'wakiyiŋ kte	.....	I intend to help
ate'	.....	father
waŋma'yaŋka yo	.....	behold me

Analysis.—This melody begins on the octave of the tonic and ends on the dominant below the tonic—a somewhat unusual outline. The first progression is upward, but the trend of the melody as a whole is downward, the tonic being more strongly emphasized than in most of the songs under analysis. The division of the first count in the first measure characterizes the entire song, but there is no recurrent phrase which can be considered a rhythmic unit.

See plot of this melody on page 245.

No. 72. "I Was Ordered to Return" (Catalogue No. 582)

Sung by SHOOTER

VOICE $\text{♩} = 72$ DRUM $\text{♩} = 152$

Drum-rhythm similar to No. 19

The musical score is written on three staves. The first staff is for the voice, with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The second staff is for the drum, with a key signature of one flat and a 3/4 time signature. It contains a rhythmic pattern of eighth and sixteenth notes. The third staff is for the drum, with a key signature of one flat and a 3/4 time signature. It contains a rhythmic pattern of eighth and sixteenth notes. The lyrics 'Tun - ka - śi-la e - ya ku ma-yaj pe-' are written below the second staff, and 'lo' is written below the third staff.

WORDS

tun'ka'śila.....	grandfather
e'ya ku.....	to return
mayaj' pelo'.....	I was ordered

Analysis.—All the accented tones in this song are those of the tonic chord, showing the song to be strongly harmonic in structure. The melody tones are those of the fourth five-toned scale. The interval of a fourth is prominent in both ascending and descending progression, as has frequently been noted in songs concerning motion. About two-thirds of the intervals in this song are downward progressions.

Śiya'ka (see pl. 1 and pp. 184 et seq., 439 et seq.) sang three songs of the sacred stones and related instances in which he had heard of their use in locating buffalo and finding the enemy. He first described a performance by Crooked Foot (Siha'limin), who died in 1877. Crooked Foot was asked to ascertain by means of the sacred stones where buffalo could be found. The stone which he used was egg-shaped, and he was said to have found it on top of the highest butte near his home. When giving this performance Crooked Foot had the stone encased in a bag. He said: "The stone has now gone to look for the buffalo, but when it comes back you will see it." The people then prepared a place on which it was expected that the stone would appear. This was done by pulverizing the earth for a space about a foot square and covering this place with buffalo hide or with part of a red blanket. All watched this place, and after a time the stone appeared upon it. Crooked Foot questioned the stone concerning the location of the buffalo, and the tribe, acting on his advice, found the herd as he

had indicated. If he had been employed by an individual to locate horses or other property which was lost, the man employing him would have lighted a pipe and offered it to the stone as soon as it appeared. Before passing the pipe to the assembly this man would have questioned the stone. The replies would have been given by the owner of the stone, as he was supposed to be the only person present who understood what the stone said. He repeated what the stone said to him, and the man who employed him received it as the message of the stone. In the words of Crooked Foot's song the stone is represented as speaking to its owner, calling him "father" and asking that he will not require of it anything unreasonable.

No. 73. "Father, Sing to Me" (Catalogue No. 462)

Sung by ŠIYA'KA

VOICE  126

DRUM not recorded



A - te ma - ki - lo - waj yo wa - na hi - bu we a -

te ma - ki - lo - waj yo wa - na hi - bu we he ta - ku a - i -

ye - ċij a - te ma - ki - lo - waj yo wa - na hi - bu we a -

te ma - ki - lo - waj yo wa - na hi - bu we

he ta - ku a - i - ye - ċij a - te ma - ki - lo - waj yo wa - na

hi - bu we a - te ma - ki - lo - waj yo wa - na hi - bu we

WORDS

ate'	father
maki'lowan yo	sing to me
wana'	now
hibu' we	I come
he	in this
ta'ku	thing
aïye'ciŋ	be reasonable

Analysis.—This song is minor in tonality and lacks the seventh and fourth tones of the complete octave. (See song No. 26.) The rhythmic unit is lengthy and continuously repeated, giving little opportunity for taking breath. Between the renditions of the song were given the high calls which frequently interrupt Indian singing, but in these calls, or cries, the tempo of the song was maintained, so there was no break in the time during the entire performance. This song begins on the twelfth and progresses steadily downward to the tonic at the close.

When Śiya'ka was on the warpath the sacred stones were invoked by Helia'ka-na'ziŋ (Standing Elk), who sent them on their customary search, and then said to the warriors:

In the early morning you will meet one man and kill him. You will meet a wolf coming from the north before you see this enemy. Let each man pray to the wolf, calling him "grandfather" and asking that he may get a count.¹ You will also meet a large crow flying toward you from the north. Let each man make the same prayer to the crow. After seeing the crow you will see one enemy coming also from the north.

Everything came to pass as the stone had predicted. They met the wolf and the crow; then they saw one man and killed him. The man was a scout, but the Sioux did not know this. The war party of the enemy, following the scout, made a charge on the Sioux. There were 19 in the enemy's party and 4 brave Sioux stood against them and drove them back. The enemies were Arikaree and Mandan. After peace was established the Sioux talked with them about this battle and learned that the name of the scout was One Feather. Śiya'ka was one of the four men who drove them back and won a count at that time. He said that the following song was used by Standing Elk in making his request of the stones. No drum was used with this song.

¹ The right to wear a war-honor feather in the hair.

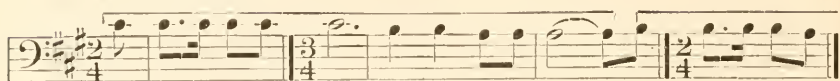
No. 74. "A Spirit Has Come"

(Catalogue No. 461)

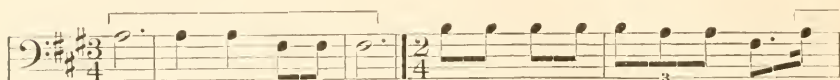
Sung by ŠIYA'KA

VOICE $\text{♩} = 100$

DRUM not recorded



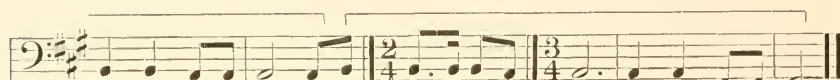
Ta - te i-éa-ge - ya na - gi hi ye-lo ta - te i-éa-ge -



ya na - gi hi ye-lo he-ta - ku a - i - wa - ye - éin ta -



te i-éa-ge - ya na - gi hi ye-lo ta - te i-éa-ge - ya



na - gi hi ye-lo ta - te i-éa-ge - ya na - gi hi ye-lo

WORDS

tate' iéa'geya	with the wind
na'gi'	a spirit
hi yelo'	has come
heta'ku	something
aí'waye'éin	I foretold

Analysis.—Three renditions of this song were recorded; these were not continuous, but were separated by cries and short spoken sentences. Repetitions of the rhythmic unit comprise the entire song except two measures, in the second of which the time was retarded to permit a clear enunciation of the words. It will be noted that the rhythmic unit occurs five times, and divides the song into five periods. This irregularity in the number of periods is of frequent occurrence in Sioux and Chippewa songs. This melody begins on the twelfth and ends on the tonic, two-thirds of the progressions being downward.

See plot of this melody on page 245.

At another time Šiya'ka was with a war party, the leader of which was Wanjbli'-wíca'sa (Eagle Man), who was also a medicine-man. Eagle Man had an assistant named He-lu'ta (Red Horn). They started out and had gone some distance when Eagle Man said he would ask the sacred stones for news of the enemy. He told his followers to prepare a spot of ground and to bring him a small pebble. Having painted

the pebble red, he laid it on the red blanket which had been spread over the prepared earth. He then sang the following song:

No. 75. "From Whence the Winds Blow" (Catalogue No. 463)

Sung by ŠIYA'KA

VOICE ♩ = 100

DRUM not recorded



To-pa - ki - ya i - na - žiŋ ma - ye to - pa - ki - ya i - na - žiŋ ma -



ye ta - te o - u - ye to - pa - ki - ya he - na wanj - yank ya he -



na wanj - yank ya to - pa - ki - ya i - na - žiŋ ma -



ye ta - te o - u - ye to - pa - ki - ya he - na wanj - yank



ya he - na wanj - yank ya to - pa - ki - ya i - na - žiŋ ma - ye

WORDS

to'pakiya.....	at the four places
ina'ziŋ.....	to stand
maye'.....	I was required
tate' oü'ye.....	the places from which the winds blow (see p. 120, footnote)
to'pakiya.....	at the four places
he'na wanjyank' ya.....	behold
to'pakiya.....	at the four places
ina'ziŋ.....	to stand
maye'.....	I was required
tate' oü'ye.....	the places from which the winds blow
to'pakiya.....	at the four places
he'na wanjyank' ya.....	behold
to'pakiya.....	at the four places
ina'ziŋ.....	to stand
maye'.....	I was required

Analysis.—This song is unusual in that it contains only two upward progressions. The melody descends from the dominant above the

tonic to the dominant below the tonic, which is the final tone. In every instance the entire rhythmic unit is sung on one tone.

Red Horn then offered the pipe to the little red stone and asked it to go before them as a scout. Eagle Man sang his song again, and the stone disappeared. The war party went on and made a camp for the night. Toward morning Eagle Man said that the stone had returned, and that, on being questioned concerning the enemy, the stone had stated that they would meet the enemy the next day, but did not name the hour, adding that there would not be more than 10 men in the enemy's party. The stone was left on the red blanket where it appeared after its quest.

That morning the war party went on again, and Šiya'ka and another man were chosen to act as scouts. They found six men drinking at a water hole, whereupon they immediately returned and reported this to the war party. They tried to surround the men but failed, and the six escaped. However, they met one man—an Omaha—coming to join this party and killed him. Red Horn shot him, thus securing the first "count", and Šiya'ka secured the fourth count.

Eagle Man sang the following song during this demonstration by the sacred stones:

No. 76. "Something I Foretold" (Catalogue No. 464)

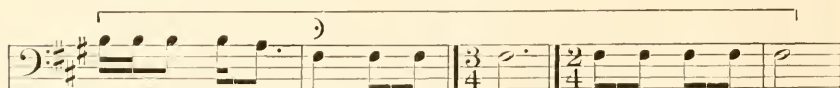
Sung by ŠIYA'KA

VOICE ♩ = 100

DRUM not recorded



He tu-wa wa-koy - za ti - ya - ta hi - na - žij wa - ye



he tu-wa wa-koy - za ti - ya - ta hi - na - žij wa - ye



hu non-pa wa-koy - za ti - ya - ta hi - na - žij wa - ye



he tu-wa wa-koy - za ti - ya - ta hi - na - žij wa - ye

WORDS

he tu'wa.....	one whom
wakon'za.....	I pretend to be
tiya'ta hina'ziŋ waye'.....	stands at the place where I have caused him (to stand)
hu nog'pa ¹	a man
wakon'za.....	I pretend to be
tiya'ta hina'ziŋ waye'.....	(he who) stands at the place where I have caused him (to stand)
he tu'wa.....	one whom
wakon'za.....	I pretend to be
tiya'ta hina'ziŋ waye'.....	stands at the place where I have caused him (to stand)

Analysis.—The rhythmic unit of this song consists of five measures, and, as in the preceding song, its repetitions comprise the entire melody. The first note in the second measure of the unit was invariably shortened, as indicated. Four renditions were recorded, separated by calls or short spoken sentences. In tonality the song is minor, the melody tones being those of the minor triad and fourth.

See plot of this melody on page 245.

A remarkable demonstration of the sacred stones by White Shield was related by Śiya'ka. Three of White Shield's sacred-stone songs have already been given. (See Nos. 67, 68, 69.) Śiya'ka said that on one occasion he had lost two horses and asked White Shield to locate them. Before being bound with sinews (see p. 218) White Shield asked, "What sign shall the stone bring to show whether your horses are by a creek or on the prairie?" Śiya'ka replied: "If they are by a creek, let the stone bring a little turtle and a piece of clamshell, and if they are on the prairie let the stone bring a meadow lark."

White Shield then sent the stone on its quest. While the stone was absent the people prepared a square of finely pulverized earth as already described. It was evening when the stone returned. The tepee was dark, as the fire had been smothered, but there was dry grass ready to put on it when White Shield ordered light. At last the stone appeared on the place prepared for it, and beside it was a little turtle with a small piece of clamshell in one of its claws. Thereupon White Shield said to Śiya'ka: "Your horses are 15 miles west of the Porcupine Hills at a fork of the Porcupine Creek. If you do not want to go for them there is a traveler coming that way who will get them and bring them in for you." This proved true. A neighbor of Śiya'ka's had been out looking for wild fruit and on his way home he saw the horses at the fork of the Porcupine Creek; recognizing them as Śiya'ka's, he brought them back.

¹ The full form of this expression is *wahu' nog'pa*, "two-legged object", used by the medicine-men to designate a man. (See p. 120, footnote.) The full form occurs in song No. 78.

Mato'-wanbli' (Bear Eagle) said that he was once leader of a war party against the Crows. One member of the party was Panke'-ska-napin' (Shell Necklace), who could inquire of the sacred stones. One night in the camp Eagle Man asked Shell Necklace to secure news of the enemy. A place on the ground was prepared and covered with a red blanket. When the stone returned Shell Necklace covered himself with a buffalo robe, head and all, and asked what news it brought. When the usual pipe was offered to the sacred stone a wolf was heard howling in the distance. Shell Necklace said the stone reported that the next day they would meet two men on horseback and see a large camp of the enemy. The stone told the men to be ready, and they would kill the enemy, who would fall on "prepared" or soft ground. Then the stones said that they wanted a buffalo as a reward in the morning, that the men would kill the buffalo with an arrow, and that it would fall with its head toward the south. The next morning the men killed a buffalo as the stone had predicted and put fresh sage in the wound. Beside the prepared ground where the stone had lain was a painted gift-stick with tobacco tied at the top. (See pl. 15.) They laid this stick at the head of the buffalo they had killed, leaving it on the prairie as an offering. That day they met two enemies and killed them both.

The two following songs were said to have been sung by Shell Necklace while giving this demonstration. The first concerns himself, setting forth his qualifications to ask favors of the sacred stones. The second concerns his power as a medicine-man, which enables him to control persons at a distance.

No. 77. "In a Sacred Manner I Live" (Catalogue No. 632)

Sung by BEAR EAGLE

VOICE ♩ = 100

DRUM not recorded

Wa - kanj - kanj yaj wa - oj we wa - kanj - kanj yaj wa -

oj we ma-hpi - ya ta wa - ki - ta ye wa - kanj -

kanj yaj wa-oj we mi - ta - sunj-ke o - ta ye - lo he

WORDS

wakan'kan yan.....	in a sacred manner
waōy'.....	I live
malpi'ya ta.....	to the heavens
wa'kita ye.....	I gazed
wakan'kan yan.....	in a sacred manner
waōy'.....	I live
mita'sunke.....	my horses
o'ta yelo'.....	are many

Analysis.—The structure of this song is interesting. With one exception all the accented tones are those of the minor triad B flat–D flat–F, and the song is accordingly analyzed as being in the key of B flat minor, yet the progressions in the last four measures are such as to suggest the relative major chord. Sixteen intervals occur in the song, only five of which are upward progressions.

No. 78. "A Voice I Sent"

(Catalogue No. 633)

Sung by BEAR EAGLE

VOICE $\text{♩} = 92$

DRUM not recorded

An-pe - tu kin mi - ta-wa-ye an-pe - tu kin mi -

ta-wa-ye wa-hu non - pa wan ho - ye wa-ki-ye éon a

ma - ya - ku we - lo an-pe - tu le mi - ta-wa - ye wa -

hu non-pa wan ho - ye wa - ki-ye éin wa - na hi ye - lo

WORDS

appe'tu kin.....	to-day
mita'waye.....	is mine (I claimed)
wahu' non'pa wan.....	(to) a man
ho'ye.....	a voice
waki'ye.....	I sent
éon maya'ku welo'.....	you grant me
appe'tu le.....	this day
mita'waye.....	is mine (I claimed)

wahu' non'pa wan.....	(to) a man
ho'ye.....	a voice
waki'ye 'ei.....	I sent
wana'.....	now
hi.....	here
yelo'.....	(he) is

Analysis.—This song begins on the dominant above the tonic and ends on the dominant below the tonic, two-thirds of the progressions being downward. All the tones of the octave except the seventh are present in the melody. One accidental appears—the fourth raised a semitone.

The following account of a performance by White Shield differs from preceding narratives in that it took place in a house, and the stone was held in White Shield's hand instead of being laid on the ground. The narrative was given by Bull Head, who witnessed the performance. He said it occurred when the Government first issued harness and wagons to the Indians. At that time the old people "kept close track" of everything which was issued to them by the Government and prized it very highly. One old man lost part of a harness. Knowing that White Shield often recovered lost articles by the aid of the sacred stones, he appealed to him, asking him to find the missing part of his harness and also a handsome tobacco bag and pipe. White Shield came, and in giving the performance held the stone in the palm of his hand, saying, "This will disappear." Bull Head said that though he watched it very closely, it suddenly vanished from before his eyes. The length of time that a stone is absent depends on the distance it must travel in finding the lost object. In this instance the stone was gone a long time. At last a rattle was heard at the door. White Shield stopped the singing, and said, "The stone has returned; be ready to receive it." He then opened the door, and the stone was found on the doorstep. White Shield brought it in and heard the message. The stone said that the missing articles had been taken by a certain man who, for fear of detection, had thrown them into the river. The stone said further that the articles would be brought back that night and left where they had been last seen. The next morning all the missing articles were found in the place where they had been last seen. Their appearance indicated that they had been under the water for several days.

The following is the second analysis group of dream songs, comprising those concerning the sacred stones (Nos. 59-78, inclusive). The aid of the sacred stones was invoked to locate the camp of an enemy (p. 348); also in finding a missing man (p. 496). Other analyses of dream songs are on pages 198 and 278.

Old Songs—(3) Songs Concerning the Sacred Stones

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	8	61, 63, 64, 65, 68, 70, 71, 78
Minor tonality.....	12	59, 60, 62, 66, 67, 69, 72, 73, 74, 75, 76, 77
Total.....	20	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	6	63, 67, 69, 73, 74, 76
Eleventh.....	1	66
Tenth.....	2	64, 65
Octave.....	3	60, 62, 71
Sixth.....	1	59
Fifth.....	7	61, 68, 70, 72, 75, 77, 78
Total.....	20	

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	5	68, 71, 75, 77, 78
Third.....	2	61, 70
Keynote.....	13	59, 60, 62, 63, 64, 65, 66, 67, 69, 72, 73, 74, 76
Total.....	20	

LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Songs in which final tone is—		
Lowest tone in song.....	18	59, 60, 61, 62, 63, 64, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77
Immediately preceded by semitone below.....	1	65
Song containing a minor third below the final tone....	1	78
Total.....	20	

Old Songs—(3) Songs Concerning the Sacred Stones—Continued

MELODIC ANALYSIS—Continued

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Fourteen tones.....	1	67
Thirteen tones.....	3	59, 65, 68
Twelve tones.....	8	62, 63, 66, 69, 71, 73, 74, 76
Ten tones.....	5	60, 61, 64, 70, 72
Eight tones.....	3	75, 77, 78
Total.....	20	

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Fourth five-toned scale.....	3	61, 63, 72
Minor triad.....	1	69
Minor triad and seventh.....	1	77
Minor triad and fourth.....	3	74, 75, 76
Octave complete.....	1	66
Octave complete except seventh.....	3	64, 65, 78
Octave complete except seventh, sixth, and fourth.....	1	68
Octave complete except seventh and fourth.....	1	73
Octave complete except seventh and second.....	2	59, 62
Octave complete except sixth and second.....	1	67
Octave complete except fifth and second.....	1	60
Octave complete except fourth.....	2	70, 71
Total.....	20	

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	16	59, 60, 61, 62, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77
Fourth raised a semitone.....	3	64, 65, 78
Second raised a semitone.....	1	63
Total.....	20	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	13	61, 62, 64, 65, 66, 67, 68, 71, 73, 74, 75, 76, 78
Melodic with harmonic framework.....	4	59, 60, 63, 77
Harmonic.....	3	69, 70, 72
Total.....	20	

Old Songs—(3) Songs Concerning the Sacred Stones—Continued

MELODIC ANALYSIS—Continued

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	14	59, 60, 61, 63, 64, 65, 66, 69, 70, 73, 74, 75, 76, 78
Upward.....	6	62, 67, 68, 71, 72, 77
Total.....	20	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	324	
Upward.....	162	
Total.....	486	

INTERVALS IN DOWNWARD PROGRESSION

Intervals of a—		
Fifth.....	2	
Fourth.....	23	
Major third.....	30	
Minor third.....	106	
Augmented second.....	1	
Major second.....	144	
Minor second.....	18	
Total.....	324	

INTERVALS IN UPWARD PROGRESSION

Intervals of a—		
Tenth.....	1	
Octave.....	2	
Major sixth.....	1	
Minor sixth.....	1	
Fifth.....	7	
Fourth.....	24	
Major third.....	19	
Minor third.....	55	
Major second.....	40	
Minor second.....	12	
Total.....	162	

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	486	
Total number of semitones.....	1,435	
Average number of semitones in an interval.....	2.9	

Old Songs—(3) Songs Concerning the Sacred Stones—Continued

MELODIC ANALYSIS—Continued

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A major.....	1	65
B flat major.....	1	78
B flat minor.....	3	69, 73, 77
B major.....	1	70
B minor.....	2	59, 66
C major.....	1	68
C minor.....	1	60
D flat major.....	1	72
E flat major.....	1	64
F major.....	1	63
F minor.....	3	67, 75, 76
G flat major.....	1	61
F sharp minor.....	1	74
G major.....	1	71
G minor.....	1	62
Total.....	20	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	16	59, 61, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 78
Beginning on accented part of measure.....	4	60, 62, 76, 77
Total.....	20	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	12	59, 60, 63, 66, 69, 70, 71, 73, 74, 75, 76, 77
3-4 time.....	6	61, 62, 65, 67, 72, 78
4-8 time.....	1	68
5-8 time.....	1	64
Total.....	20	

Old Songs—(3) Songs Concerning the Sacred Stones—Continued

RHYTHMIC ANALYSIS—Continued

CHANGE OF TIME (MEASURE LENGTHS)

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time	None.	
Songs containing a change of time.....	20	59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78
Total.....	20	

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Sixteenth notes unaccented.....	1	64
Eighth notes unaccented.....	8	59, 60, 67, 68, 69, 70, 71, 72
Quarter notes unaccented.....	2	61, 62
Each beat preceded by an unaccented beat correspond- ing to third count of a triplet.	1	66
Drum not recorded	8	63, 65, 73, 74, 75, 76, 77, 78
Total.....	20	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	9	60, 62, 63, 65, 66, 69, 71, 72, 78
One rhythmic unit.....	11	59, 61, 64, 67, 68, 70, 73, 74, 75, 76, 77
Total.....	20	

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
60.....	1	60
69.....	3	63, 70, 71
72.....	1	72
76.....	1	66
80.....	1	59
84.....	2	61, 65
92.....	2	67, 78
96.....	1	69
100.....	4	74, 75, 76, 77
104.....	1	62
126.....	1	73
160.....	1	68
168.....	1	64
Total.....	20	

Old Songs—(3) Songs Concerning the Sacred Stones—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
76.....	1	66
96.....	1	61
104.....	1	62
132.....	2	69, 70
138.....	2	67, 68
152.....	1	72
160.....	2	59, 71
168.....	2	60, 64
Drum not recorded.....	8	63, 65, 73, 74, 75, 76, 77, 78
Total.....	20	

COMPARISON OF METRIC UNIT (TEMPO) OF VOICE AND DRUM

	Number of songs.	Serial Nos. of songs.
Drum and voice having the same metric unit.....	3	62, 64, 66
Drum faster than voice.....	8	59, 60, 61, 67, 69, 70, 71, 72
Drum slower than voice.....	1	68
Drum not recorded.....	8	63, 65, 73, 74, 75, 76, 77, 78
Total.....	20	

PLOTS OF SONGS (THE SACRED STONES)

The songs concerning the sacred stones contain no examples of a song without ascending progressions. (Class A, fig. 19.) Song No. 59 is the nearest to this type and contains one ascending interval. No. 71 has a strongly descending trend but contains three ascending intervals. No 68 is an example of Class B, and Nos. 76 and 74 have the same general outline. No. 70 suggests Class D, though having the descending trend which characterizes Class A. The title of this song is "I am required to roam." It will be recalled that songs of Class D concern animals or contain the idea of motion.

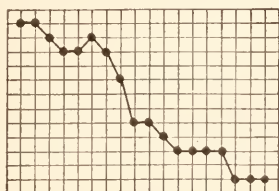
TREATMENT OF THE SICK

This is the third of the groups of songs received in dreams. All treatment of the sick was in accordance with dreams. No one attempted to treat the sick unless he had received a dream telling him to do so, and no one ever disregarded the obligations of such a dream. Each man treated only the diseases for which his dream had given him the remedies. Thus Shooter said:

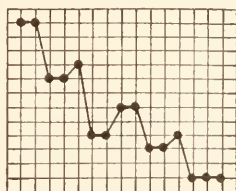
In the old days the Indians had few diseases, and so there was not a demand for a large variety of medicines. A medicine-man usually treated one special disease and

treated it successfully. He did this in accordance with his dream. A medicine-man would not try to dream of *all* herbs and treat *all* diseases, for then he could not expect to succeed in all nor to fulfill properly the dream of any one herb or animal. He would depend on too many and fail in all. That is one reason why our medicine-men lost their power when so many diseases came among us with the advent of the white man.

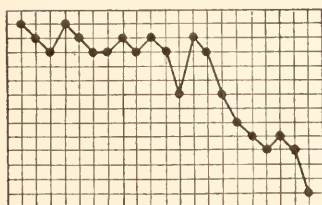
Three methods of treating the sick were used by the Sioux—by means of the sacred stones, “conjuring,” and the giving of herbs. The first kind of treatment might be given by a *wakay'hay*. This term was applied to the highest type of medicine-men—those qualified to command the sacred stones, to bring fair weather, or to fill



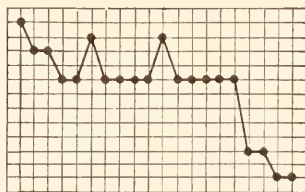
No. 59



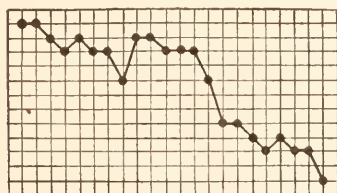
No. 71



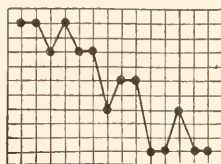
No. 68



No. 76



No. 74



No. 70

FIG. 25. Plots, Group 3.

such important ceremonial positions as that of Intercessor in the Sun dance. A man who “conjured” the sick was called *wapi'ya*, “one who repairs,” and a man who treated the sick by means of herbs was called *pezu'ta wiča'ku*, “one who places his confidence in roots of herbs.” It was not unusual for the same man to use more than one of these methods, but he was best known by the one which he employed the most.

Treatment of the sick by means of the sacred stones and by conjuring has been forbidden by the Government in recent years, but certain of the old men are allowed to continue treating the sick by administering herbs. Four such men described the method they

were using at the time of giving the information; one (Used-as-a-Shield) gave an account of "conjuring" from the standpoint of the patient; another (Old Buffalo) narrated his fasting prayer for a sick relative; and additional information was received from other informants.

When a man skillful in the use of the sacred stones was called to attend a sick person he was expected to give a demonstration of his supernatural power. Many were invited to witness this exhibition, and it is said that harm would come to those who did not "believe in the sacred stones." The sick person filled a pipe, which he gave to the medicine-man. After smoking it the man was tightly bound with thongs, even his fingers and toes being interlaced with sinews like those of which bowstrings are made, after which he was firmly tied in a hide. The tent was dark, and the medicine-man sang songs addressed to the sacred stones; he sang also his own dream songs. Strange sounds were heard in the darkness, and objects were felt to be flying through the air. Voices of animals were speaking. One said, "My grandchild, you are very sick, but I will cure you." Frequently a buffalo came, and those who did not believe in the sacred stones were kicked by the buffalo or struck by a flying stone or bundle of clothing. At last the medicine-man called, "Hasten, make a light!" Dry grass, which was ready, was placed on the fire. In its light the man was seen wedged between the poles near the top of the tipi, with all the restraining cords cast from him.¹

Brave Buffalo said that in treating a person by means of the sacred stones he rolled a stone on the person's body "to locate the ailment," and that if the sick person wished to hold the stone in his mouth he was allowed to do so, as this produced an internal effect.

In many instances of treating the sick by "conjuring" no medicines were given, the conjuror claiming that he removed the disease from the person's body by sucking it out. A performance of this kind was described to the writer by Mrs. James McLaughlin, who witnessed it on the Devils Lake Reservation, in North Dakota. Mrs. McLaughlin said, concerning this Santee demonstration:

I saw a conjuror named Šip'to (Beads) give a performance in an attempt to cure a boy who was suffering from hemorrhages of the lungs. Šip'to was an old man. He wore nothing but his breechcloth, his whole body was painted red, his face also was painted red, and his hair was short and loose. The boy lay in a tipi. If a conjuring performance were held in a log house it was necessary to take up a portion of the floor, as the conjuring must be done on bare ground. I have seen a house in which a large portion of the floor had been cut away for this purpose.

When I entered the tipi the conjuror was in the place of honor, opposite the door. This place was clean of turf, and the bare ground had been made very smooth. The boy lay with his head near the conjuror. In the middle of the lodge was a fire with many red coals. A young girl brought water and placed it beside the conjuror. When

¹ Similar demonstrations were made by the medicine-men of other tribes. A description of the custom among the Chippewa is given in Bulletin 45, pp. 123-25. (Cf. also p. 218 of this work.)

this had been done, the conjuror rinsed his mouth, put a piece of root in his mouth, and chewed it. Removing a coal from the fire with a stick, he took it up in his hands and put it in his mouth. He then dropped on all fours and began to tear up the ground with his fingers and toes, as though they were claws. He made a cry like an animal and approached the boy as though he were a wild beast. With the coal still in his mouth he stooped over the boy's chest and sucked so violently that the blood came to the surface. Then he gave a whistling, puffing sound [see p. 254] and spit into a dish which was partly filled with water. When this performance was completed he sat down in a dripping perspiration and immediately the boy had a hemorrhage from the lungs.

The same performance was enacted four times and after each time the boy had a hemorrhage. Then the boy complained that the treatment was making him worse, and the boy's father asked the conjuror not to work over the boy any longer. The boy's father gave the conjuror a horse, as it is the belief of the Santee that sickness will return if the "doctor" is not paid.

The following is an account of a somewhat similar treatment, which included the administering of medicine. This account was given by Used-as-a-Shield, a reliable informant, who sang a number of songs in the present work and took part in several discussions of serious topics by the old men. He described his own experience in receiving treatment by a conjurer, saying:

The first thing done in summoning a medicine-man to treat a sick person was to put black paint on the stem of a pipe. Charcoal was ordinarily used in making this paint, which was smeared on the stem of the pipe, an eagle feather being tied next the mouth-piece. A messenger took this painted pipe to the medicine-man's lodge, carrying it with the bowl next him. If the medicine-man were at home, the messenger entered the lodge, turning toward the left. Without speaking he handed the pipe to the medicine-man, who smoked it in token of his assent. A request to visit a sick person was never refused unless the medicine-man were physically unable to go. If the man were not at home the messenger left the pipe in the place of honor, with the bowl toward the door.¹ The relatives of the medicine-man then made an effort to find him soon as possible.

It was in this manner that many years ago, I sent for a medicine-man to treat me. When he entered my lodge he seated himself back of the fire. After a time he came and sat by my head, looking me over. He then took up a lock of hair on my forehead and tied a wisp of grass around it, letting the rest of my hair hang loose. Then he had me placed so that I lay facing the east and he began his preparations for the treatment. Opening a bundle, he took from it a whistle [*śi'yotayka*], a small drum [*čay'čega*], and a rattle [*wagmu'ha*] which he used in beating the drum. He also took out a black cloth, which he tied over his eyes. Then he dropped on one knee, facing me, holding the drum in his right hand and the rattle in his left hand. Beating the drum rapidly with the rattle, he said: "Young man, try to remember what I tell you. You shall see the power from which I have the right to cure sicknesses, and this power shall be used on you this day." Then he told the dream by which he received his power as a medicine-man. When he rose to his feet I noticed that a horse's tail hung at his side, being fastened to his belt. Standing, he offered his drum to the cardinal points, then beat it as hard as he could, sometimes louder, sometimes softer. A wooden bowl which he carried was placed next my head. Then he came toward me, still beating his drum. As he came near me his breath was so forcible it seemed as if it would blow me before it. Just before he reached me, and while blowing his breath so strongly, he struck his body on the right side and on the left side. He was still telling his dream

¹ [Cf. position of the pipe, pp. 72, 127, 185.]

and singing, but when he paused for an instant I could hear the sound of a red hawk; some who were there even said they could see the head of a red hawk coming out of his mouth. He bent over me and I expected that he would suck the poison from my body with his mouth, but instead I felt the beak of a bird over the place where the pain was. It penetrated so far that I could feel the feathers of the bird. The medicine-man kept perfectly still for a time; then he got up with a jerk to signify that he had gotten out the trouble. Still it was the beak of a bird which I felt. A boy stood near, holding a filled pipe. It was soon apparent that the medicine-man had swallowed the poison. He took four whiffs of the pipe. Then he must get rid of the poison. This part of the performance was marked by great activity and pounding of the drum. At times he kicked the bare ground in his effort to get rid of the poison; he paced back and forth, stamped his feet, and used both rattle and drum. Finally he ejected the poison into the wooden bowl. Then he told the people that he had sucked out all the poison, that none remained in my body, and that I would recover.

Opening his medicine bag, he took out some herbs and placed them in a cup of cold water. He stirred it up and told me to drink it and to repeat the dose next morning,

and that in less than ten days I would be well. I did as he told me, and in about 10 days I was entirely well.



FIG. 26. Drawing on mirror used in treatment of the sick.

Brave Buffalo is considered one of the most powerful medicine-men on the Standing Rock Reservation, and was actively engaged in the practice of native medicine when he held his conferences with the writer. In describing his treatment of the sick he said:

Some people have an idea that we medicine-men, who get our power from

different sources, are the worst of human beings; they even say that we get our power from the evil one, but no one could disregard such dreams as I have had, and no one could fail to admire the sacred stones. Wakay/tayka is all-powerful, and if we reverence his work he will surely let us prove to all men that these things are indeed his doing. It is a very strict requirement that a medicine-man shall act out his dream [see p. 157], and that he maintain absolute integrity of character. If he fails to do this he will be punished and will not live long. I am not required to fast, only to smoke, showing that I am at peace with all men. Dreams come to me now in a natural way. Often during the day when I am alone on a journey, and my mind is on many things, I stop to rest awhile. I observe what is around me, and then I become drowsy and dream. Often I see the sacred stones in my dreams.

Brave Buffalo's conference with the writer was interrupted by a call to visit a sick person many miles away. On his return, several days later, he said that he left his patient recovering. He had with him a bag containing articles which he had used in treating this sick person, and on his hat he wore a bone about 5 inches long instead of a feather which had been fastened to his hatband on his previous visit. In describing his treatment he said that he "sucked out the disease" through the bone, and ejected it from his mouth into a bowl of water. Opening his bag, he took from it a small mirror inclosed in a flat frame

of unpainted wood, the whole being about 4 by 6 inches. On the mirror was a drawing of a new moon and a star. This design was copied by Brave Buffalo and is shown in figure 26. He said: "I hold this mirror in front of the sick person and see his disease reflected in it; then I can cure the disease."

Concerning the drawing on the glass Brave Buffalo said: "The new moon is my sign. I am strongest when the moon is full; I grow weaker as the moon wanes, and when the moon dies my strength is all gone until the moon comes back again."

One of the songs used by Brave Buffalo in treating the sick was recorded. Before singing this he said: "Some diseases are affected by the day and others by the night. I use this song in the cases which are worse at night. I composed it myself and always sing it at night, whether I am treating a sick person or not. I offer smoke to the four winds and sing this song." This song was received by Brave Buffalo in his dream of a wolf. (See Song No. 47.)

The following song also was used by Brave Buffalo, but the occasion of its use was not designated.

No. 79. "The Sunrise"

(Catalogue No. 603)

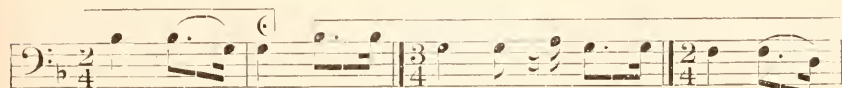
Sung by BRAVE BUFFALO

VOICE $\bullet = 84$ DRUM $\bullet = 72$

Drum-rhythm similar to No. 19



Wi hi-na - pe wan-la - ka nuw - we wi hi - na - pe wan-la - ka



nuw - we lo wi hi - na - pe wan-la - ka nuw - we



lo wi li - na - pe wan-la - ka nuw - we o he

WORDS

wi hina'pe..... sunrise

wanla'ka nuwpe' lo..... may you behold

Analysis.—This is one of the few songs in which a rest occurs. Other songs of the present series containing rests are Nos. 117, 123, 144, 159, 188, 203, 208, 206, 207, 230. The lack of a rest, or seeming breathing place, is noted in Chippewa as well as Sioux songs, this feature occurring in only 13 of the 340 recorded from the Chippewa. In the song under analysis the rest is short, but clearly defined. Two

renditions were recorded; these are uniform except that the intonation is more wavering in the second than in the first rendition. In both, the repeated part begins with the third measure, the opening bars not containing the rhythmic unit. Observation of recorded songs shows that the rhythmic unit is usually found at the beginning of the song. See plot of this melody on page 283.

Brave Buffalo sang also one of his father's medicine songs. Crow Bear (Kang'i-mato), the father of Brave Buffalo, was a famous singer and medicine-man, who lived to the age of 80 years. In one of his dreams he saw a bear, and a majority of the songs he composed concerned or were addressed to the bear. The song recorded by Brave Buffalo was not of this number, but was a song which his father sang every morning, as required by one of his dreams. In a dream it was required also that anyone who passed him, even though he were smoking or eating, must pass in front of him. If anyone accidentally passed behind him the physical effect was immediate. His teeth chattered and he became unconscious, much effort being necessary to restore him.

No. 80. "Behold the Dawn"

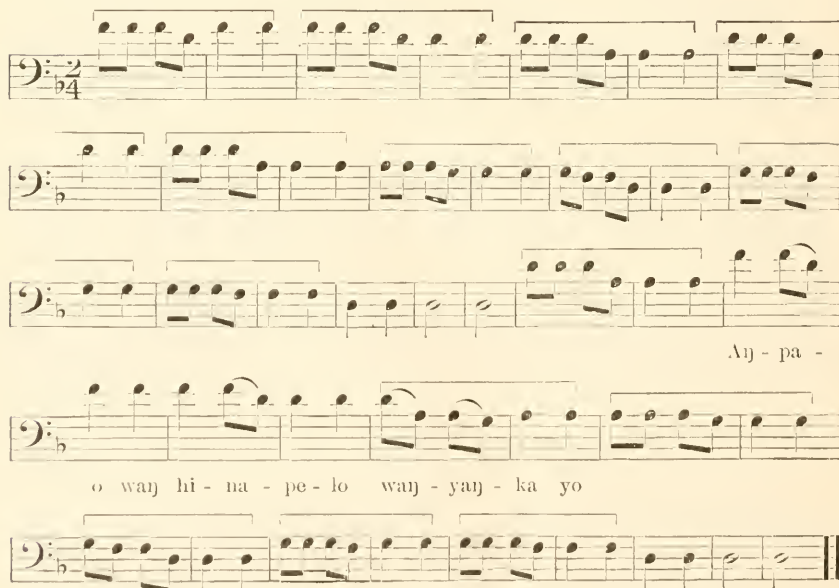
(Catalogue No. 610)

Sung by BRAVE BUFFALO

VOICE  138

DRUM  138

Drum-rhythm similar to No. 6



The musical score consists of five staves. The first three staves show the voice part in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The fourth staff shows the drum part, also in bass clef with a key signature of one flat. The fifth staff shows the lyrics aligned with the music. The lyrics are: "o waj hi - na - pe - lo waj - yay - ka yo".

WORDS

aj'paō waj.....	a dawn
hina'pelo.....	appears
wajyay'ka yo.....	behold it



(Used by permission.)

GOOSE

Analysis.—Three renditions of this song were recorded, and show no points of difference. Between the renditions the singer gave glissando "calls" or "cries," but the repetition began on the same tone as the original rendition. No change of time occurs in the song—an unusual feature—and the rhythmic unit is more continuously repeated than in a majority of the songs. The first tone of the rhythmic unit was strongly accented. The only tones are those of the minor triad and fourth, and the structure of the song is melodic with harmonic framework, the accented G precluding its classification as harmonic in structure. Two-thirds of the progressions are downward, the melody descending steadily from the tenth to the tonic.

See plot of this melody on page 283.

Goose (pl. 31), a widely-known medicine-man, is what might be termed a specialist in the treatment of consumption and is said to have had no small degree of success in his work. Information concerning the Sun dance and the sacred stones was also given by him. (See pp. 90, 210.) Goose narrated the dream by which he felt himself authorized to undertake the treatment of the sick. It was impossible to record the songs when the story of the dream was given, and unfortunately another opportunity did not occur. In describing the dream Goose said:

When I was a young man I was an excellent marksman with bow and arrows. After coming in contact with the Army I was given a rifle and cartridges and never missed my aim. One morning I arose before daybreak to go on a hunting trip. As I went around a butte I saw an antelope, which came toward me and stood still a short distance away from me. The antelope looked at me and then began to graze. I took my rifle and fired several shots with no effect. I fired 16 cartridges and wondered what could be the matter. I put in four more cartridges and fired again, but with no effect whatever. Then the animal stopped grazing and began to move slowly away. Then I heard a voice speaking three times, then a fourth time, and the voice said it was going to sing something, and I must listen. The voice was above me and commanded me to look at the sun. I looked and saw that the rising sun had the face of a man and was commanding all the animals and trees and everything in nature to look up. In the air, in front of the sun, was a booth made of boughs. In front of the booth was a very bright object and between this and the booth was a man, painted and wearing an eagle-down feather, while around him flew all kinds of birds. The bright object was a sacred stone, and it was heated red hot. After seeing this I heard another voice telling me to look and receive what would be given me. Something in the form of a bird came down, and where it touched the ground an herb sprang up. This occurred three times. The voice above me said that I was to use these three herbs in the cure of the sick. The fourth time the descending object started in the form of a bird, but a human skeleton came to the ground. Then the voice above me told me to observe the structure of the human body. I then saw blood run into the skeleton, and a buffalo horn appeared on the back, between the shoulders, and drew the blood out of the skeleton. The voice above me said this was a sign that I would have power more than any other to cure diseases of the blood. The voice came from the sacred stone and said I must use the buffalo horn in curing diseases of the blood, a practice which I have followed ever since. I do not consider that I dreamed this as one dreams in sleep; it appeared to me when I was early on the chase.

One of the greatest things it taught me is that the first thing a sick person should do is to take a sweat bath, to take out all the impurities, so that the body will respond to remedies. The booth showed how the sweat lodge must be constructed, and the hot stone showed the use of heated stones in the lodge. The hot stone is taken into the lodge, and water is sprinkled upon it. The oftener this bath is taken, the healthier a person will be. In case of illness, the sick person must take this bath the first thing, and as often afterward as the medicine-man directs. I always prescribe the sweat bath the first thing. I also claim that a sick person can not recover unless the diet is changed. Certain kinds of food and of wild fruit are bad in certain illnesses, and certain kinds of game or venison are injurious to a sick person. The food must be lighter than usual, and the person must avoid unnecessary exertion. My requirements are the sweat bath, light diet, and rest. I have treated consumption, and if the disease is not too far advanced the person usually recovers. The treatment depends on the seriousness of the case. All three herbs which I saw in my dream were prepared in a certain way and were intended for use in consumption, which is caused by improper circulation of the blood. I do not want the patient to make any undue exertion, but I try especially to keep up his circulation. The sweat bath makes the circulation better. In the old days a person did not take cold after a sweat bath. The sick person did not jump immediately into cold water, as is sometimes stated, but was covered with furs and allowed to cool off gradually.

Many years ago there lived among the Sioux a medicine-man named Čeha'kinj (Carry-the-Kettle), who was said to have *wakay'* power in a remarkable degree. A gourd rattle ¹ (pl. 32) used by him in treating the sick became the possession of the writer.

Such a rattle is called by the Sioux *wagmu'ha*.² This is, however, not the only type of rattle used among the Sioux in treating the sick, the form of rattle depending on the choice of the medicine-man.

Every medicine-man had a bag or case in which he kept his supply of herbs and the articles used by him in treating the sick. In some instances the outer case was of decorated rawhide. A man's medicine bag was hung on a pole outside the lodge and usually brought in at night; it was often "incensed" with burning sweet grass. It was believed that the presence of "the wrong kind of person" in the lodge would affect the efficacy of the medicine, and that if it were exposed to such influence for any considerable time its power would be entirely destroyed. The writer secured three of these medicine bags. One (pl. 33) belonged to a medicine-man named Wambli'yo'take (Sitting Eagle), who lived many years ago. The bag is made of four antelope ears. When Sitting Eagle died the medicine bag and its contents passed into the possession of his niece, who emptied most of the small bags contained in the pouch, but kept the pouch and two of the

¹ This specimen is described as follows by Mr. E. H. Hawley, curator of musical instruments, U. S. National Museum: "Total length, 10 inches; body length, 6 inches; diameter, $5\frac{3}{4}$ to 6 inches. An irregular gourd shell with a short neck. A wooden handle enters the neck and comes out at the blossom end. Three-sixteenth-inch holes are made in the neck and a strip of leather sewed to the neck through these holes; this leather is brought down over the handle and bound to it by a strip of bright cloth. This gives a firm attachment between the gourd and handle. Near the outer end of the handle a groove is cut; in it is tied a strip of twisted cloth so it can be worn on the arm or hung up. The gourd incloses pebbles."

² A rattle similar to this is pictured by Skinner as part of a charm used by the Menomini to call the buffalo. (Skinner, Alanson, Social Life and Ceremonial Bundles of the Menomini Indians, *Amer. Mus. Nat. Hist., Anthr. Papers*, xii, pt 1, p. 157, New York, 1913.)



GOURD RATTLE



MEDICINE BAG WITH ARTICLES USED BY OWNER IN TREATING THE SICK



MEDICINE BAG OF BADGER PAWS



MEDICINE BAG OF MINK HIDE

remedies. The niece's name was Maka'-pežu'tawin (Earth-medicine Woman). One of her songs (No. 146) is contained in this work. In the pouch were seven empty medicine bags, the entire foot of an eagle, and a small piece of bone of an elk. On the inner edge of each medicine bag was a small mark by which the contents could be identified. Earth-medicine Woman said that her uncle used the eagle claw in treating scrofulous sores, especially on the neck. For this purpose he scraped the surface of the claw, mixed a small quantity of the scrapings with hot water, and applied the mixture to the skin. The elk bone was said to be an effective remedy for broken bones. It was prepared in the same way as the eagle claw, but the mixture was taken internally.

A medicine pouch made of badger's paws is shown in plate 34; this was secured among the Teton Sioux, but its history is unknown.

Eagle Shield said that he received his knowledge of herbs from the bear and the badger, the former giving him instructions concerning most of the remedies which he used for adults, and the latter telling him of remedies for children. As already noted, those who dreamed of the bear were supposed to have particularly effective remedies. (See p. 195.) Like others who gave valuable information, Eagle Shield at first hesitated, but afterwards became interested, expressing a desire to make his part of the work as complete as possible.¹ For this reason he sold his medicine-bag and four small bags containing herbs which he always took with him when visiting the sick. He also secured fresh specimens of many medicinal herbs which he used in his practice. These were sent to Washington for identification, with a view to ascertaining whether any of them are used in the medical practice of the white race. Further, Eagle Shield permitted the photographing of a bear claw which he said had been in his possession 48 years and was constantly used by him in treating the sick. (Fig. 27.)



FIG. 27. Bear claw used in treatment of the sick.

Eagle Shield's medicine-bag (pl. 35) was made of the entire skin of an animal called by the Sioux *i'kusana*, 'white chin.'² He said that he killed this animal 44 years ago, on the present site of Fort Keogh, Mont. He was hunting large game in the autumn, after the leaves had fallen, and had two antelope on his horse when he killed this little creature near the water. Ever since that time he had used the hide as a medicine pouch. The matted fur around the neck shows the manner in which it was carried. In this pouch were placed

¹ The material furnished by Eagle Shield and White-paw Bear in this section was interpreted by Mrs. James McLaughlin.

² On examination of this specimen at the U. S. National Museum the animal was identified as a mink, subspecies *Mustela vison lacustris*.

small buckskin packets of herbs, the large supply being in a bundle which was placed outside his lodge during the day and brought inside every night, being treated with great respect. The number of small packets in a medicine-pouch varied according to the man who used them. Thus the medicine-pouch belonging to Sitting Eagle contained seven small packets, which were said to be only part of the remedies used by him. Eagle Shield had four principal remedies, the most important of which was contained in a beaded case. This herb is described in connection with song No. 81. His four medicine-packets, together with a small spoon of white bone used in giving medicine to children, are shown in plate 36.

As already stated, an Indian doctor in the old days did not pretend to have a remedy for every disease. Thus Eagle Shield said that if an Indian were suffering from a malady he would go to a doctor and say, "Have you a remedy for such and such an ailment?" The doctor had no hesitation in saying he lacked the remedy if such were the case, as he was not expected to have any remedies except such as various animals had revealed to him, unless he may have acquired a few from other medicine-men.

The herb kept by Eagle Shield in the decorated bag (pl. 36) was called *taö'pi pézu'ta*, 'herb for the wounded.' Many remarkable cures are said to have been wrought by Eagle Shield through the use of this remedy. A fresh specimen of the herb was secured and identified as *Achillea lanulosa* Nutt. (yarrow). It was said to "grow on hills and in the Bad Lands." The entire plant was dried, and instead of being prepared as a tea the patient was required to chew it. Eagle Shield said that he had treated men shot through the body and they had recovered. One man thus treated was personally known to the writer. The man had attempted suicide by shooting himself in the left side, the bullet passing through the body and breaking the edge of the shoulder blade. As a result of the wound his arm was paralyzed, and two doctors of the white race said that it must be amputated. Eagle Shield undertook the treatment of the case and did his work so effectually that the man appears to have as free use of one arm as of the other. For this treatment Eagle Shield received a fee of \$100, a new white tent, a revolver, and a steer.

Eagle Shield said that he sang the following song when treating wounded persons with this herb. Between the renditions of all these songs he gave deep groans, like those of a man in extreme distress, frequently interspersing these with a hissing exhalation of the breath. (See Bulletin 53, p. 264; also p. 247 of this work.)



SMALL BAGS OF MEDICINE AND SPOON

No. 81. "Behold All These Things" (Catalogue No. 511)

Sung by EAGLE SHIELD

VOICE ♩ = 66

DRUM not recorded

I - ho le - na wan-yan-ka yo i - ho le - na wan-yan-ka yo

ta - ku wan he - lia - ka - se wan - la - ke cin

on ya - ni pi kte - lo

WORDS

(First rendition)

ihó' lena' wanyan'ka yo.....	behold all these things
ta'ku wan.....	something
halia'kase.....	elklike
wanla'ke cin.....	you behold
yani' pi ktelo'.....	you will live

(Second rendition)

ihó' lena' wanyan'ka yo.....	behold all these things
ta'ku wan.....	something
tatan'kase.....	buffalolike
wanlake cin.....	you behold
yani' pi ktelo'	you will live

Analysis.—More than 60 per cent of the intervals in this song are larger than a minor third. This is an unusual proportion of large intervals. Fifteen of these intervals are fourths, nine are fifths, and one is an octave. Two renditions were recorded; these show no points of difference. The melody is minor in tonality and contains all the tones of the octave except the sixth and seventh.

See plot of this melody on page 283.

The following song was used with the same herb as the preceding and was sung when the patient began to improve.

No. 82. "I Am Sitting"

(Catalogue No. 515)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 184$

DRUM not recorded

Wa - kaj-yaj ma - ke lo wa - kaj-yaj ma - ke lo

ma - to ti - pi éa wa - kaj-yaj ma - ke lo

haj - ya - ke o - ma - ni - yaj he - ma - ki - ye yo

WORDS

wakaj'yan	.....	in a sacred manner
make' lo	.....	I am sitting
mato' ti'pi éa	.....	at bear lodge ¹
wakaj'yan	.....	in a sacred manner
make' lo	.....	I am sitting
hajya'ke	.....	at night
oma'niyan	.....	roaming about
hema'kiye yo	.....	is said to me

Analysis.—This song contains only one interval larger than a minor third and is an interesting contrast to the song next preceding, in which more than half the intervals were larger than a minor third.

¹ This probably refers to Bear Butte in the Black Hills. The Teton speak of two buttes by this name, one in South Dakota, and one in Montana which is higher and is probably the one mentioned by Red Fox in connection with his war expedition. (See p. 376.) Concerning the one which seems to be referred to in this song, Rev. J. Owen Dorsey says (*Eleventh Rep. Bur. Ethn.*, p. 418): "Eight miles from Fort Meade, S. Dakota, is Mato tipi, Grizzly Bear Lodge, known to the white people as Bear Butte. It can be seen from a distance of a hundred miles. Of this landmark Bushotter writes thus: 'The Teton used to camp at a flat-topped mountain, and pray to it. This mountain had many large rocks on it, and a pine forest at the summit. The children prayed to the rocks as if to their guardian spirits.'"

The first half of this song is based on the triad C-E flat-G. This part includes the repetitions of the rhythmic unit. The latter part contains only the tones of the minor third G-B flat, and the song is considered to be in the key of G minor though the fifth of that key does not appear. The rhythmic unit of this song is longer than that of many of the songs and is interesting. The rhythm of the latter part of the song is somewhat similar but does not duplicate any of the count-divisions of the unit. The song begins and ends on the same tone, a peculiarity occurring in only 11 Chippewa songs (see Bull. 53, p. 222). The following other songs in the present series have this structure: Nos. 97, 99, 207, 212, 220, 221, 234, 238. Five renditions of this song were recorded. There was no break between the first and second rendition, but a short pause was made between the others.

A remedy used by Eagle Shield for those suffering from loss of appetite was called *loce'pi šni pēzi'huta*. The plant was said to grow "near creeks and in gravel." The root only was used. This herb was identified as *Astragalus carolinianus* L. (loco weed). The following song was sung in connection with its use. In a short speech before singing the song Eagle Shield said that it was the song of a bear.

No. 83. "We Will Eat"

(Catalogue No. 512)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 63$

DRUM not recorded

He tu - wa hi - yu - ye e - ma - ki - ya ée he tu - wa hi - yu -

ye e - ma - ki - ya he ya ée pe - zi - hu - ta

uij - yu - tiñ kta ya ye he tu - wa hi - yu -

ye ya e - ya ée - yo he tu - wa hi - yu - ye e - ma -

ki - ya he ya ée ho - šu - pa wañ uij - yu - tiñ - tka o wa

ye he tu - wa hi - yu - ye a e - ya ée - yo

WORDS

he tu'wa.	some one
hiyu'ye.	"come here" (a command)
ema'kiya ée.	said to me
pezi'huta.	medicine (herbs)
unyu'tiñ kta.	we will eat (together)
he tu'wa.	some one
hiyu'ye.	"come here"
eya' éeyo'.	has said
he tu'wa.	some one
hiyu'ye.	"come here"
ema'kiya ée.	said to me
hošu'pa wañ.	fish intestines
unyu'tiñ tka.	we will eat
he tu'wa.	some one
hiyu'ye.	"come here"
eya' éeyo'.	has said

Analysis.—This song is characterized by the interval of the fourth, which constitutes 18 per cent of the entire number of intervals. It appears in the first part of the song as the descending progression E-B, and later as A-E; the ascent of an octave gives a return of the interval E-B, followed again by A-E, descending to the tonic. The melody tones are only those of the minor triad and fourth, and the song is harmonic in structure. The rhythmic unit is short and is a phrase which is not unusual in these songs.

For those suffering from headache Eagle Shield had a special remedy—an herb called *nasu'la yazan'pi ipi'ya*, 'no appetite medicine,' which grew on the prairie. The root, dried and powdered, was sprinkled on hot coals, the patient inhaling the fumes. This plan was identified as *Artemisia frigida* Willd. (Colorado sage).

Before recording the song Eagle Shield spoke the following sentences:

Pežu'ta čícu' ktelo' tka wašte' éa yani' ktelo' lena'ke wašte' ke'yape.

(Translation) Herbs I shall give you, but (they are) good, so you shall recover, all these (are) good, they say.¹

The following song was sung during the treatment.

No. 84. "These Are Good"

(Catalogue No. 513)

Sung by EAGLE SHIELD

VOICE ♩ = 80

DRUM not recorded

Le-na-ke waš - te ke-ya - pe - lo ho-ye-

ya na-zin'

WORDS

lena'ke.....	all these
wašte'.....	(are) good
ke'yapelo.....	they say
ho'yeya ²	with a noise
na'zin'.....	(they) stand erect

¹ Chippewa doctors also use strong affirmations when treating the sick (Bulletin 45, p. 92).

² This refers to the sounds made by a bear standing erect, preparatory to making an attack. (See p. 180, footnote.)

Analysis.—Few songs of the present series have the upward and downward intervals so nearly equal as this song, in which 27 progressions are upward and 32 are downward. The major second occurs 11 times in upward and 11 times in downward progression, and the minor second is found 10 times in upward and 10 times in downward progression, yet the melody is not monotonous, and the intonation on these small intervals was better than in a majority of such instances. The song begins on the octave and ends on the tonic. All the tones of the octave are present except the sixth. It is interesting to observe that the interval between the seventh and eighth is in some instances a semitone and in others a whole tone. The transcription is from the first rendition, which gives the entire song, the second and third renditions omitting the first four measures. This is in accordance with a custom which has been noted among both Chippewa and Sioux, that the first phrase of a song seems in many instances to serve as an introduction to the performance.

An herb called *cante' yazay'pi ieu'wa* was prepared as a tea and used for those suffering from "heart trouble or pain in the stomach." This plant was identified as *Astragalus* sp. (loco weed).

Before singing Eagle Shield said:

Te'han mawa'ni kte šni ečan'ni ke'yaši to'kša eča'na maya'ni ketlo'.

(Translation) A long time before I can walk you may think, but (in) only a short time you shall be able to walk.¹

The following song was sung as the herb was administered.

No. 85. "You Will Walk"

(Catalogue No. 514)

Sung by EAGLE SHIELD

VOICE ♩=72

DRUM not recorded

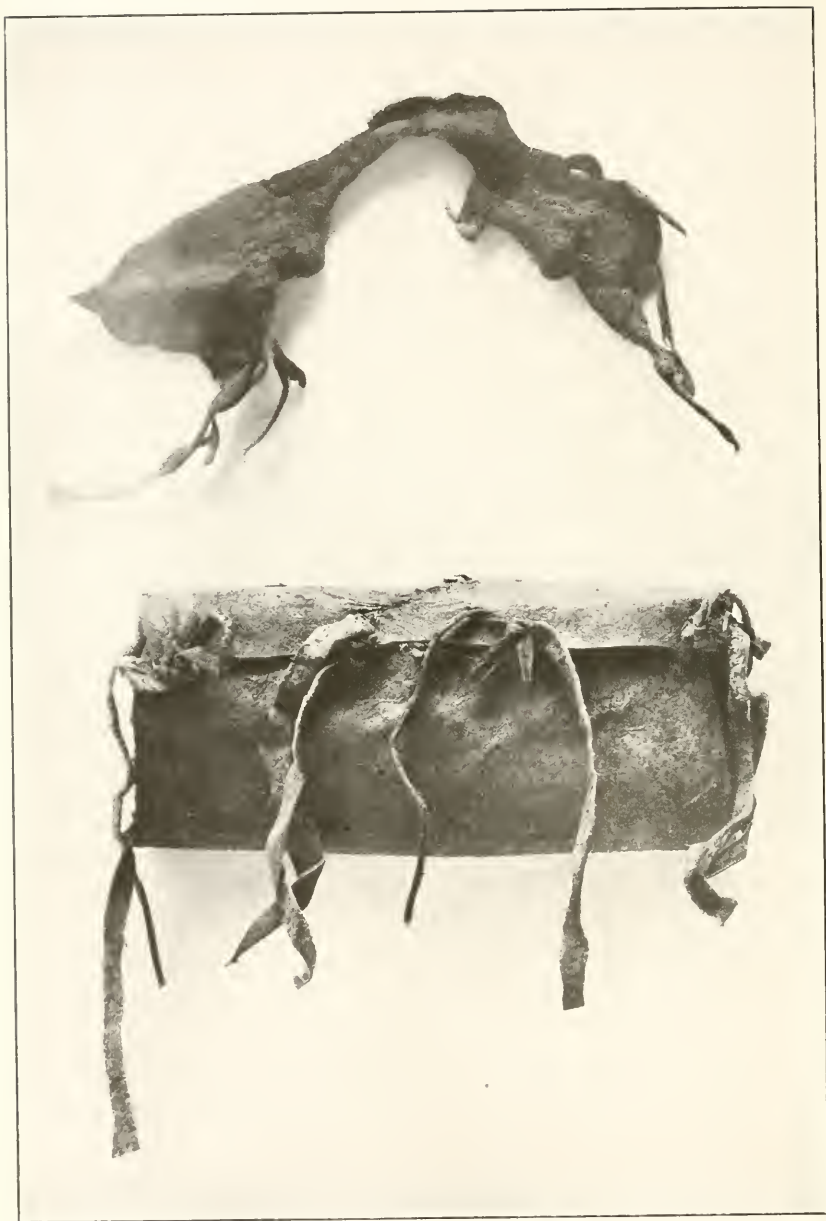
Ta - ku wa - kaj ya - tin kte - lo ka - hay - tu - ke

ma-ni ye - lo

WORDS

ta'ku wakaj'.....	something sacred
ya'tin ktelo'.....	you will eat
kahay'tuke.....	now
ma'ni yelo.....	you will walk

¹ Compare words of song No. 47, Bulletin 45: "You will recover, you will walk again. It is I who say it. My power is great. Through our white shell I will enable you to walk again."



SPLINT AND MATTED DEER HAIR USED IN TREATING FRACTURES

Analysis.—The interval of a fourth is prominent in the first part of this melody. It appears, in the opening measures, as the descending interval E flat–B flat; the tone A also occurs, and the descent from B flat to A flat introduces the tonic chord. The fourth then appears as the descending interval A flat–E flat. The subdominant of the key occurs twice and in both instances was sung a trifle sharp, as indicated in the transcription. The song is major in tonality and contains all the tones of the octave except the sixth and seventh. Four renditions were recorded, which are uniform in every respect.

Eagle Shield might be called a specialist in the treatment of broken bones. In this treatment he used an herb identified as *Allionia nictaginea* Michx., and called by the Sioux *hu'huwehianlian pézu'ta*,¹ which was said to grow in the woods. The dried leaves and root of this plant were mixed with soft grease. When treating a fracture Eagle Shield covered his hands with this mixture and after holding them over the coals until they were warm, he rubbed the flesh above the broken bone. He said the patient often was so relieved by this treatment that he fell asleep. The treatment was repeated three times a day and continued “until the fracture was healed.” He said that when an arm or leg was first broken he “pulled it until the bone slipped into place,” then covered it with a parfleche case, laced together with thongs. This case was removed for the treatment described above, but he emphasized the need of keeping the case firmly laced, and of tightening it whenever the thongs seemed to be loosening. He said the purpose of the rubbing was to keep the muscles from becoming stiff. He added that he had treated four cases in which the large bone of the leg was broken, and that in each instance the patient was able to walk in a month. One was a fracture near the hip. It had been put in iron braces by a white doctor, but the patient, not being able to stand the treatment, came to him.

Eagle Shield made a small “splint” of parfleche, 8 inches in length, saying this was the size he would use for a broken wrist. In it, with Indian accuracy, he put a piece of old, soft flannel, saying that was what he “would put next the person’s arm.” He sold to the writer a matted portion of soft hair, which he said was the shed hair of the deer; this was thick with grease. Eagle Shield said he had used this in treating fractures for more than forty years, holding it in his hand as he rubbed the flesh. (See pl. 37.)

The song used by Eagle Shield in treating fractures was sung four times “while getting ready to apply the medicine.”

¹ A specimen of the same herb was given by Bear-with-White-Paw, who said it was “good to reduce swelling.” (See p. 270.)

No. 86. Song Preceding Treatment of Fractures (Catalogue No. 516)

Sung by EAGLE SHIELD

VOICE  - 88

DRUM not recorded



Ko - la wa - na hi - yu - ye ma - to o - ma ki - ya - ke

ko - la hi - yu - ye le - na wa - yanjk hi - yu - ye

wa - yanjk hi - yu - ye ma - to o - ma - ki - ya - ke

WORDS

kola'	friend
wana'	now
hiyu'ye	come
mato'	bear (who)
oma'kiyake	told me this ¹ (said)
kola'	friend
hiyu'ye	come
lena' wayanjk'	behold all these
hiyu'ye	come
mato'	bear
oma'kiyake	told me this

Analysis.—Three renditions of this song were recorded, which are uniform in every respect. The melody progressions are somewhat peculiar, but their exact repetition shows that they were clear in the mind of the singer. There was a slight lowering of pitch in the sustained tone which occurs in the sixth and seventh measures. The song is melodic in structure and contains all the tones of the octave except the sixth. One accidental occurs—the seventh lowered a semitone.

See plot of this melody on page 283.

Another remedy imparted to Eagle Shield by the bear was a remedy for diseases of the kidneys. This plant, which grew on the prairie, was called by the Sioux *azuy'tka yazay'pi on'piyapi*, and was identified as *Lactuca pulchella* DC. (wild lettuce). It was dried and prepared in the form of a decoction. Eagle Shield said that not more than three doses should be prepared at a time, as it must not be allowed

¹ Referring to the manner in which the patient was being treated.

to stand overnight. This decoction was to be taken three times a day, and the effect was said to be better if it were taken with food. Eagle Shield said: "No matter how much a person is suffering, as soon as this medicine reaches the spot it relieves the pain. This is usually done by the time six doses have been taken."

A song was sung four times during treatment with this remedy. In the words of the song the bear is addressed as "father."

No. 87. An Appeal to the Bear (Catalogue No. 517)

Sung by EAGLE SHIELD

VOICE ♩ = 84

DRUM not recorded

The musical notation is written on a single staff in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The melody consists of two lines of music. The first line has a repeat sign after the first measure. The second line also has a repeat sign. The lyrics are written below the notes.

A-te ho-ye - ya a-te ho-ye - ya i-yo-ti-ye wa-ki-

ye a-te ho-ye - ya i-yo-ti-ye wa-ki - ye yo

WORDS

ate'	.....	father
ho'yeya.	.....	send a voice
ate'	.....	father
ho'yeya.	.....	send a voice
iyot'iyey.	.....	a hard task
wa'kiye.	.....	I am having
ate'	.....	father
ho'yeya.	.....	send a voice
iyot'iyey.	.....	a hard task
wa'kiye yo.	.....	I am having

Analysis.—This is a pleasing melody, with no striking characteristics. Three-fourths of the intervals are major seconds, the remainder comprising a fifth, a fourth, and a minor third; the song is minor in tonality and melodic in structure, containing all the tones of the octave except the seventh and second. Three renditions were recorded, interspersed with the groans as given with songs for the sick. The renditions were uniform in all respects.

The following song is that of the bear, which digs roots with its claws. The herb used in connection with this song was identified as *Glycyrrhiza lepidota* Nutt. (wild licorice). The song and herb were used in the treatment of the sick. Eagle Shield said that when administering the herb the song was sung only three times.

No. 88. Song of the Bear

(Catalogue No. 518)

Sung by EAGLE SHIELD

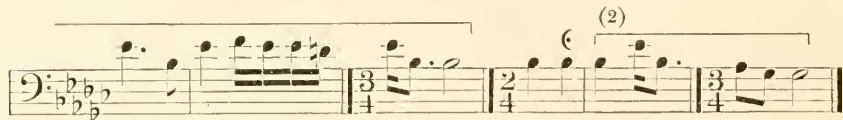
VOICE  80

DRUM not recorded

(1)



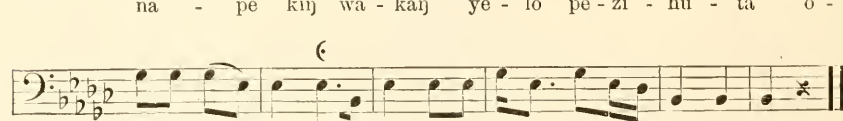
(2)




 = 66



na - pe kinj wa - kan ye - lo pe - zi - hu - ta o -



ta ye - lo ye - lo mi - na - pe kinj pe - zi - hu - ta o - ta ye - lo

WORDS

(First rendition)

mina'pe kinj wakan' yelo'..... my paw is sacred
 pezi'huta o'ta yelo'..... herbs are plentiful

(Second rendition)

mina'pe kinj wakan' yelo'..... my paw is sacred
 ta'ku iyu'ha o'ta yelo'..... all things are sacred

Analysis.—The fourth constitutes 31 per cent of the intervals in this song. The only interval larger than this is the ascending eleventh, which appears with the introduction of the words. This interval occurs in no other song of this series and is found only three times in 340 Chippewa songs. The interval was correctly sung in the three renditions of the song. The change of time was the same in all renditions. (See song No. 5.) This melody contains two rhythmic units, both of which are found in the first part of the song. The rhythm of the latter part, containing the words, has no resemblance to the rhythm of the unit.

A remedy to check hemorrhages, arising either from wounds or from some internal cause, was supplied by an herb called by the Sioux

wiya'wazi hutkay, 'root of the bur,' and identified as *Ratibida columnaris* (Sims) Don. (cone flower). This was found in damp places, along creeks. For pain in the side a tea was made of the stalk and leaves of this plant, and for earache a decoction was made of the root and a drop put into the ear. The following song accompanied the use of this herb.

No. 89. "Bear Told Me"

(Catalogue No. 519)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 80$ (OR $\text{♩} = 160$)

DRUM not recorded



Kan - tu - hu - wa lu - ta waj ma - to o - ma -



ki - ya - ka kan - tu - hu - wa lu - - ta waj ma -



to o - ma - ki - ya - ka kan - tu - hu - wa lu -



ta waj ma - to o - ma - ki - ya - ka ta - ku si - to - mni



yaj ko - la o - ma - ki - ya - ka



kan - tu - hu - wa lu - ta waj ma - to o - ma - ki - ya - ka

WORDS

kan'tuhuwa lu'ta waj.....	a scarlet buckbrush
mato'.....	bear
oma'kiyaka.....	told me about
ta'ku sito'mniyan.....	all things
kola'.....	friend
oma'kiyaka.....	told me about
kan'tuhuwa lu'ta waj.....	a scarlet buckbrush
mato'.....	bear
oma'kiyaka.....	told me about

Analysis.—Three renditions of this song were recorded, and in them all the changes of measure-lengths occur as in the transcription, the time being unusually well maintained. It is impossible to indicate an eighth note as the metric unit of the first and similar measures, as 6-8 time implies a group of two triplets, while the three counts in these measures are clearly defined. The rhythmic unit is interesting, and parts of it are found in parts of the song which do not contain the complete unit. The song is minor in tonality and lacks the seventh and fourth tones of the complete octave. (See song No. 26.)

The fourth constitutes 37 per cent of the entire number of intervals in this song, a proportion even larger than that in the preceding song. In the descending fourth D-G the lowest tone was invariably sung a trifle sharp in this song, offering a contrast to the preceding song, in which the fourth was sung with good intonation.

Eagle Shield gave the following narrative concerning his dream of the badger, from which he secured his remedies for children. The remedies for adults, as already stated, were received from the bear.

Eagle Shield said:

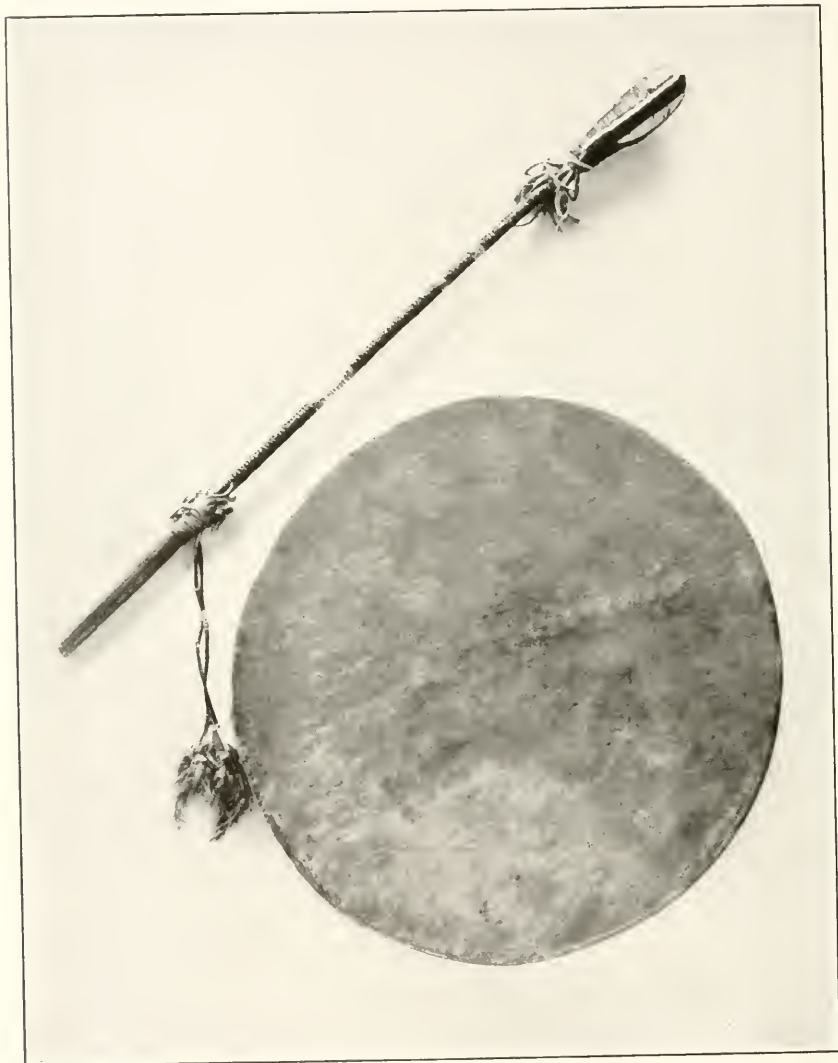
A man appeared to me in a dream, showed me a plant, and said, "My friend, remember this plant well. Be sure to get the right one, as this is good." It was a badger, who appeared to me in the form of a man and said this. It was the first time that the badger came to me, but afterward he brought me other herbs. There were no songs with any of the herbs which the badger brought me. In return for the kindness of the badger I took tobacco, cut it up fine, and dug a hole in the ground. I buried the tobacco and said, "Badger, I give you this in return for what you have told me." When the badger is alive he eats this herb. Whatever herb the badger introduces is especially good. Some consider his medicine stronger than that of the bear, as he digs deeper and farther into the ground.

Eagle Shield said that he buried a little tobacco as an offering to the badger whenever he dug any of these roots. He said also that before giving these remedies to a child he always made a supplication similar to the following: "Wakan'tanka, you have made these herbs. We are going to give them to this child. We hope you will make the child well, and we hope nothing will come to prevent the usefulness of these herbs."

The first remedy imparted to Eagle Shield by the badger was a plant identified as *Leptilon canadense* (L.) Britton (horseweed). This was used as a remedy for pain in the bowels and for diarrhea. As it is a mild remedy and the size of the plant varies, it was difficult to describe the amount to be used as a dose. Eagle Shield said that if a plant were small it would be necessary to use all the root and a few inches of the stalk, but that if the plant were large it would be sufficient to use half the root for a dose. A decoction was made, and he said it was "well to smell the tea to judge its strength, as it should smell of the root to be right." He said it "should be taken before meals, the morning



BEAR-WITH-WHITE-PAW



DRUM AND DECORATED DRUMSTICK



EAGLE SHIELD



NECKLACE WORN WHEN TREATING THE SICK

dose being the largest. If a person should take this after a meal it would cause distress, but when taken before a meal it prepares the stomach to receive and digest the food." A small spoon made of white bone was used in giving medicine to children. (See pl. 36.)

The second of Eagle Shield's remedies for children was identified as *Chenopodium album* L. (lamb's-quarters). A decoction of the entire plant was used in cases of bloody dysentery. It could be given from the time a child was old enough to drink water, the dose being increased according to the age of the child.

The third remedy was for diarrhea, and was seemingly stronger than the others, as the dose was about a teaspoonful and only two or three doses were usually given. The herb was not boiled, but hot water was poured over it to make a tea. This was identified as *Aquilegia canadensis* L. (wild columbine).

The fourth remedy was for fever and headache. In this instance the herb was to be steeped. Some was given internally, and the child's entire body was rubbed with it. This herb was identified as *Rumex* sp. (dock).

Mato'-nape'-ska (Bear-with-White-Paw) (pl. 38) was a man who showed much seriousness in describing his practice of medicine. He said that when treating the sick he wore one side of his hair unbraided, as shown in the illustration. (See p. 64.) The drum which he holds is that which he used when singing his medicine songs. The term *éay'éçga* is applied by the Sioux to all drums, the large dance drums as well as the hand drum. The specimen here shown (pl. 39) has a single head of rawhide and is held by means of two iron wires at the back, which are passed through a short section of iron tubing, thus forming a handle. Thongs or strips of stout cloth are also used for holds on these drums, which are common to many tribes of Indians. (See Bulletin 53, p. 62.) Drums of this type appear in the hands of members of the Kanǵi'yuha in a native drawing by Eagle Shield (pl. 40). The drumstick used by Bear-with-White-Paw is elaborately decorated with porcupine quills and could be used with a large dance drum as well as with a hand drum. Such a stick might be carried to a gathering by a man who expected to sing at the drum.

A "necklace" which Bear-with-White-Paw said that he had worn for many years when attending the sick is shown in plate 41. He said that when summoned to visit a sick person it was his custom to put on this "necklace," consisting of a strip of hide to which are attached two small bags of "medicine" and a bear's claw. He said further that he pressed this claw into the flesh of the patient in order that the medicine might enter more easily and be more effectual. Eagle Shield also used a bear's claw in treating the sick (p. 253).

Like Eagle Shield, Bear-with-White-Paw received his knowledge of healing herbs from the bear. He said, "The bear is very truthful. He has a soul like ours, and his soul talks to mine in my sleep and tells me what to do."

Six herbs were described to the writer by Bear-with-White-Paw, and fresh specimens were furnished for identification.

Before beginning his account of the herbs and their uses he made the following supplication to the bear, a supplication which he said he would use when treating the sick:

Ho mita'kola on maši'ke tanyan' aua'mağoptan yo. Appe'tu kin lehanl' ta'ku wanzi' awa'can mi he oči'ciyakin ktelo'. Pezu'ta lena'ke slolye' mayaki'yin na ta'ku eon' maya'si na wo'yazan wan'zigzi api'ye ma'yaši na hena' iyo'kihe kta ko'he kon wana' lehanl' iya'lipe wa'yin kta tka he'ce iyu'ha owa'kili kta. Wo'yazan hena' heyab' iya'yin kte.

Translated as follows by Mr. Higheagle:

My friend, I am poor and needy. Listen well to me. This day I have something in my mind, and I wish to tell you. All these medicines you have made known to me, and you have commanded me to perform certain things in order to attend to certain sicknesses, and you have told me that these medicines have certain powers in them. Now I wish to use them with effect. These sicknesses, I want them to go away.

Bear-with-White-Paw said that he had only one song, which he sang in connection with the use of all these herbs. This song is as follows:

No. 90. Song of Healing (Catalogue No. 674)
Sung by BEAR-WITH-WHITE-PAW

VOICE ♩ = 66

DRUM not recorded

A - te hi - yu - ye yo a - te hi - yu - ye yo

a - te hi - yu - ye yo hu non - pa ma - ka - ta yun - ka éa

pi - ya - wa - ka - gé a - te hi - yu - ye yo

i - na hi - yu - ye yo i - na hi - yu - ye yo hu non -

pa ma - ka - ta yun - ka éa pi - ya - wa - ka - gé i - na hi - yu - ye yo

WORDS

ate'	father
hiyu'ye yo.	come forth
hu non'pa.	a two-legged object (see footnote, p. 120)
maka'ta yunka' éa.	lying in the earth
piya'wakage'	I have renewed
ate'	father
hiyu'ye yo.	come forth
ina'	mother
hiyu'ye yo.	come forth
hu non'pa.	a two-legged object
maka'ta yunka' éa.	lying in the earth
piya'wakage'	I have renewed
ina'	mother
hiyu'ye yo.	come forth

Analysis.—This is the only song recorded by this singer. It is an interesting melody and was sung twice. There is no difference between the renditions, and the singer's performance was characterized by a marked degree of carefulness, like that of Brave Buffalo when singing similar songs. The tonic chord (D minor) is in evidence throughout this song which, however, is classified as melodic with harmonic framework because of the accented G, which appears four times. The last tone of the rhythmic unit was slightly shortened in every instance, as indicated in the transcription. The song contains 32 intervals, only two of which are larger than a minor third.

The herbs furnished by Bear-with-White-Paw, with the directions for their use, are as follows:

(1) Identified as *Cheirinia aspera* (DC.) Britton (western wall-flower). This was said to be a very rare plant among the Sioux, though it can occasionally be found on level ground or along a river. It was used as a remedy for cramps in the stomach or bowels. The plant has long slender seed pods, somewhat resembling pine needles. In preparing the medicine these seed pods are opened and the seeds removed and crushed. Warm (not hot) water is poured over them, whereupon the water becomes yellow. This mixture is taken internally and also applied externally. It is a very strong medicine, and if the person has been sick only one day a single dose of the remedy is usually sufficient.

(2) Identified as *Heuchera hispida* Pursh (alum root). This plant was said to grow on high ground. The root only was used; this is so strong that a fragment of a small root about half an inch long was a sufficient dose for a child. It is a powerful astringent and was used as a remedy for chronic diarrhea. Only two or three doses were usually given.

(3) Identified as *Lithospermum linearifolium* Goldie (puccoon). This was used as a remedy for hemorrhages from the lungs. The

plant grows on the hills and has fragrant white flowers. Bear-with-White-Paw said, "The odor of these flowers goes to every plant that brings cure to men. It makes them sweeter and strengthens them as they grow in the field." He said also that the medicine-men keep this or some other fragrant herb in the bundle with their roots during the winter. (Compare p. 79.)

(4) Identified as *Echinacea angustifolia* DC. ("nigger head"). A specimen of this herb was also brought by Jaw (pl. 59), who, like Bear-with-White-Paw, said that he used it as a remedy for tooth-ache. Bear-with-White-Paw gave other uses for it, saying that he used it also for pain in the bowels; that it would cure tonsilitis, and was frequently employed in combination with other herbs. Only the root of this plant was used.

(5) Identified as *Monarda fistulosa* L. (horsemint). This was said to be an "elk herb" but is not the same variety of plant as that called the "elk herb" in the description of Brave Buffalo's dream, which was identified as *Monarda scabra* Beck. (See p. 178.) This remedy was used to reduce fever, and was also said to be "good for a hard cold." The blossoms only were used, and Bear-with-White-Paw said they were so strong that "only a little" should be used in making the tea.

(6) This herb, identified as *Allionia nictaginea* Michx. (umbrellawort), is the same as that a specimen of which was furnished by Eagle Shield and used externally by him in the treatment of broken bones. Bear-with-White-Paw gave the following directions for its use: "Grate the root, moisten it, and rub it on the skin wherever there is a swelling." He said it grew close to the water and was adapted only for external use.

The narrative concerning these medicines was given at intervals through a period of several weeks, as considerable time was required for finding suitable specimens of the herbs. Bear-with-White-Paw understood the purpose of the analysis, and the plants he brought were especially large and typical. When the work was completed he assured the writer of the sincerity with which he had done his part, saying again, "These are the medicines which I use for the purposes I have told you, and the song which I sing when I use them."

In addition to the herbs secured from Eagle Shield and Bear-with-White-Paw, two plants were procured from Jaw, one mentioned above and another which was said to be an unfailing cure for rheumatism; this was identified as *Parmelia* sp. (a lichen). No songs were recorded by Jaw in connection with the use of these herbs.

In order to ascertain whether the herbs used by Eagle Shield, Bear-with-White-Paw, and Jaw have a known medicinal value the specimens of plants were submitted to the United States Department of

Agriculture, from which the following report was received.¹ The species marked (*), or, in some cases, other species of the same genus, were reported by the late Mrs. Stevenson as being used medicinally among the Zuñi.² Those marked (†) have been noted among the Tewa.³

† <i>Achillea lanulosa</i> Nutt	Not known as possessing medicinal value (p. 254).
* <i>Astragalus carolinianus</i> L	None (p. 257).
† <i>Artemisia frigida</i> Willd	Known as Colorado sage; has considerable reputation as a medicinal herb among miners and others in the Rocky Mountain region in the treatment of their mountain fevers (p. 259).
* <i>Astragalus</i> sp.....	Species of <i>Astragalus</i> in this country are best known for their poisonous action upon animals (p. 260).
<i>Lactuca pulchella</i> DC.....	None (p. 262).
† <i>Allionia nictaginea</i> Michx	None (pp. 261, 270).
<i>Glycyrrhiza lepidota</i> Nutt.....	Has the taste of the true licorice root, but is not used medicinally (p. 263).
* <i>Ratibida columnaris</i> (Sims) Don	None (p. 265).
* <i>Leptilon canadense</i> (L.) Britton	Herb used for hemorrhages of various kinds; also employed in diarrhea and dropsy. Volatile oil, known as oil of erigeron, obtained by distillation of the fresh flowering herb (p. 266).
* <i>Chenopodium album</i> L.....	Leaves said to have sedative and diuretic properties (p. 267).
<i>Aquilegia canadensis</i> L.....	Plant said to have diuretic, emmenagogue, sudorific, and tonic properties (p. 267).
* <i>Rumex</i> sp.....	The roots of <i>Rumex crispus</i> and <i>R. obtusifolius</i> are employed medicinally for their astringent and tonic properties. <i>Rumex hymenosepalus</i> of the Southwestern States is used for tanning purposes (p. 267).
<i>Cheirinia aspera</i> (DC) Britton..	None (pp. 269, 389).
<i>Heuchera hispida</i> Pursh.....	Root said to be employed by hunters and prospectors of the Northwest as an astringent to check diarrhea (p. 269).
* <i>Lithospermum linearifolium</i>	None (p. 269).
Goldie.	
<i>Echinacea angustifolia</i> DC	Root used for its alterative properties (pp. 270, 389).
† <i>Monarda fistulosa</i> L	Leaves and tops sometimes used as a substitute for <i>M. punctata</i> , and employed as a stimulant, carminative, sudorific, diuretic, and anti-emetic. Furnishes a sharp and pungent oil (p. 270).
* <i>Erigeron pumilus</i> Nutt	None (p. 389).
† <i>Lacinaria punctata</i> (Hook.)	None (p. 389).
Kuntze.	
<i>Parmelia</i> sp.....	None (p. 270).

¹ The writer gratefully acknowledges the assistance of Mr. Paul C. Standley, assistant curator, Division of Plants, U. S. National Museum, who identified these specimens; also that of Miss Alice Henkel, assistant in economic and systematic botany, Bureau of Plant Industry, U. S. Department of Agriculture, who reported on their medicinal properties, as here given.

² Ethnobotany of the Zuñi Indians, in *Thirtieth Rep. Bur. Amer. Ethn.*, pp. 101-102.

³ Robbins, Harrington, and Freire-Marreco, Ethnobotany of the Tewa Indians, *Bull. 55, Bur. Amer. Ethn.*, pp. 121-123.

The two following songs are said to have been used by Sitting Bull in treating the sick and were sung by his nephew Tatan'kawayzi'la (One Buffalo), literally One Buffalo Bull. (Pl. 57.) A brief account of the life of Sitting Bull followed by two of his songs is given on page 458 and an incident in his early life is related in connection with a demonstration of the sacred stones on page 218.

No. 91. Sitting Bull's Medicine Song (a) (Catalogue No. 654)

Sung by ONE BUFFALO

VOICE ♩ = 63

DRUM not recorded



WORDS (NOT TRANSCRIBED)

Wakan'tanka.....	Wakan'tanka
ta'ku wa'yelo.....	to him I am related
Wakan'tanka wašte'.....	Wakan'tanka (is) good
ta'ku wa'yelo.....	to him I am related
wankan'tanhay.....	from above
oya'te wanj.....	a tribe
kola' wa'yelo.....	is my friend
wankan'tanhay.....	from above
helia'ka wanj.....	an elk
kola' wa'yelo.....	is my friend
wankan'tanhay.....	from above
wi'a'sa wanj.....	a man
kola' wa'yelo.....	is my friend

Analysis.—This melody is simple in form and without striking characteristics. It contains all the tones of the octave except the seventh, and is major in tonality and melodic in structure. The first interval is an ascending progression of a major sixth, which is the only interval in the song larger than a minor third.

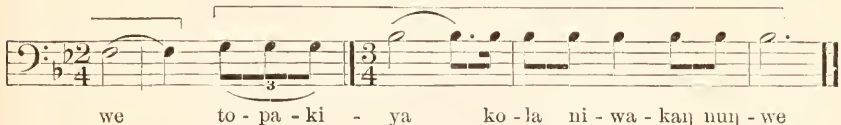
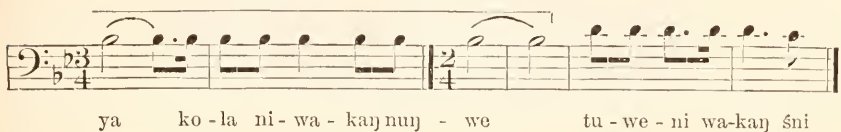
See plot of this melody on page 283.

No. 92. Sitting Bull's Medicine Song (b) (Catalogue No. 655)

Sung by ONE BUFFALO

VOICE ♩ = 96

DRUM not recorded



WORDS

to'pa ki'ya.....	in four places
kola'.....	friend
ni'wakan nujwe'.....	may you be sacred
tuwe'ni wakan' šni yelo'.....	no one is sacred
ehe'éuj	you said
to'pa ki'ya.....	in four places
kola'.....	friend
ni'wakan nujwe'.....	may you be sacred

Analysis.—This melody contains 23 measures, but only 11 progressions, 6 of which are downward and 5 upward. It has a compass of only 6 tones. Among 340 Chippewa songs 7 per cent have a compass of 6 or fewer tones, and in the present series 5 per cent have this range: The rhythmic unit is long and interesting, having a completeness which is frequently lacking in these units. The melody tones are those of the fourth five-toned scale. The tonic chord is clearly felt throughout the melody, which would be classified as harmonic in structure except for the accented C, occurring once in the song.

NARRATIVE OF A VIGIL AND PRAYER FOR THE SICK

By TATANK'-EHAN'NI (OLD BUFFALO)

It was with no little hesitation that Old Buffalo told this story and depicted the event in a drawing (pl. 42). It is an account of a prayer vigil which he kept for a niece who was very ill and who, he believed, recovered because of this action on his part. Such a vigil is called by the Sioux *hayble'écapi*, 'prayers offered standing.'¹

This narrative is given in the present tense, as it was related, and the words of the interpreter (Mrs. James McLaughlin) are followed as closely as possible. Old Buffalo said:

I have a sister older than myself. We are children of one father and one mother. As my sister's child is growing up to be a young girl, she is taken sick, and is so thin that there is no flesh on her bones. She can not rise from her bed. I sit beside her. She asks me to bring her a drink of water. My heart is very sad. As I see her my thought is, "I will call on Wakan'tanka for help." I had heard that when men came to helplessness in sickness they did this. I could not bear the thought of going many miles barefoot, but I wanted the girl to recover.

I go on a high hill and make a vow, saying, "Wakan'tanka, I call upon you. Have pity on me. My niece is on her deathbed. Have pity on her, so she can live on earth and see you. Give me strength to do what is right and honest. I will give you four sacrifices. I will smoke a fine pipe. It is a Chief pipe, so you can bless it. I will do this in your honor if you will spare her life."

The girl gets better. She drinks water and eats a little food.

Now I am going to fulfill my vow to Wakan'tanka. It is July, and the weather is very hot. They make a lodge for me at some distance from the village. It is a lodge of branches. Several men take the big-leaf sage and spread it on the ground in the lodge, then they bring hot stones and pour water on them. As I sit in the lodge it is filled with steam. When I am wet with perspiration the men rub me with sage. They take a buffalo robe, put it around me with the fur outside, and tie it across my chest. The discomfort of wearing this heavy robe is part of my sacrifice, as well as the disgrace of being dressed like a woman. No moccasins are on my feet. So I start for the distant hill where I am to offer my prayer. I carry a pipe decorated with ribbons and mallard-duck feathers, holding the stem upward in front of me as I walk. The sun has not long risen as I leave the village, and I reach the hill before noon. There I find a buffalo skull, which a man has brought from the village. It is a large skull with horns on it. My friends have also prepared a soft place on the ground for me and covered it with sage leaves, that I may rest when I am too weary from standing. That afternoon I hold the pipe and follow the sun with it. At night I lie face down on the sage.

Now the sun has risen. I stand up again, facing the east and holding the pipe. All day I follow the sun with the stem of the pipe. The second night I stand up all night, until the daylight appears. Then I put my pipe against the buffalo skull and lie down with my head near it. When the sun is fully risen I stand up again and cry, saying "Give me strength for long life, and strength to be right and honest in all I do." On the third day I put a piece of red cloth [*waōŋ'yapi*] at each of the four directions.

Just as the sun is getting low on this day they come for me. I leave the buffalo skull, the pipe, and the four offerings of red cloth on the hill. Now I am going back

¹ Cf. vigil by Śiya'ka (pp. 184-188)



FASTING VIGIL (DRAWING BY OLD BUFFALO)



OLD BUFFALO

with my friends, still walking with bare feet. They have made a new sweat lodge near the old one, and I am the first to enter it. Again they bring hot stones and pour water on them, and again they rub me with the sage leaves. After this I put on moccasins and leggings, and go away.

This is the means by which we prolonged our lives in the old days. My niece recovered.

The writer then asked some question about the care given the girl by the medicine-man (or doctor) and Old Buffalo replied indignantly: "It was Wakaj'tanka who saved her life; not the doctor. She lived in answer to my prayer."

This song is commonly used by medicine-men of the tribe:

No. 93. "A Wind from the North" (Catalogue No. 536)

Sung by TWO SHIELDS

VOICE ♩ = 132

DRUM ♩ = 160

Drum-rhythm similar to No. 19



VOICE ♩ = 104



VOICE ♩ = 132



VOICE ♩ = 104



WORDS

éajte'	my heart
mato'keéáca	is different (see footnote, p. 120)
wajma'yan'ka yo	behold me
éajte'	my heart
mato'keéáca	is different
heiya'ye waye'	I have shown it
wazi'yata	from the north
tate'	a wind
hiyo' ma aü' we	comes to get me (cf. words of Nos. 41, 105; also footnote, p. 120).

Analysis.—This song contains the tones of the fourth five-toned scale. In structure it is melodic with harmonic framework, the tonic chord being strongly in evidence throughout the melody. Concerning the change of tempo see song No. 5. In this instance the phrase indicated as the rhythmic unit of the song is long and not accurately repeated. Three reasons seem to justify this: (1) the phrase forms the rhythmic divisions of the entire song; (2) the phrase in every instance opens with the same measure-divisions; (3) the note values of the phrase are in some instances necessarily changed to conform to the words. Two-thirds of the progressions are downward, and the song contains only three intervals larger than a minor third. See plot of this melody on page 283.

In this song we meet a strange phase of the life of a medicine-man. Two Shields, who recorded the song, said that "White Shield used to sing this song when he was worried or disappointed." Strangely human is this little melody. Two Shields said also that when singing the song he would mention the direction on which the wind was blowing that day, as "every man who performs ceremonies respects the various winds."

No. 94. "May This be the Day"

(Catalogue No. 540)

Sung by Two SHIELDS

VOICE $\text{♩} = 176$ DRUM $\text{♩} = 132$

Drum-rhythm similar to No. 19

The musical score is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The time signature is 3/4, with a 4-measure rest at the beginning. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into six systems, each containing a line of music and its corresponding lyrics. The lyrics are: 'Aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we wa - zi - ya - ta ta - te u - ye ɕiṅ aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we'.

Aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we aṅ-pe - tu
mi - ta-wa ƙoṅ le - tu nuṅ-we wa - zi - ya - ta
ta - te u - ye ɕiṅ aṅ-pe - tu mi - ta-wa ƙoṅ le -
tu nuṅ-we aṅ-pe - tu mi - ta-wa ƙoṅ le -
tu nuṅ-we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we
we aṅ-pe - tu mi - ta-wa ƙoṅ le - tu nuṅ-we

WORDS

aṅ-pe'tu mi-ta'wa ƙoṅ le'tu may this be the day which I considered
nuṅ-we' mine
wa-zi'yata..... from the north
ta-te' uye' ɕiṅ..... the wind is blowing
aṅ-pe'tu mi-ta'wa ƙoṅ le'tu may this be the day which I considered
nuṅ-we' mine

Analysis.—In this song voice and drum are entirely independent in tempo, the drum beating unaccented eighths in a tempo $\text{♩} = 132$, while the tempo of the voice is $\text{♩} = 176$. Both are steadily maintained. The song is distinguished by the number of major seconds it contains, this interval forming 16 per cent of the progressions. The melody has a compass of 10 tones and is on the fourth five-toned scale. The rhythmic unit is interesting and is continuously repeated. Three

renditions were recorded, the repetitions being separated by shrill cries during which the drumbeat was steadily continued.

This is the third analysis group of dream songs and comprises those used in treating the sick. In this, as in the songs analyzed on pages 198 and 239, a large majority of the songs were recorded by those who themselves received them in dreams. The numbers of these songs are 79 to 94, inclusive.

Old Songs—(4) Songs Used in Treatment of the Sick

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	6	85, 86, 91, 92, 93, 94
Minor tonality.....	10	79, 80, 81, 82, 83, 84, 87, 88, 89, 90
Total.....	16	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Tenth.....	4	79, 80, 86, 94
Ninth.....	1	81
Octave.....	4	83, 84, 87, 90
Fifth.....	4	85, 89, 91, 93
Third.....	1	92
Keynote.....	2	82, 88
Total.....	16	

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	3	85, 88, 89
Third.....	2	91, 93
Keynote.....	11	79, 80, 81, 82, 83, 84, 86, 87, 90, 92, 94
Total.....	16	

LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Songs in which final tone is—		
Lowest tone in song.....	14	79, 80, 81, 82, 83, 84, 86, 87, 88, 89, 90, 91, 93, 94
Immediately preceded by whole tone below.....	1	85
Songs containing a fourth below the final tone.....	1	92
Total.....	16	

Old Songs—(4) Songs Used in Treatment of the Sick—Continued

MELODIC ANALYSIS—Continued

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Twelve tones.....	1	88
Ten tones.....	6	79, 80, 84, 86, 93, 94
Nine tones.....	2	81, 85
Eight tones.....	5	83, 87, 89, 90, 91
Six tones.....	2	82, 92
Total.....	16	

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Fourth five-toned scale.....	3	92, 93, 94
Minor triad and fourth.....	3	80, 83, 90
Octave complete except seventh.....	1	91
Octave complete except seventh and sixth.....	2	81, 85
Octave complete except seventh, fifth, and second....	1	82
Octave complete except seventh and fourth.....	1	89
Octave complete except seventh and second.....	1	87
Octave complete except sixth.....	4	79, 84, 86, 88
Total.....	16	

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	13	79, 80, 81, 82, 83, 85, 87, 89, 90, 91, 92, 93, 94
Seventh raised a semitone.....	1	88
Fourth and seventh raised a semitone.....	1	84
Seventh lowered a semitone.....	1	86
Total.....	16	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	5	79, 86, 87, 91, 94
Melodic with harmonic framework.....	8	80, 81, 82, 85, 88, 90, 92, 93
Harmonic.....	3	83, 84, 89
Total.....	16	

Old Songs—(4) Songs Used in Treatment of the Sick—Continued

MELODIC ANALYSIS—Continued

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	12	79, 80, 81, 83, 85, 86, 87, 89, 90, 92, 93, 94
Upward.....	4	82, 84, 88, 91
Total.....	16	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	292
Upward.....	186
Total.....	478

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—	
Fifth.....	3
Fourth.....	53
Major third.....	13
Minor third.....	68
Major second.....	135
Minor second.....	20
Total.....	292

INTERVALS IN UPWARD PROGRESSION

Interval of a—	
Eleventh.....	1
Tenth.....	1
Octave.....	5
Major sixth.....	2
Minor sixth.....	1
Fifth.....	8
Fourth.....	33
Major third.....	9
Minor third.....	45
Major second.....	66
Minor second.....	15
Total.....	186

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	478
Total number of semitones.....	1,461
Average number of semitones in an interval.....	3.05

Old Songs—(4) Songs Used in Treatment of the Sick—Continued

MELODIC ANALYSIS—Continued

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A major.....	1	93
B flat major.....	2	91, 92
B major.....	2	86, 94
D minor.....	4	79, 80, 84, 90
E flat minor.....	2	87, 88
E minor.....	2	81, 83
G minor.....	2	82, 89
A flat major.....	1	85
Total.....	16	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	8	79, 81, 82, 83, 84, 88, 91, 92
Beginning on accented part of measure.....	8	80, 85, 86, 87, 89, 90, 93, 94
Total.....	16	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	10	79, 80, 81, 83, 84, 85, 87, 88, 90, 91
3-4 time.....	5	86, 89, 92, 93, 94
4-8 time.....	1	82
Total.....	16	

CHANGE OF TIME (MEASURE-LENGTHS)

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	1	80
Songs containing a change of time.....	15	79, 91, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94
Total.....	16	

Old Songs—(4) Songs Used in Treatment of the Sick—Continued

RHYTHMIC ANALYSIS—Continued

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	3	79, 93, 94
Quarter notes unaccented.....	1	80
Drum not recorded.....	12	81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92
Total.....	16	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	1	86
One rhythmic unit.....	13	79, 80, 81, 82, 83, 84, 85, 87, 89, 90, 92, 93, 94
Two rhythmic units.....	2	88, 91
Total.....	16	

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
63.....	2	83, 91
66.....	2	81, 90
72.....	1	85
80.....	2	84, 88
84.....	2	79, 87
88.....	2	86, 89
96.....	1	92
132.....	1	93
138.....	1	80
176.....	1	94
184.....	1	82
Total.....	16	

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
72.....	1	79
132.....	1	94
138.....	1	80
160.....	1	93
Drum not recorded.....	12	81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92
Total.....	16	

Old Songs—(4) Songs Used in Treatment of the Sick—Continued

RHYTHMIC ANALYSIS—Continued

COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Drum and voice having the same metric unit.	1	80
Drum faster than voice	1	93
Drum slower than voice.	2	79, 94
Drum not recorded.	12	81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92
Total.	16	

PLOTS OF SONGS USED IN TREATMENT OF THE SICK

Among the plots selected from those of the preceding group may be noted three which resemble Class A (see fig. 19) but contain ascending progressions; these are Nos. 79, 86, and 91. Examples

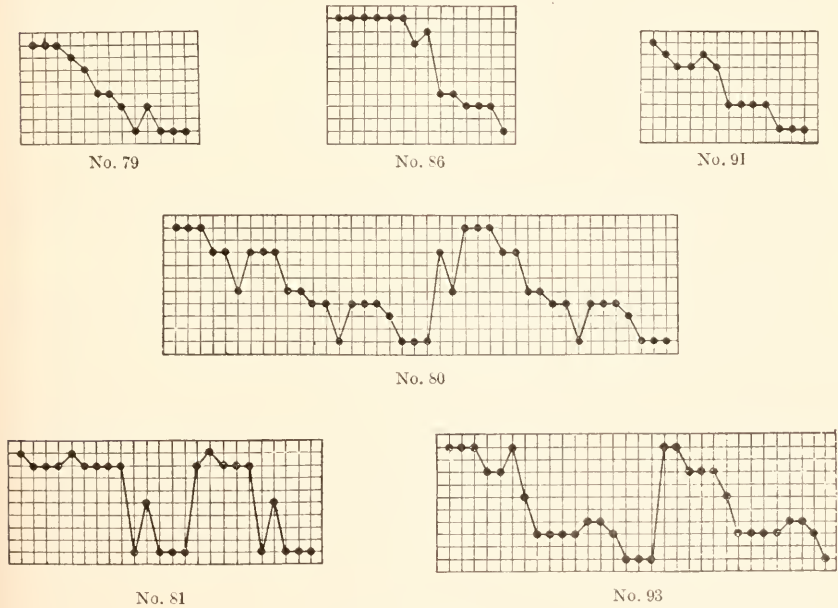


FIG. 28. Plots, Group 4.

of Class C are shown in Nos. 80 and 81, the recurrence and dwelling on the keynote suggesting the confidence which the medicine-man felt in his own power and which he wished to impress on the mind of his patient. The outline of song No. 93 suggests Class C in its repeated tones but bears also a resemblance to Class D. The title of this song is "A wind from the north."

SOCIETIES (OKO'LAKIČIYE)

Two classes of societies existed among the Sioux—dream societies and military societies. Both classes are mentioned by Hayden, one of the earliest writers on the Indians of the upper plains. Hayden enumerates the Sioux societies as the "Bull Head, Elk, and Bear" (the first being properly translated "buffalo" and all being dream societies); also the "Scalp, Strong Heart, Fox, Big Owl, and Soldier."¹ In every instance the Sioux equivalent is given, identifying the societies with organizations of comparatively recent times.

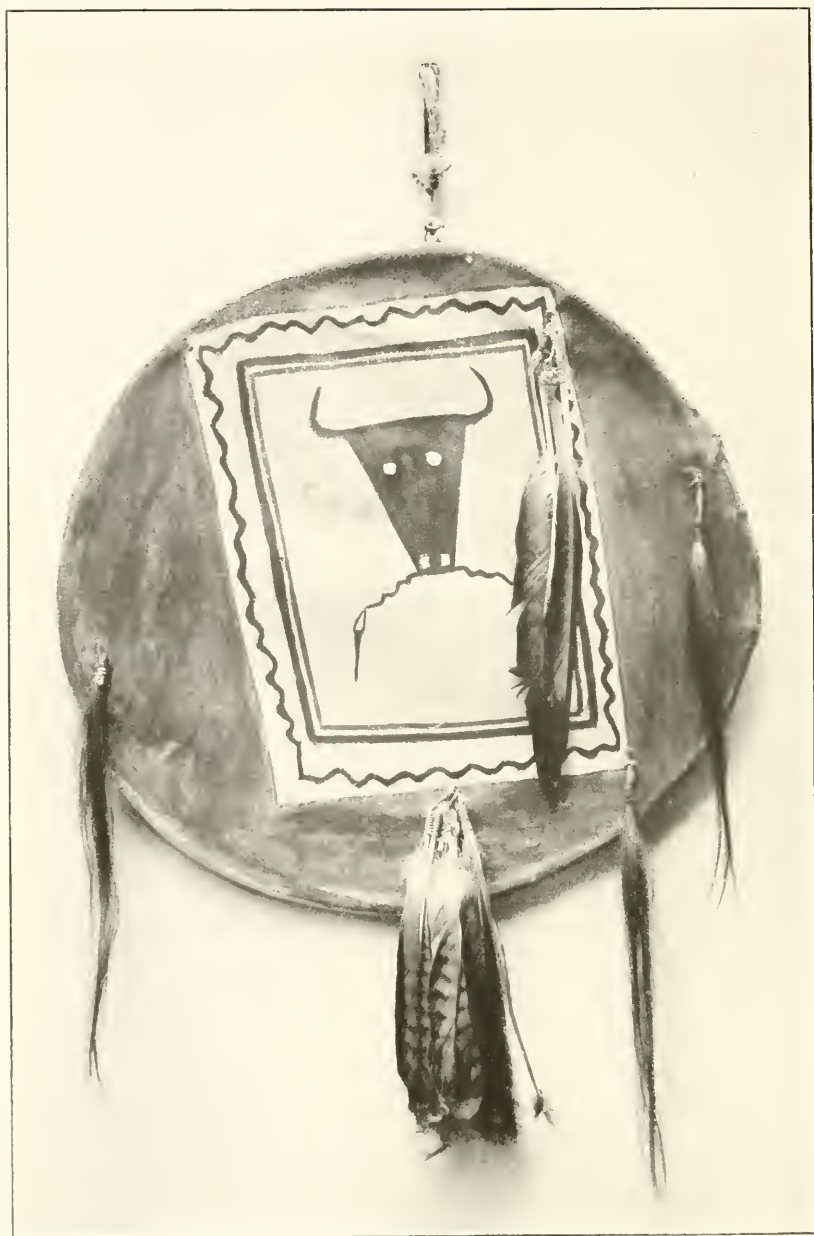
Societies based on dreams (known as "dream societies") were composed of men who, in their fasting visions, had seen the same animal. The common experience of the vision bound the men together and societies were thus formed. These societies had their meetings, to which were admitted only those who had dreamed of the animal for which the society was named. Concerning these societies Miss Fletcher writes:

Among the Siouan family of Indians there are societies, religious in character, which are distinguished by the name of some animal. . . . Membership in these societies is not confined to any particular gens, or grouping of gens, but depends upon supernatural indications over which the individual has no control. The animal which appears to a man in a vision during his religious fasting determines to which society he must belong.²

Among the Teton Sioux there are some societies which belong unmistakably to one of these groups and others which, according to the writer's informants, probably had their origin in a dream of the name-animal, but are now open to men who have distinguished themselves in war. Thus the Elk and the Buffalo are distinctly dream societies, and the Strong Heart, Miwa'tani, and White Horse Riders are distinctly military in character, while the great military society of the Kangi'yuha is said to have originated in a dream of an owl. The writer secured an account of a dream of a wolf, but the terms "Wolf society" and "Fox society" seem to some extent interchangeable at the present time. Mention was made of a Horse society, but no dream of a horse was recorded; it was, however, a dream society, and is included by Wissler in his list of "dream cults"

¹ Hayden, F. V., *Ethnography and Philology of the Indian Tribes of the Missouri Valley*, p. 281, Philadelphia, 1862.

² Fletcher, Alice C., *The Elk Mystery or Festival. Ogallala Sioux*, in *Reps. Peabody Museum*, III, pp. 276, 277, Cambridge, 1887. Cf. also Wissler, Clark, *Societies and Ceremonial Associations of the Teton-Dakota*, *Anthr. Papers, Amer. Mus. Nat. Hist.*, XI, pt. 1, pp. 81-98, New York, 1912.



BUFFALO-DANCE SHIELD

among the Oglala.¹ Mention of "horse songs" is made also by Dorsey.²

It is probable that these societies held no regular meetings, and that no new members of the military organizations had been elected during a period of about 30 years prior to the collecting of this material. It is impossible, therefore, to secure much reliable information on the history of these societies among the Teton Sioux.

DREAM SOCIETIES

BUFFALO SOCIETY

Concerning the Buffalo society Dr. Lowie writes:

Among the Santee the men performing the Buffalo dance [Tata^wk watcîpi] had had visions of the buffalo, though apparently the sons of such men were also entitled to join. One man might dream that he . . . had been shot by an arrow so that he could barely get home. . . . Such a man painted himself vermilion to represent the trickling down of the blood. Another man dreamed of being shot with a gun. Such a one would act out his dream during a Buffalo dance.³

Catlin mentions the Buffalo dance in one of his letters,⁴ stating that he witnessed it at Fort Snelling, Minn. The writer saw a Buffalo dance at Bull Head, S. Dak., on the Fourth of July, 1913. In this dance it is customary for the dancers to wear headdresses adorned with buffalo horns, and to imitate the actions of buffalo. A shield carried in the buffalo dance is shown in plate 43.

The following songs were said to have been sung in the Buffalo society. Some of these songs were said to have been received, or composed, in a dream of buffalo, but the story of the dream had been forgotten, only the songs remaining as a tradition in the tribe.

¹Ibid., p. 95.

²In *Eleventh Rep. Bur. Ethn.*, p. 479.

³Lowie, Robert H., *Dance Associations of the Eastern Dakota, Anthr. Papers, Amer. Mus. Nat. Hist.*, xi, pt. 2, p. 119, New York, 1913.

⁴Catlin, George, *The Manners, Customs, and Conditions of the North American Indian*, vol. 2, p. 35, London, 1841.

No. 95. "Northward They Are Walking" (Catalogue No 663)

Sung by WAKAY'-ČIKA'NA (LITTLE CONJUROR)

VOICE  = 96DRUM  = 96

Drum-rhythm similar to No. 6



Wa - zi - ya-ta ki - ya ma - ni - pi wa - zi - ya -

ta ki-ya ma - ni - pi tuŋ-kaŋ i - ča - li-tag i ya ma - ni -

pi

WORDS

wazi'yata ki'ya.....	northward
ma'nipi.....	they are walking
tuŋkaŋ'.....	a sacred stone
iča'litag ya.....	they touch
ma'nipi.....	they are walking

Analysis.—This song and the two following songs were recorded at Sisseton among Sioux who belong to the Santee division of the tribe. (See p. 512.) These three songs are characterized by the ascending interval of a major third in the closing measures. In two instances this is an ascent to the final tone, which is usually the lowest tone in the song. Two of these songs are minor and one is major, but this interval occurs in all. The song under analysis is characterized by the interval of the fourth, which forms about 28 per cent of the whole number of intervals. Six renditions were recorded, which show no differences. Between the repetitions of the song the drumbeat changed to a tremolo, instead of being steadily maintained, as usual, in the rhythm which accompanied the song.

No. 96. "My Goal"

(Catalogue No. 664)

Sung by LITTLE CONJUROR

VOICE $\text{♩} = 72$ DRUM $\text{♩} = 88$

Drum-rhythm similar to No. 19

The musical score is written on three staves. The first staff is for the voice, with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains the melody for the song. The second and third staves are for the drum, with a key signature of two flats and a 2/4 time signature. They contain a rhythmic pattern consisting of eighth and sixteenth notes. The lyrics are written below the first staff.

Ma - ka o - wi-haŋ - ke ta he o - i - na - žiŋ mi - ča - ģe

WORDS

maka' owi'haŋke ta..... toward the end of the earth
 he oi'nažin..... my goal
 mi'čage..... he has made

Analysis.—Six renditions of this song were recorded, and in each the time of the second and third measures before the close was a little slower than in the rest of the song, the original tempo being resumed with the last measure, and the repetition following without a pause. The song has a compass of only seven tones, and yet two-thirds of the progressions are downward. The first part of the song is based upon the minor triad B flat-D flat-F but the progressions in the latter part suggest G flat as a keynote, and the song is accordingly transcribed and analyzed in that key.

No. 97. "In the North"

(Catalogue No. 660)

Sung by MAHIPI'YA-TO (BLUE CLOUD)

VOICE ♩ = 132

DRUM ♩ = 92

Drum-rhythm similar to No. 6

The musical score is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody consists of several measures, some of which are grouped with brackets. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The score ends with a double bar line and repeat dots.

Wa - zi - ya - ta ta - te u - ya

ma - ni - pi wa - su i - bo - a - bdu - ya ma - ni - pi

WORDS

wazi'yata ki'ya.....	in the north
tate'.....	the wind
uya'.....	blows
ma'nipi.....	they are walking
wasu'.....	the hail
ibo/bduya.....	beats
ma'nipi.....	they are walking

Analysis.—The words of this song are in the Santee dialect, as this song, like the two next preceding, was recorded at Sisseton. This melody begins and ends on the same tone. (See song No. 82.) Although this song is minor in tonality, it contains only two minor thirds, nine of the intervals (31 per cent) being major thirds. Three renditions were recorded, the transcription being from the second rendition. The last two measures containing words were sung slightly slower, but without enough change of time to be indicated by a metronome mark. The repetitions of this song were less accurate than in a large majority of instances, seemingly because of the personality of the singer. The rhythm was more exactly repeated than the melody, though the changes in the latter were unimportant. For instance, in the first measure containing words the progression B flat-F was sometimes substituted for F-B flat, and in the last measure of the words the tone B flat was sometimes sung instead of D. It will be

readily observed that these changes did not affect the harmonic framework of the measures, but seemed inserted by way of variety. Some indifference as to the form of ending is shown by the fact that in the first rendition the entire section from the tenth to the fourth measure from the end was omitted, while in the third rendition the last three measures were not sung. As stated, the transcription was from the second rendition, which was the clearest in form. The rhythmic unit, which is interesting, occurs three times.

No. 98. "Their Voices Could Be Heard" (Catalogue No. 555)

Sung by GRAY HAWK (Ćetan'hota)¹

VOICE ♩ = 116

DRUM ♩ = 116

Drum-rhythm similar to No. 6

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a 3/4 time signature and contains the lyrics 'O - ya - te waj ho taj - in - yaŋ ma - ni - pi'. The second staff continues the melody and includes a 2/4 time signature change, with lyrics 'o - ya-te waj ho taj-in-yaŋ ma - ni - pi e - yaŋ-pa - ha'. The third staff continues the melody with a 2/4 time signature and lyrics 'ho taj - in-yaŋ ma - ni - pi'. The fourth staff concludes the piece with a 3/4 time signature and includes triplets. The drum part is indicated by a series of vertical lines and dots above the vocal notes, representing a specific rhythmic pattern.

WORDS

oya'te waj.....	a tribe
ho.....	their voices
taŋin'yaŋ.....	could be heard
ma'nipi.....	(as) they walk
e'yaŋpaha.....	the heralds (leaders of the herd)
ho.....	their voices
taŋin'yaŋ.....	could be heard
ma'nipi.....	(as) they walk

Analysis.—This song contains only the tones of the minor triad and fourth, beginning on the dominant above the tonic and ending on the dominant below the tonic. Three renditions were recorded;

¹ See pl. 71.

these show no points of difference. The rhythmic unit is long, but its divisions were clearly given. In the second occurrence of the unit an accent was placed on the final tone, this accent being unmistakable though the corresponding tone in the first occurrence of the unit is unaccented. The interval of the fourth is prominent, constituting 38 per cent of the entire number of intervals. As in many other songs used in dancing, the intonation was wavering. In the first part of the song the drum precedes the voice, but in the closing measures the drum and voice coincide.

No. 99. "Against the Wind"

(Catalogue No. 556)

Sung by GRAY HAWK

VOICE $\text{♩} = 100$ DRUM $\text{♩} = 100$

Drum-rhythm similar to No. 6

The musical score is written on three staves in bass clef. The first staff contains the melody for the first line of the song, with lyrics 'I - te a i - te ta - te i - ya - pa wa - ye'. The second staff continues the melody with lyrics 'wa - hu - ke - za o - wan - éa wa - ye'. The third staff shows the drum rhythm, which is similar to No. 6, consisting of a series of eighth and sixteenth notes. The time signature is 2/4.

WORDS

ite' tate' iya'pe waye'..... I caused the face to strike against the wind
 wahu'keza owanj'éa waye'..... a lance I sent forth to cover all

Analysis.—A free translation of the words of this song would be, "I drove the tribe against the wind, which struck their faces like a lance." Four renditions were recorded, the time being interrupted between the repetitions. In each rendition the drum was with the voice in the last measure, though it had slightly preceded the voice in the earlier part of the song. Concerning the beginning and ending of a song on the same tone, see song No. 82. The tonic chord is felt throughout the melody, which, nevertheless, is melodic, not harmonic, in structure. The melody tones are those of the first five-toned scale, which lacks the third and seventh of the complete octave. (See p. 7.) See plot of this melody on page 419.

The following song is undoubtedly that of a man who dreamed of a buffalo, but the origin of the song was not given:

No. 100. "I Come"

(Catalogue No. 546)

Sung by GRAY HAWK

VOICE $\text{♩} = 92$ DRUM $\text{♩} = 96$

Drum-rhythm similar to No. 19

The musical score is written on four staves. The first staff is in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are three groups of notes marked with (1) and (2). The second staff continues the melody, also in bass clef, 2/4 time, with a key signature of two flats. It features a change in time signature to 3/4 and then back to 2/4. The third staff is in bass clef, 2/4 time, with a key signature of two flats. It contains a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there is a group of notes marked with (1). The fourth staff continues the melody, also in bass clef, 2/4 time, with a key signature of two flats. It features a change in time signature to 3/4 and then back to 2/4. The lyrics 'Ta-tan-ka-o-li-ti-ka mi-ye wa-hi-ye' are written below the third and fourth staves.

Ta-tan-ka-o-li-ti-ka mi-ye wa-hi-ye

WORDS

Tatan'ka-ohi'tika. Brave Buffalo (a man's name)¹
 miye'. I am
 wahi'ye. I come

Analysis.—Three renditions of this song were recorded, the time being interrupted between the renditions. The song is unusual in that it contains no interval smaller than a minor third. It is characterized by the interval of a fourth, 58 per cent of the intervals being fourths. The melody contains only the tones of the minor triad, a tone material found in only three other songs of this series. Eight tones comprise the compass of the song, which is harmonic in structure. In every instance the two rhythmic units were sung as transcribed, the last count of the second unit being different from that of the first. The tempo of the drum was slightly faster than that of the voice. See plot of this melody on page 419.

¹This does not refer to the medicine-man mentioned in previous chapters of this work.

No. 101. Buffalo Society Song (a) (Catalogue No. 549)

Sung by GRAY HAWK

VOICE ♩ = 92

DRUM ♩ = 92

Drum-rhythm similar to No. 6



Analysis.—Three renditions of this song were recorded, the time being interrupted between the repetitions. This is a pleasing and simple minor melody containing all the tones of the octave except the second. It is harmonic in structure, following first the triad of C minor and then the triad of G minor. Two-thirds of the progressions are downward and comprise only the minor third and major second. In the first part of the song the drum precedes and seems to hurry the voice, but at the close the drum and voice coincide. The same peculiarity has been noted in some other songs by this singer. See plot of this melody on page 419.

No. 102. Buffalo Society Song (b) (Catalogue No. 550)

Sung by GRAY HAWK

VOICE ♩ = 126

DRUM ♩ = 120

Drum-rhythm similar to No. 19



Analysis.—This song is characterized by an unusual prominence of the interval of a fifth, about 16 per cent of the entire number of intervals being ascending fifths; yet the song has a compass of only seven tones. More than half the intervals are major seconds, and on these the intonation was wavering. The rapid tempo and small count-divisions would make a correct intonation difficult. The drum was

persistently slower than the voice. This song contains a rhythmic unit which, though short, is interesting. Two renditions were recorded.

No. 103. Buffalo Society Song (c) (Catalogue No. 577)

Sung by SHOOTER

VOICE ♩ = 112

DRUM ♩ = 112

Drum-rhythm similar to No. 6



Analysis.—This song is on the second five-toned scale and is melodic in structure. Its compass is small, being only six tones. Two-thirds of the progressions are downward, and two intervals occur which are larger than a minor third. Several renditions were recorded, all being uniform. The rhythmic form of the song is interesting. There are two occurrences of the rhythmic unit, then a pause of one count, after which the unit again appears twice, the remainder of the song resembling the unit but not repeating it. Such definiteness of form suggests that the song is clear in the mind of the singer and is being correctly sung. The interval between B and A sharp was not always an exact semitone, but the A natural in the third from the last measure was in every instance given as a much larger interval, showing it was the intention of the singer to sing another tone than that which had been given in the preceding measures

ELK SOCIETY

The men who had dreamed of the elk (see p. 176 et seq.) banded themselves together and called themselves the Elk society. Two Shields was one of the singers and drummers in this society, the last meeting of which was held about 30 years ago. He sang the following song, which was used in this society, and which he said had been handed down for many generations. He stated that the song is still sung at dances and must always be paid for by the man who asks that it be sung. Such a man is usually an elk dreamer.

No. 104. Song of the Elk Society (Catalogue No. 538)

Sung by Two SHIELDS

VOICE ♩ = 80

DRUM ♩ = 88

Drum-rhythm similar to No. 19

The musical score is written in bass clef with a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of several phrases, some of which are repeated. The lyrics are written below the notes. The score includes a drum rhythm line at the bottom, which is similar to No. 19. The lyrics are: waś - te - i - ċi - la waŋ - ma - yaŋ - ka ċaŋ - na ċaŋ - te wa - ni - ċe.

Tu-wa

waś - te - i - ċi - la waŋ - ma - yaŋ - ka ċaŋ - na

ċaŋ - te wa - ni - ċe

WORDS

tuwa'	whoever
wašte'ĩċila	consider themselves beautiful (in character and appearance)
waŋma'yaŋka ċaŋ'na	after seeing me
ċaŋte' wani'ċe	has no heart

Analysis.—Three renditions of this song were recorded, and in every instance the tones transcribed, respectively, as D flat and D natural were distinguished clearly, though the intonation on them was not exact. The intonation of these tones was best in the opening measures. The renditions were uniform, but the song was especially difficult of transcription, as the tone was vibrato and the time not absolutely regular. On analyzing the melody, we find that 55 per cent of the intervals are seconds, either major or minor. The tones comprised in the melody are those of the fourth five-toned scale, with the sixth flatted as an accidental. Though the tonality is major, we note that almost 18 per cent of the intervals are minor thirds. The final count of the rhythmic unit differs somewhat in its repetitions. Throughout the song the metric unit of the drum was slightly slower than that of the voice.

The hoop carried by an elk dreamer is mentioned in the following song as "a rainbow." The following was given as an explanation of the use of this term: "Part of the rainbow is visible in the clouds, and part disappears in the ground. What we see is in the shape of a hoop. This word is employed by medicine-men and especially by dreamers of the elements of the air and the earth." (For songs of a man who dreamed of a rainbow, see Nos. 61 and 62.) The hoop of an elk dreamer was considered sacred, and the dreamer took great pride in it. When carrying it he sometimes put it around his neck or thrust one arm through it and carried it on his shoulder. Such a hoop is shown in plate 26 and is described in connection with Brave Buffalo's dream of the elk.

No. 105. "Something Sacred I Wear" (Catalogue No. 471)

Sung by SÍYA'KA

VOICE $\text{♩} = 76$

DRUM $\text{♩} = 76$

Drum-rhythm similar to No. 8

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six staves of music, each with a corresponding line of lyrics underneath. The lyrics are in a mix of English and Sioux syllables. The music features various rhythmic patterns, including triplets and eighth notes. The lyrics are: He ta - ku wa - kanj ko - manj ya ke - lo si - to - mni - yanj waj - ma - yanj a - u we he o ta - ku wa - kanj ko - manj ya ke - lo si - to - mni - yanj waj - ma - yanj a - u we si - to - mni - yanj waj - ma - yanj a - u we he o ɕan - gle - ska waj ko - manj ya ke - lo si - to - mni - yanj waj - ma - yanj a - u we si - to - mni - yanj waj - ma - yanj a - u we a he a he

He ta - ku wa - kanj ko - manj ya ke - lo si - to - mni - yanj waj -

ma - yanj a - u we he o ta - ku wa - kanj

ko - manj ya ke - lo si - to - mni - yanj waj - ma - yanj a - u

we si - to - mni - yanj waj - ma - yanj a - u we he

o ɕan - gle - ska waj ko - manj ya ke - lo si - to - mni - yanj waj - ma - yanj a - u

we si - to - mni - yanj waj - ma - yanj a - u we a he a he

WORDS

(Part 1)

ta'ku.....	something
wakaj'.....	sacred
komañ'ya kelo'.....	wears me (cf. words of Nos. 41, 93)
sito'mniyañ.....	all
wajma'yañk.....	behold me
au' we.....	coming

(Part 2)

čangle'ska waj.....	a hoop (rainbow)
komañ'ya kelo'.....	wears me
sito'mniyañ.....	all
wajma'yañk.....	behold me
au' we.....	coming

Analysis.—This song contains 40 intervals, all but 3 of which are minor thirds and major seconds. The intonation was particularly good considering the smallness of the intervals. The rhythmic unit, which is interesting, appears four times, one of the tones invariably being shortened. Parts of the rhythmic unit occur, as well as its complete repetitions. Two renditions were recorded, separated by shrill cries while the drum was beaten tremolo. Drum and voice have the same metric unit, but coincidences are met with only in the closing measures. (See song No. 101.) The song contains only the tones of the minor triad and fourth and is melodic in structure.

No. 106. "My Life Is Such" (Catalogue No. 575)

Sung by SHOOTER

VOICE $\text{♩} = 69$

DRUM not recorded

The musical notation is written on two staves. The first staff is in 2/4 time and contains two measures of music. The second staff is in 3/4 time and contains two measures of music. The lyrics are written below the notes.

Mi - o - oñ - ča - ġe le - če - ča - ye mi - o - oñ - ča - ġe waj - yañ -

ka yo e - ye - lo mi - oñ - ča - ġe le - če - ča - ye waj - yañ - ka yo yo

WORDS

miöñ'čage.....	my life
le'čéčaye.....	is such
miöñ'čage.....	my life
wajyañ'ka yo.....	behold me
eye'lo.....	it is said
miöñ'čage.....	my life
le'čéčaye.....	is such
wajyañ'ka yo.....	behold me

Analysis.—The first four measures of this song are based on the tonic chord. Among both Chippewa and Sioux it is unusual for the tonic chord to be given out at the opening of a song. In the present instance these measures serve as an introduction to the performance of the song, being sung only once while the repeated part was sung six times without a break in the tempo. The high tones in this song, especially the accented tones, were given with a sharp attack, which began slightly above the tone and immediately descended to it. This was a mannerism of the singer impossible to indicate in notation. An augmented second is found in the song and this, as well as the minor second, was given with particularly good intonation. An augmented second occurs also in songs Nos. 63 and 225. This song contains the tones of the fourth five-toned scale and is melodic in structure. Only two intervals larger than a minor third appear in the song

No. 107. "An Elk Am I"

(Catalogue No. 622)

Sung by WI'YAKA-WAŃZI'LA (ONE FEATHER)

VOICE ♩ = 126

DRUM not recorded *

(1) (1)

(2) (2) (2) (2)

(2) (1)

He - lia - ka waj

(2) (2)

mi - ye ye - - lo na - ke - nonj - la - wa - oj we -

(2) (2) (2)

lo

WORDS

he'lia'ka waj.....	an elk
miye' yelo'.....	am I
nake'nonla.....	(a) short life
waŋj' welo'.....	I am living

Analysis.—The fourth constitutes 55 per cent of the intervals in this song, a peculiarity frequently noted in songs concerning animals. Many other intervals in this song are seconds, which form part of the descent of a fourth. An ascent of an eleventh is accomplished in two intervals, with the introduction of the words. This represents the entire compass of the song, which contains the tones of the fourth five-toned scale and is melodic in structure. Two rhythmic units occur, entirely different from each other. It is frequently noted that two rhythmic units in a song have one or more measure divisions alike.

HORSE SOCIETY

No dream of a horse was related to the writer, but there is among the Teton Sioux an organization called the Horse society. It was said that some of the songs in the following group were used in this society, and were used also on the warpath to make a horse swift and sure. The estimation in which the horse is held by the Sioux is shown by a speech by Brave Buffalo. This speech was made before the singing of his first song, and was recorded by the phonograph. Freely translated it is as follows:

Of all the animals the horse is the best friend of the Indian, for without it he could not go on long journeys. A horse is the Indian's most valuable piece of property. If an Indian wishes to gain something, he promises his horse that if the horse will help him he will paint it with native dye, that all may see that help has come to him through the aid of his horse.

Śiya'ka said that on one occasion when he was hard pressed on the warpath, he dismounted, and standing in front of his horse, spoke to him, saying—

We are in danger. Obey me promptly that we may conquer. If you have to run for your life and mine, do your best, and if we reach home I will give you the best eagle feather I can get and the finest *sina' lu'ta*, and you shall be painted with the best paint.¹

¹ The eagle feather was tied to the horse's tail, and the *sina' lu'ta* was a strip of red cloth fastened around the horse's neck. (See p. 388.)

No. 108. "My Horse Flies like a Bird" (Catalogue No. 573)

Sung by BRAVE BUFFALO

VOICE ♩ = 84

DRUM not recorded

Ko - la mi - ta - šuj - ke kin-yan yaj ij - yaj - ke

lo

WORDS

kola'	friend
mita'sunke	my horse
kinyan' yan	flies like a bird
ij'yanke lo	as it runs

Analysis.—This is one of the instances in which the signature indicates the pitch of the tones as sung by the singer but does not imply a "key" in the musical sense of the term. The song is classified as "irregular." (See table on p. 305.) It will be noted that the progressions of the first 12 measures are based on the major triad B-D sharp-F sharp, yet the presence of E sharp makes it impossible to consider that part of the song in the key of B. The remainder of the song suggests the key of B minor. In the first part of the song Brave Buffalo sang E sharp and D sharp, and in the latter part he sang E natural and D natural, these tones being given clearly and unmistakably. A comparison of the tone C, registered at the beginning of the cylinder, with C on the piano, shows that the phonograph was properly adjusted when the record was made, so that the change of pitch is not due to any slackening of speed in the recording machine, which might have been the case if the machine had been partially run down. Two renditions were recorded, with a pause and some conversation between them, and the peculiarities of the first rendition were repeated exactly in the second. The personality of the singer should be taken into account in considering a song of marked peculiarity, and Brave Buffalo, who made this record, was not a man given to

seeking effects, as some of the young men occasionally do. He recorded nine songs, and his manner of singing was marked by more than usual carefulness. This was the first song he recorded and he did it quite reluctantly. The transcription has been compared with the phonograph record many times, at long intervals, in order that the test of the ear might be renewed. It is, therefore, the opinion of the writer that the transcription indicates as nearly as possible the song as it was sung by Brave Buffalo. It is a peculiar melody, but the purpose of the present work is to ascertain what the singer sang, not to adapt his song to a white musician's standard, either of time or of key.

Of the intervals in the song 60 per cent are major seconds, and the song contains only two intervals larger than a minor third. It has been noted frequently that an Indian has great difficulty in keeping the adjustment of a melody in which a majority of the progressions are small intervals.

No. 109. "When a Horse Neighs" (Catalogue No. 604)

Sung by BRAVE BUFFALO

VOICE $\text{♩} = 76$

DRUM $\text{♩} = 126$

Drum-rhythm similar to No. 19



Aṅ-pa - o



hī - na - pe ċiṅ - haṅ o šuṅ - ka - kaṅ waṅ ho-toṅ - we



WORDS

aṅ'paö.....	daybreak
hina'pe.....	appears
ċiṅhaṅ'.....	when
šuṅka'kaṅ ¹ waṅ.....	a horse
hotoṅ'we.....	neighs (see p. 180, footnote)

¹ This is a shortened form of the word šuṅka'wakaṅ.

Analysis.—It is interesting to compare this with other songs concerning the horse, not only in this group, but in the songs of war (Nos. 138, 139, 140, 145). The tempo is slower, and the rhythm is not the galloping rhythm of some of the other songs. There is in it a little of the dignity and solemnity which seems always present in the mind of the Sioux when he sings of the dawn. The drum is a rapid tremolo. Two renditions were recorded, which are identical in all respects. The song contains only the tones of the minor triad and fourth. Of the intervals 65 per cent are major seconds, and the trend of the melody is downward from the twelfth to the tonic.

No. 110. "Horses Are Coming" (Catalogue No. 605)

Sung by BRAVE BUFFALO

VOICE  72

DRUM  132

Drum-rhythm similar to No. 19



Ta-te o - n - ye to - pa kinj šun-ka - wa-kanj wan-žig - ži

a - u we-lo e' a - u a we - lo

WORDS

tate' oũ'ye to'pa kinj..... the four winds are blowing
 šunka'wakanj wanžig'ži..... some horses
 aũ' welo'..... are coming

Analysis.—Two renditions of this song were recorded; these are alike except that the second is slightly lower in pitch. It has been noted that some singers will pause after the first rendition of a song, and then begin a second rendition on exactly the same pitch as the first, while others will begin slightly higher or lower. This song contains no rhythmic unit, but the song as a whole has a rhythmic completeness, which is interesting. The first and last phrases resemble each other in some of the count-divisions, notably in the first triple measure.

No. 111. "Prancing They Come" (Catalogue No. 537)

Sung by Two SHIELDS

VOICE ♩ = 104

DRUM ♩ = 104

Drum-rhythm similar to No. 6

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music, each with a corresponding line of lyrics underneath. The first staff has two measures, each marked with a circled '1'. The second staff has two measures, each marked with a circled '1' and a circled '2'. The third staff has two measures, each marked with a circled '3'. The fourth staff has two measures, each marked with a circled '1' and a circled '2'. The lyrics are: He - na wa - éi a - u we he - na wa - éi a - u we he - na wa - éi a - u we ho - toij a - u we - lo he o šun - ka - wa - kaj o - ya - te waj he - na wa - éi a - u we he - na wa - éi a - u we ho - toij a - u we - lo he o

WORDS

he'na.....	see them
wa'éí'.....	prancing
aü' we.....	they come
hotoj'.....	neighing (see p. 180, footnote)
aü' welo'.....	they come
šun'kawakaj oya'te waj.....	a Horse nation (see p. 162, footnote)
he'na.....	see them
wa'éí'.....	prancing
aü' we.....	they come
hotoj'.....	neighing
aü' welo'.....	they come

Analysis.—This is a peculiarly rhythmic melody, which was sung four times. Drum and voice have the same metric unit, but the drum-beat follows the voice. The song is strongly harmonic in feeling, but the accented E classifies the structure of the song as melodic with harmonic framework. The compass of the song is an octave, and the trend of the melody is steadily downward. The melody is very bright and lively, yet more than half the intervals are minor thirds. See plot of this melody on page 419.

No. 112. "Chasing, They Walked" (Catalogue No. 470)

Sung by ŠIYA'KA

VOICE ♩ = 116

DRUM ♩ = 116

Drum-rhythm similar to No. 6



Wa - ku - wa ma-ni - pi wa - ku - wa ma-ni - pi le



šuj - ka - wa - kan o - ya - te le wa - ku - wa



ma - ni - pi wa - ku - wa ma - ni - pi yo hi yo

WORDS

waku'wa.....	chasing
ma'nipi.....	they walked
le.....	this
šuj'kawakan oya'te.....	Horse nation (see p. 162, footnote)
waku'wa.....	chasing
ma'nipi.....	they walked

Analysis.—The words of this song refer to the free, almost playful, action of a herd of horses. This melody is especially rhythmic. Three double renditions were recorded, which show no differences except a slight lowering of pitch. All but three of the intervals are major seconds. Difficulty in keeping the adjustment of a melody containing small intervals has been frequently noted. The song has a range of 10 tones and is based on the fourth five-toned scale. Before beginning to sing, Two Shields beat the drum in a rapid tremolo, the indicated time of the drum not being fully established until the first few measures of the song had been sung, after which it was steadily maintained.

ures and the second six measures. The repetitions of these units comprise every note in the song. In tonality the melody is distinctly minor, but only one interval of a minor third is found in it; a descent from E flat to C occurs several times, but always with D as a passing tone. The song contains only the tones of the minor triad and second—a somewhat unusual tone material. The interval of a second is especially prominent in the melody. Two renditions were recorded; these are alike in every respect.

This group comprises the songs of such societies as are composed of men having similar dreams, the name of the society indicating the animal which appeared in the dream (songs Nos. 95–113). Undoubtedly many of the songs in this group are songs which were “received in dreams,” but the names of the original owners are forgotten and the songs are now the common songs of the societies.

Old Songs—(5) Songs of Dream Societies

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	7	96, 99, 102, 104, 106, 107, 112
Minor tonality.....	11	95, 97, 98, 100, 101, 103, 105, 109, 110, 111, 113
Irregular.....	1	108
Total.....	19	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	1	109
Eleventh.....	1	105
Tenth.....	1	113
Ninth.....	2	104, 110
Octave.....	1	101
Seventh.....	1	102
Fifth.....	7	98, 99, 100, 103, 106, 107, 111
Third.....	2	96, 112
Second.....	1	95
Keynote.....	1	97
Irregular.....	1	108
Total.....	19	

Old Songs—(5) Songs of Dream Societies—Continued

MELODIC ANALYSIS—Continued

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	8	95, 98, 99, 100, 104, 107, 110, 111
Third.....	1	106
Keynote.....	9	96, 97, 101, 102, 103, 105, 109, 112, 113
Irregular.....	1	108
Total.....	19	

LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Songs in which final tone is—		
Lowest tone in song.....	5	96, 98, 99, 100, 101, 102, 104, 105, 106, 107, 109, 110, 111, 112, 113
Immediately preceded by semitone below.....	1	103
Songs containing a major third below the final tone....	2	95, 97
Irregular.....	1	108
Total.....	19	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Twelve tones.....	4	104, 105, 108, 109
Ten tones.....	4	106, 110, 112, 113
Nine tones.....	1	95
Eight tones.....	6	97, 98, 99, 100, 101, 111
Seven tones.....	3	96, 102, 111
Six tones.....	1	103
Total.....	19	

Old Songs—(5) Songs of Dream Societies Continued

MELODIC ANALYSIS—Continued

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Second five-toned scale.....	2	103, 111
Fourth five-toned scale.....	4	104, 106, 107, 112
Minor triad.....	1	100
Minor triad and fourth.....	3	98, 105, 109
Octave complete.....	1	113
Octave complete except seventh.....	1	97
Octave complete except seventh and sixth.....	1	110
Octave complete except seventh and third.....	1	99
Octave complete except fourth.....	1	95
Octave complete except fourth and second.....	2	96, 102
Octave complete except second.....	1	101
Other combinations of tones.....	1	108
Total.....	19	

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	15	95, 96, 97, 98, 99, 100, 101, 102, 105, 107, 109, 110, 111, 112, 113
Seventh raised a semitone.....	1	103
Second raised a semitone.....	1	106
Sixth lowered a semitone.....	1	104
Irregular.....	1	108
Total.....	19	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	15	95, 96, 97, 98, 99, 102, 103, 104, 105, 106, 107, 109, 110, 112, 113
Melodic with harmonic framework.....	1	111
Harmonic.....	2	100, 101
Irregular.....	1	108
Total.....	19	

Old Songs—(5) Songs of Dream Societies—Continued

MELODIC ANALYSIS—Continued

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	13	95, 98, 100, 101, 102, 103, 104, 106, 108, 109, 111, 112, 113
Upward.....	6	96, 97, 99, 105, 107, 110
Total.....	19	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	295
Upward.....	169
Total.....	464

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—	
Fifth.....	2
Fourth.....	34
Major third.....	39
Minor third.....	73
Augmented second.....	1
Major second.....	132
Minor second.....	14
Total.....	295

INTERVALS IN UPWARD PROGRESSION

Interval of a—	
Tenth.....	1
Octave.....	3
Seventh.....	1
Minor sixth.....	2
Fifth.....	16
Fourth.....	31
Major third.....	15
Minor third.....	22
Major second.....	70
Minor second.....	8
Total.....	169

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	464
Total number of semitones.....	1,436
Average number of semitones in an interval.....	3.09

Old Songs—(5) Songs of Dream Societies—Continued

MELODIC ANALYSIS—Continued

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A minor.....	1	109
B flat major.....	1	100
B flat minor.....	2	97, 98
B major.....	1	99
B minor.....	3	103, 105, 111
C major.....	1	106
C minor.....	1	113
E flat major.....	1	112
E flat minor.....	1	95
E minor.....	1	110
F major.....	2	104, 107
G flat major.....	1	96
G major.....	1	102
G minor.....	1	101
Irregular.....	1	108
Total.....	19	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	4	95, 96, 107, 113
Beginning on accented part of measure.....	15	97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 108, 109, 110, 111, 112
Total.....	19	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	12	96, 97, 99, 101, 102, 103, 105, 106, 108, 110, 112, 113
3-4 time.....	7	95, 98, 100, 104, 107, 109, 111
Total.....	19	

CHANGE OF TIME, MEASURE (LENGTHS)

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	None.	
Songs containing a change of time.....	19	95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113
Total.....	19	

Old Songs—(5) Songs of Dream Societies—Continued

RHYTHMIC ANALYSIS—Continued

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	3	100, 102, 104
Quarter notes unaccented.....	9	95, 96, 97, 98, 99, 101, 103, 111, 112
Eighth notes accented in groups of two.....	3	105, 109, 110
Total.....	15	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	6	95, 96, 99, 108, 109, 110
One rhythmic unit.....	10	97, 98, 101, 102, 103, 104, 105, 106, 112, 113
Two rhythmic units.....	3	100, 107, 111
Total.....	19	

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
69.....	1	106
72.....	2	96, 110
76.....	2	105, 109
80.....	1	104
84.....	1	108
92.....	1	100
96.....	1	95
100.....	2	99, 101
104.....	1	111
112.....	1	103
116.....	2	98, 112
126.....	2	102, 107
132.....	1	97
138.....	1	113
Total.....	19	

Old Songs—(5) Songs of Dream Societies—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
80.....	1	105
88.....	2	96, 104
92.....	1	97
96.....	2	95, 100
110.....	2	99, 101
104.....	1	111
112.....	1	103
116.....	2	98, 112
120.....	1	102
126.....	1	109
132.....	1	110
Drum not recorded.....	4	106, 107, 108, 113
Total.....	19	

COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Drum and voice having same metric unit.....	5	95, 98, 99, 101, 105
Drum faster than voice.....	7	96, 100, 104, 109, 110, 111, 112
Drum slower than voice.....	3	97, 102, 103
Drum not recorded.....	4	106, 107, 108, 113
Total.....	19	

MILITARY SOCIETIES

Organizations of warriors existed among all the Plains tribes. The term "wolf" was applied to the warriors of several tribes, while among others the term "dog soldiers" was used. A condensed account of the military organizations of the Plains Indians is given by Clark,¹ who places the number of societies in the Siouan peoples at 11. Writers concerning individual tribes have described the customs of such tribes, the following being representative citations.

Among the Kiowa:

The Kiowa have an elaborate military organization, now fast becoming obsolete, known as *Yä'pähe*, "Warriors." A similar organization is found among most of the prairie tribes, and is commonly known to the whites as the Dog-soldier society, from an imperfect rendering of the name of one of the principal bands. The Kiowa organization consists of six orders, each having its own dance, songs, insignia, and duties.²

¹Clark W. P., *The Indian Sign Language*, p. 355, Philadelphia, 1885.

²Mooney, James, *Calendar History of the Kiowa, Seventeenth Rep. Bur. Ethn.*, pt. 1, p. 229, Washington, 1898.

Among the Arapaho:

Among the Arapaho the organization was called *Běni'něna*, "Warriors," and consisted of eight degrees or orders, including nearly all the men of the tribe above the age of about 17.¹

Among the Cheyenne:

These warriors he [the Great Prophet] grouped into five societies, who, with the chief, were responsible for the conduct of the tribe. The societies were called the Red-Shield, Hoof-Rattle, Coyote, Dog-Men's, and Inverted or Bow-String.²

Among the Omaha:

There were two classes of societies among the Omaha—social and secret. Membership in the social class was open to those able to perform the acts required for eligibility. To this class belong the warrior societies, as well as those for social purposes only. [This is followed by an extended consideration of the war societies.]³

Among the Blackfeet:

[The] association of the All Comrades consisted of a dozen or more secret societies, graded according to age, the whole constituting an association which was in part benevolent and helpful and in part military, but whose main function was to punish offenses against society at large.⁴

This association appears to resemble that of the Aki'cita among several other tribes. (See pp. 313, 314.)

Lewis and Clark made what is probably the first recorded mention of societies among the men of the Sioux tribe. Under date of August 30, 1804, their Journal contains the following section written by Clark:⁵

I will here remark a SOCIETY which I had never before this day heard was in any nation of Indians, four of which is at this time present and all who remain of this Band. Those who become Members of this Society must be brave active young men who take a *Vow* never to give back let the danger be what it may, in War Parties they always go forward without screening themselves behind trees or anything else to this Vow they Strictly adhere during their Lives. an instance which happened not long since, on a party in Crossing the R. Missouri on the ice, a whole was in the ice immediately in their Course which might easily have been avoided by going around, the foremost man went on and was lost the others were dragged around by the party. in a battle with the Crow (Kite) Indians who inhabit the *Cout Noir* or Black Mountain out of 22 of this Society 18 was killed, the remaining four was dragged off by their Party. Those men are likely fellows the[y] Set together Camp & Dance together. This Society is an imitation of the Societies of the de Curbo or Crow (*De Corbeau*, *Kite*) Indians, whom they imitate.

This evidently refers to one of the military societies of the tribe, and the action described is that of the Aki'cita. An old man on the Standing Rock Reservation said to the writer, "Many military soci-

¹ Mooney, James, *The Ghost Dance Religion*, *Fourteenth Rep. Bur. Ethn.*, pt. 2, p. 986, Washington, 1896.

² Dorsey, George A., *The Cheyenne*, *Field Columb. Mus. Pub. 99*, Anthr. Ser., ix, No. 1, p. 15, Chicago, 1905.

³ Fletcher, Alice C., and La Flesche, Francis, *The Omaha Tribe*, *Twenty-seventh Rep. Bur. Ethn.*, pp. 459-486, Washington, 1911.

⁴ Grinnell, George Bird, *Blackfoot Lodge Tales*, p. 220, New York, 1892.

⁵ Original Journals of the Lewis and Clark Expedition, 1804-1806, edited by Reuben Gold Thwaites, 1, p. 130, New York, 1904.

eties had their origin in a dream, but the organization of these societies and their meetings were more public than those of the regular 'dream societies.'"

In his study among the Oglala Sioux Dr. Wissler has divided the societies for men into Aki'cita societies, Headmen's societies, and Warsocieties.¹ Six Aki'cita societies are enumerated by him as existing at the time of his observation, among the Oglala on the Pine Ridge and Rosebud Reservations, in South Dakota, these being the Toka'la (Kit Fox), Kanġi'yuha (Crow Owners), Čante'-tinza (Strong Heart), Ilio'ka (Badgers), Sotka'yuha (Bare-lance Owners), and Wi'ćiska (White-marked). Only the first four of these societies were found by the writer among the Teton Sioux on the Standing Rock Reservation.

Another society mentioned by the writer's informants was said to be known by two names, the Silent Eaters (A'inila wo'ta) and Strong Heart at Night (Ahe'pi čante'tinza). This was a secret society, entirely distinct from the Strong Heart society, described in this section. No songs and no further information concerning this society were obtained.

Before proceeding to a consideration of these societies and their songs it may be well to consider briefly the meaning of the term *aki'cita*.

The word *aki'cita* is commonly translated "soldier," but its meaning is akin to "guard" or "police," the proper word for "warrior" being *iki'čize*. Thus the Aki'cita societies were those whose members could be required to act as guards or marshals when the tribe was moving, or as "police" in the village. The *aki'cita* were primarily associated with the buffalo hunt, in which they saw that no one disregarded the laws of the chase (see p. 442); they also preserved order in the camp and punished all offenders. They were primarily civil officers, though *aki'cita* might also be appointed to act in connection with a large war party. Hennepin notes an instance of punishment by *aki'cita* among the Santee, or eastern Sioux. In 1680 Hennepin and his party were descending the Mississippi River and were "in the Islands of the River," not far below the Falls of St. Anthony (probably near the site of St. Paul, Minn.). The Indians set food before them, but while they were eating, there came other Indians, who took the food from them and plundered the tipi. Hennepin says:

We knew not what these Savages were at first; but it appear'd they were some of those that we had left above at the Fall of St. *Anthony*. One of them, who call'd himself my Uncle, told me, that those who had given us Victuals, had done basely to go and forestall the others in the Chase; and that according to the Laws and Customs of their Country, 'twas lawful for them to plunder them, since they had been

¹ Wissler, Clark, *Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota*, *Anthr. Papers, Amer. Mus. Nat. Hist.*, XI, pt. 1, p. 5, New York, 1912.

the cause that the Bulls were all run away, before the Nation could get together, which was a great Injury to the Publick.¹

Lewis and Clark refer to these men as follows:

Those people have Some brave men which they make use of as Soldiers those men attend to the police of the Village Correct all errors I saw one of them today whip 2 Squars, who appeared to have fallen out, when he approach^d. all about appeared to flee with great turrow [terror]. at night they keep two 3, 4, 5 men at different Distances walking around Camp Singing the accurrences of the night²

The aki'cita are mentioned also by many writers on the tribes of the Plains. Rev. J. Owen Dorsey states that "The Akitcitta, soldiers or guards (policemen), form an important body among the Asiniboin as they do among other Siouan tribes."³

Wissler states that the manner of selecting aki'cita was as follows: The chiefs chose the four "head aki'cita" from one society, who in turn chose their assistants from the society to which they themselves belonged. Thus the choice of the four head aki'cita was practically the choice of a certain society for this duty. The selection was usually made at the beginning of the summer hunt, and service continued to the close of the season. It seems to have been customary, but not obligatory, for the chiefs to choose from the societies in rotation.⁴

Concerning the organizations of these societies, Wissler states:⁵

We find a surprising degree of uniformity in details. All were liable to be called into aki'cita service, while other societies never rendered such service. . . . The scheme of officers is practically the same. All have from four to six lance bearers, who are the most conspicuous, if not the most important personages in the society. They are usually grouped in pairs, as in fact are nearly all the other officers; . . . Next in rank to the two leaders stands another pair, among the cante tinza and the wiciska they are known as bonnet bearers, and among the others as pipe bearers, but their functions are much the same. These two ranking pairs are sometimes spoken of as the four chiefs in charge of the organization. There are two whip bearers in all [the societies] except the kang'i'yuha. . . . As to food passers, drummers, and singers, there is general uniformity throughout. It is thus clear that whatever may have been the origin of these societies, they were all brought to an approximation of the one type.

FOX SOCIETY

In his account of the Toka'la, or Kit-fox society, Wissler says:⁶

The society is so named because its members are supposed to be as active and wily on the warpath as this little animal is known to be in his native state. . . . The members wear a kit-fox skin around the neck, the head before, the tail behind. To

¹ Hennepin, Father Louis, *A New Discovery of a Vast Country in America* (reprinted from the second London issue of 1698), Reuben Gold Thwaites ed., 1, p. 280, Chicago, 1903.

² Original Journals of the Lewis and Clark Expedition, op. cit., 1, p. 168.

³ Dorsey, James Owen, *Siouan Sociology*, *Fifteenth Rep. Bur. Ethn.*, p. 224, Washington, 1894.

⁴ Wissler, Clark, *Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota*, op. cit., XI, pt. 1, p. 10.

⁵ Ibid., p. 63.

⁶ Ibid., pp. 14-23.

the nose part some small bags of medicine are attached. [See p. 389.] The edges, feet, and ears may be worked in porcupine quills and hung with bells according to the tastes of the individual owners. They take the jawbones of the toka'la, paint them red or blue (the old native colors), fasten them on a strip of otterskin or some similar material, and wear the bones on the forehead. On the back of the head is fastened a bunch of crow tail feathers sidewise, and sticking up are two eagle feathers. . . . When participating in a dance, the officers paint their bodies yellow.

The teachings of the society inculcated "bravery, generosity, chivalry, morality, and fraternity for fellow members." Men who joined the society were required to promise obedience to these teachings, and the whip bearers had whips of a peculiar kind with which they scourged those who disregarded their vows. One of the officers of the society was the custodian of the drum.

The "kit-fox dance" as held by the Santee Sioux is described by Dr. Lowie,¹ his account differing but slightly from that already quoted. Maximilian notes a society of "the foxes" among the Arikara about the year 1833.² The "Kit-fox society" is included by Dr. Lowie in his list of the Hidatsa³ and also of the Mandan societies.⁴ The same authority states that, among the Crows, "the Foxes and Lumpwoods had become the most important military societies in the decades immediately preceding the breakdown of the old tribal life."⁵ Some of the songs of this society are still sung at Fort Berthold, N. Dak., and have been recorded by the writer.

Miss Fletcher mentions the Toka'lo (Toka'la) among the Omaha as one of two "social societies that were borrowed or introduced from the Dakota. . . . There are no words to the songs—a fact which makes it probable that the music was adopted from another tribe, the foreign words being dropped."⁶

In the writer's study among the Teton on the Standing Rock Reservation it was said that "fox songs and coyote songs are the same." It was also decided that certain songs called wolf songs or "Wolf society songs" should be included in this section. In this connection it is interesting to note that Dr. Lowie found the kit-fox dance called the coyote dance by the Santee at Fort Totten, N. Dak.,⁷ and that among the Crows of Montana he was told that "all the societies were originated by the mythical Old Man Coyote."⁸ A similar correspondence in the terms "fox" and "coyote" is found in the names of the societies of the Cheyenne, Mooney giving one

¹ Lowie, Robert H., *Dance Associations of the Eastern Dakota*, *Anthr. Papers, Amer. Mus. Nat. Hist.*, xi, pt. 2, p. 105, New York, 1913.

² Maximilian, Prince of Wied, *Travels in the Interior of North America* (translated from the German by H. Evans Lloyd), p. 407, London, 1843.

³ Lowie, Robert H., *Societies of the Crow, Hidatsa and Mandan Indians*, op. cit., pt. 3, p. 253.

⁴ *Ibid.*, p. 296.

⁵ *Ibid.*, p. 155.

⁶ Fletcher, Alice C., and La Flesche, Francis, *The Omaha Tribe*, op. cit., p. 486.

⁷ Lowie, Robert H., *Dance Associations of the Eastern Dakota*, op. cit., p. 106.

⁸ Lowie, Robert H., *Societies of the Crow, Hidatsa and Mandan Indians*, op. cit., p. 156, footnote.

of the Cheyenne societies as the "foxmen (specifically, the kit, or swift, fox);" ¹ while George A. Dorsey mentions the Coyote as one of the original Cheyenne societies.²

Two songs of the Fox society are given herewith, and a third (No. 178) appears in the personal war narrative of Old Buffalo, who was a member of the society. Song No. 147 was composed in honor of a member of the society who was killed on the warpath.

The following song of the Fox society was sung by Bear Soldier (Mato'-aki'cita) a nephew of Rain-in-the-Face:

No. 114. Song of the Fox Society (a) (Catalogue No. 677)

Sung by BEAR SOLDIER

VOICE ♩ = 88

DRUM ♩ = 56

Drum-rhythm similar to No. 6

VOICE ♩ = 88

DRUM ♩ = 56

Drum-rhythm similar to No. 6

To - ka -

la a kinj ta - ku ya - ka - pi éaj - na i - yo mi - éi -

la i - yo - taj mi - éi - la konj i - yo -

ti - ye wa - ki ye - lo

¹ Mooney, James, *The Cheyenne Indians*, *Memo. Amer. Anthr. Assoc.*, 1, pt. 6, p. 412, Lancaster, Pa., 1907.

² Dorsey, George A., *The Cheyenne*, *Field Columbian Mus. Pub.* 99, *Anthr. ser.*, ix, No. 1, pp. 15, 19, Chicago, 1905.

WORDS

Toka'la kin.....	the Fox (society)
ta'ku yaka'pi éan'na.....	whenever you propose to do anything
iyo'taŋ ¹ miéi'la.....	I consider myself foremost
koŋ.....	but (now)
iyo'tiye.....	a hard time
waki' yelo'.....	I am having

Analysis.—This is the only song recorded by this singer, but its rhythmic form shows that it was clear in his mind. Two renditions were recorded; these show no points of difference. Three accidentals occur—the second and third lowered a semitone, and the fourth raised a semitone. In the first part of the song C sharp and D sharp were sung slightly below pitch, but these appear in a series of the small intervals which seem difficult for an Indian to sing correctly. All the tones of the octave are present in the song, and almost 56 per cent of the intervals are major seconds. A change of tempo occurs in the song. (See song No. 5.)

No. 115. Song of the Fox Society (b) (Catalogue No. 580)

Sung by SHOOTER

VOICE ♩ = 84

DRUM ♩ = 84

Drum-rhythm similar to No. 5

Ko-la a ta-ku ya-ka-pi kin

ta-moŋ-ka šni ye-lo

WORDS

kola'.....	friends
ta'ku yaka'pi kin.....	whatever you council about
tamoŋ'ka šni yelo'.....	I consider a difficult undertaking

Analysis.—This melody is minor in tonality and lacks the seventh and fourth tones of the complete octave. (See analysis of song No. 26.) The minor third is not found in the song; instead we find that the major third constitutes about one fourth of the intervals.

¹ In one instance the final syllable of this word was omitted by the singer.

The song has a compass of an octave, beginning on the dominant above and ending on the dominant below the tonic. Three renditions were recorded, which show no points of difference.

KANĠI'YUHA (CROW-OWNERS)¹

This society, like other military and social organizations, was widespread among the tribes of the Plains. Miss Fletcher states that, among the Omaha, "the wolf and the crow were not only connected with carnage but they had a mythical relation to the office of 'soldiers,' the designation given to certain men on the annual tribal hunt who acted as marshals."² A full description of "the crow" worn by the Omaha, with an account of its symbolism, is given by Miss Fletcher.³ Among the northern tribes the crow and the raven appear to be connected exclusively with success in war, the skin of the bird being worn around the neck or attached to the spear which was carried in war. A "Crow or Raven society" was noted among the Mandan and was mentioned by Maximilian.⁴

The Crow-owners society of the Teton Sioux and the Raven-bearers society of the Mandan, as studied by the present writer, appear to be similar in essential features. Lowie, however, uses the term Crow society in his list of Mandan organizations.⁵ A Crow-owners society is noted by the same authority, among the Crow Indians.⁶ The Raven-owners society is mentioned by Lowie in his observations among the eastern Dakota,⁷ and the Raven-bearers by Wissler, among the Blackfoot Indians.⁸

The full organization of the Crow-owners society is given as follows by Wissler:⁹

The Kanġi' yuha (they that have the crow) was an organization similar to the Toka'la, the scheme being as follows:

2 leaders	4 lance bearers
2 rattle bearers	x lay members
2 pipe keepers	4 drum bearers and singers, two of whom
2 short-lance bearers	carry rattles and sit about the drum
2 crow-skin bearers	1 herald

¹ The writer's informant concerning the Kanġi'yuha was Eagle Shield (Wagbii'-waha'čuyka), who was a member of the society. In pl. 43 he is shown wearing the "crow-skin necklace," (*kanġi'wanā'pi*), which was the insignia of the society.

² Fletcher and La Flesche, op. cit., p. 442.

³ Ibid., p. 441.

⁴ Reise in das Innere Nord-America in den Jahren 1832 bis 1834, von Maximilian Prinz zu Wied, II, p. 140, Coblenz, 1841. "Die zweite Classe oder Bande sind die * * * Krähen- oder Rabenbande (La bande du corbeau), junge Leute, von 20 bis 25 Jahren."

⁵ Lowie, Robert H., Societies of the Crow, Hidatsa and Mandan Indians, op. cit., p. 309.

⁶ Ibid., p. 199.

⁷ Lowie, Robert H., Dance Associations of the Eastern Dakota, op. cit., p. 109.

⁸ Wissler, Clark, Societies and Dance Associations of the Blackfoot Indians, *Anthr. Papers, Amer. Mus. Nat. Hist.*, XI, pt 4, p. 392, New York, 1913.

⁹ Wissler, Clark, Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota, op. cit., p. 23.



CROW-SKIN NECKLACE AND CASE

When asked why the crow was honored by the society, Eagle Shield said:

We want our arrows to fly as swift and straight as the crow. The crow is always the first to arrive at the gathering of the animals in the Black Hills. The reason why the Black Hills were so long unknown to the white man was that Wakan'tanka created them as a meeting place for the animals. The Indians had always known this and regarded the law of Wakan'tanka concerning it. By this law they were forbidden to kill any of the animals during their great gatherings. In the Black Hills there is a ridge of land around which is a smooth, grassy place called the "race course."¹ This is where the animals have the races, during their gatherings. Even small animals like the turtle are there. The crow is always first to arrive, and the other birds come before the animals, while insects and creatures like the frog travel slowly and arrive last. Sometimes it takes 10 years for all the animals to arrive, as they come from long distances and camp wherever winter overtakes them.

Eagle Shield said further that among the Teton of Standing Rock the Crow-owners society had originally but 10 members, but that later it became a large organization to which only successful warriors could belong. Such men of distinction could be admitted by making the request of the leader and giving a feast to the members of the society.

A special tent in the village was used by this society as its meeting place. Eagle Shield said, "the village was full of noise, with children shouting at their games and women singing and dancing, and the members of the Kanǵi'yuha liked to spend the evenings in their lodge, singing and enjoying themselves." Over the door of this lodge was hung the "Crow lance" in its wrappings. According to Eagle Shield, this lance was decorated with a crow skin next to the lance head. Before a fight the lance was unwrapped and passed over the smoke of burning sweet grass. When stuck in the ground during a fight it marked a place from which the members of the society could not retreat unless they took the lance with them.²

When going to war each man carried his crow-skin "necklace" in a rawhide case (pl. 44), and before putting it around his neck he passed it over the smoke of burning sweet grass. Feathers for head

¹ This is undoubtedly the mound referred to by Clark in the Original Journals of the Lewis and Clark Expedition, vol. 1, pp. 121-123. Clark writes, under date of August 25, 1804, as follows: "Capt. Lewis and Myself concluded to go and See the Mound . . . which the Indians Call Mountain of *little people or Spirits*. . . . The Surrounding Plains is open Void of Timber and leavel to a great extent, hence the wind from whatever quarter it may blow, drives with unusial force over the naked Plains and against this hill; the insects of various kinds are thus involuntary driven to the Mound by the force of the wind, or fly to its Leeward Side for Shelter; the Small Birds whoes food they are, Consequently resort in great numbers to this place in Surch of them; Peticularly the Small brown Martin of which we saw a vast number hovering on the Leeward Side of the hill, when we approached it in the act of catching those insects; they were so gentle that they did not quit the place untill we had arriv^d within a few feet of them.

One evidence which the Ind^s give for believing this place to be the residence of Some unusial Spirits is that they frequently discover a large assemblage of Birds about this Mound [this] is in my opinion a Sufficient proof to produce in the Savage Mind a Confident belief of all the properties which they ascribe [to] it.

² Cf. Wissler (op. cit., p. 24): "When attacking the enemy they were required to thrust the lances into the ground and not leave the spot unless released by some of their party pulling up the lances. . . . The lances are short and covered with otterskin; at the top there is an eaglefeather and at the other end, a spear. Near the spear is (*etc*) fastened the neck and head of a crow."

decoration were also carried in this case. Eagle Shield said that before a fight the warriors always put on their finest regalia, so that, if they were killed, they would die in a manner worthy of their position. The sleeves of the war shirts were not sewed, but were tied together under the length of the arm. Before a fight the warrior untied these fastenings and threw back the sleeves to permit free use of his arms.

Concerning the "aki'čita duties" of members of this society, Eagle Shield said: "These men were among those who protected the people and watched for buffalo when the camp was moving, and who assisted in the selection of suitable places for the winter camps."

A "praise song," *iwa'kiépi olo'way* (No. 158) of this society was sung by One Feather, this song being in honor of Sitting Crow, a member of the society. One of the dancing songs (No. 164) was sung by Eagle Shield; this is given in connection with a narrative of his personal experience on the warpath.

ĆAŃTE' TINŹA (STRONG HEART)

This term is translated "Stout-hearted ones" by Bushotter,¹ and "the dauntless" and "the braves" by Wissler.² In the present work it will be translated "Strong Heart," according to the explanation given by the writer's interpreters on the Standing Rock Reservation. Lowie does not include this society in his list of eastern Dakota societies.³ A full account of its organization is, however, given by Wissler.⁴

A Sioux once said to the writer, "Indian patience and philosophy are matters of long training." This was a training which began in childhood. Thus Red Fox said that when he ran away with a war party the men frightened him "to make his heart strong." (See p. 375.)

It was said that the Strong Heart society among the Teton Sioux, as it existed within the memory of the writer's informants, was organized by Sitting Bull, Gall, and Crow King, prominent chiefs, who were practically in command of all the warriors. It was their desire to have a body of fearless warriors to meet any emergency, and for that purpose this society was organized. If a man were known to be fully qualified for the honor of membership, it was not necessary for him to undergo any tests. All he had to do when initiated was to promise to be brave in the defense of the tribe, to take care of the poor and needy, and to maintain a good moral character. The

¹ See Dorsey, James Owen, A Study of Siouan Cults, *Eleventh Rep. Bur. Ethn.*, p. 463.

² Wissler, Clark, Societies and Ceremonial Associations in the Oglala Division of the Teton Dakota, op. cit., p. 25.

³ Lowie, Robert H., Dance Associations of the Eastern Dakota, op. cit., p. 104.

⁴ Wissler, op. cit., pp. 25-31.

distinctive headdress of the society was a war bonnet made of the tail feathers of the eagle and having a pair of horns attached in front. Each member had one of these headdresses, which he wore only when going on the warpath or in actual battle. If a man had been uniformly successful and had never shown any sign of cowardice, he might be buried with this bonnet on his head; but if he showed cowardice on the warpath, he was punished on his return by being



FIG. 29. Woman with banner of the Strong Heart society.

severely reprimanded in the presence of all the members, his headdress was taken away, and he was expelled from the society.

Members of this society were allowed to carry a banner made by fastening feathers to a long strip of flannel, which was attached to a pole. This was called *wapa'ha kamini'mini*, 'waving banner.' Women whose relatives were members of this society and had been killed in war were allowed to carry this banner. Pahi'winj (Yellow Hair) said that six of her uncles had been members of this society, and that she was entitled to carry the Strong Heart society banner

(fig. 29). A similar custom was noted at White Earth, Minn., among the Chippewa. In plate 16, Bulletin 53, is shown a Chippewa woman, the daughter of a chief, carrying such a banner, which belonged to her father.

The distinctive rattle of the Strong Heart society is shown in plate 45. This consists of a rawhide receptacle on which are traced the lines of a turtle. It contains a few small stones or shot. This rattle was used by the dancers.

One of the customs of this society seems to have been designed to increase the self-control of its members. An informant said:

In the old days there were four lodges of the Strong Hearts in the center of the village. Every morning the Strong Heart men met in one of these lodges and sang their songs. Then two young men with rattles and two with bows and arrows went around the village and killed dogs which were to be eaten in their lodge. Some Indians are short tempered, and the Strong Hearts did not kill their dogs. They killed the dogs of prominent families and when the dog was shot they shouted and shook their rattles. It strengthened a man's heart to have his dog killed and not show anger. The women singed the dogs, cooked them, and took them to one of the Strong Heart lodges. There they all sang and danced, and the dogs were part of the feast.

No. 116. Song of the Strong Heart Society (a) (Catalogue No. 509)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 84$

DRUM not recorded

Ko - la tu - wa na-pe - éi - na - han o - pa kte śni

ye

WORDS

kola'	friends
tu'wa.	whoever
nape' éinahan	runs away
o'pa kte śni ye	shall not be admitted



STRONG HEART SOCIETY RATTLE

Analysis.—This melody has a compass of 12 tones. This range is not so unusual as is the frequency with which large intervals are spanned. Thus an ascent of 12 tones is accomplished in two progressions at the introduction of the words, and in two instances a descent of a seventh is made in two progressions. Of the intervals 22 per cent are fourths. The song contains all the tones of the octave except the fourth and in structure is classified as melodic with harmonic framework.

No. 117. Song of the Strong Heart Society (b) (Catalogue No. 544)

Sung by GRAY HAWK

VOICE $\text{♩} = 88$

DRUM $\text{♩} = 88$

Drum-rhythm similar to No. 19



Analysis.—This song is minor in tonality and progresses largely by intervals of a major second, this constituting about 64 per cent of the entire number of intervals. Four renditions were recorded, uniform in all respects. The final tone was sung slightly flat, but the repeated part and the repetitions of the melody always began on F sharp. The song contains one rest. (See analysis of song No. 79.) The triplet divisions of the count were given clearly. In structure the song is melodic, containing all the tones of the octave.

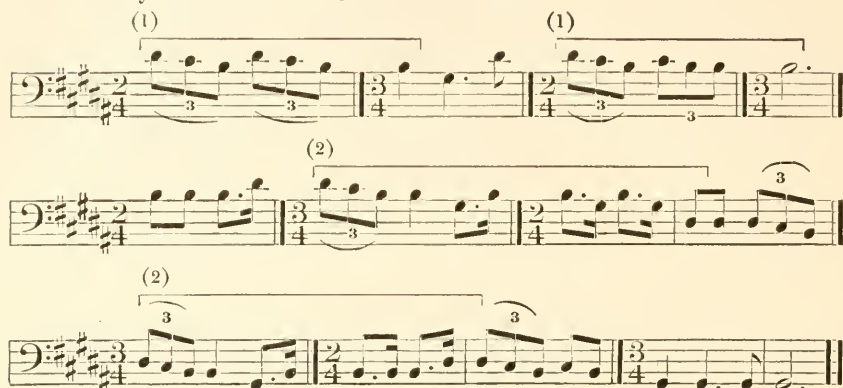
This and the four songs next following were recorded by Gray Hawk (Ćetan'-hota) (see pl. 71), a well-known member of the tribe, who also contributed interesting material concerning the buffalo hunt (p. 436).

No. 118. Song of the Strong Heart Society¹ (c) (Catalogue No. 548)

Sung by GRAY HAWK

VOICE $\text{♩} = 104$ DRUM $\text{♩} = 104$

Drum-rhythm similar to No. 8



Analysis.—The rhythmic form of this melody is clear and interesting. Two rhythmic units are present, the first count in each having a triplet division. The melody tones are those of the minor triad and fourth. About 31 per cent of the intervals are minor thirds, and one-half are major seconds. The song is harmonic in structure and has a compass of 12 tones.

No. 119. Song of the Strong Heart Society (d) (Catalogue No. 557)

Sung by GRAY HAWK

VOICE $\text{♩} = 88$ DRUM $\text{♩} = 96$

Drum-rhythm similar to No. 5



Analysis.—This is a simple melody and three uniform renditions show that it was clear in the mind of the singer. The tone A in the first triple measure was sometimes sung below pitch, but the intona-

¹ An additional song of this society is No. 231.

tion of the remainder of the song was excellent. The melody tones are those of the minor triad and fourth, yet about one-third of the progressions are major thirds. The drum was slightly faster than the voice and was beaten steadily while the shrill cries were given between the renditions of the song.

BADGER SOCIETY

The fourth Aki'cita society, according to Wissler, was the Badger society. This is noted by him among the Oglala Sioux,¹ also by Lowie among the eastern Dakota² and the Mandan.³ It is said to have become extinct about 20 years ago. Two songs of this society were recorded at Standing Rock.

No. 120. Song of the Badger Society (a) (Catalogue No. 553)

Sung by GRAY HAWK

VOICE ♩ = 80

DRUM ♩ = 80

Drum-rhythm similar to No. 6



Analysis.—This song is minor in tonality and contains the tones of the second five-toned scale. The tones transcribed as C natural and C sharp are clearly distinguished in the three renditions, the semitone at the beginning of the second measure being sung with particularly good intonation. The minor third is of frequent occurrence, constituting 40 per cent of the intervals. The rhythmic form of the song is good and the rhythmic unit, though short, is interesting. The drum was slightly behind the voice in all the renditions.

See plot of this melody on page 419.

¹ Wissler, Clark, *Societies of the Teton-Dakota*, op. cit., p. 31.

² Lowie, Robert H., *Dance Associations of the Eastern Dakota*, op. cit., p. 109.

³ Lowie, Robert H., *Societies of the Crow, Hidatsa, and Mandan*, op. cit., p. 322.

No. 121. Song of the Badger Society (b) (Catalogue No. 554)

Sung by GRAY HAWK

VOICE ♩ = 104

DRUM ♩ = 104

Drum-rhythm similar to No. 19



Analysis.—This song is distinctly major in tonality, yet one-third of the intervals are minor thirds. Five renditions were recorded, the song being sung three times without a break in the time, then a short pause being made, after which it was sung twice. These repetitions are uniform throughout. The tonic triad forms the basis of the melody, but the accented A makes it necessary to classify the song as melodic with harmonic framework. The triplets of eighth notes were clearly enunciated. This count-division is frequently found in dancing songs. About two-thirds of the progressions are downward. The drum slightly preceded the voice, though the metric unit of the two is the same.

MIWA'TANI

The Miwa'tani was an important military society among the Teton Sioux, the members of which were exempt from aki'cita duty. Charging Thunder said that he belonged to this society, that it was originated long ago by a man who dreamed of an owl, and that the society was sometimes erroneously called the Owl society. The word *miwa'tani* is not fully explainable, as it is not found in the common speech of the Sioux. Two informants said it is not a Sioux word, and that they thought it meant "owl feathers." Wissler says:¹

According to one informant, this society, which by the way, is regarded as a very ancient one, was so named because an owl-being in conferring the ritual said, "My name is Miwa'tani." . . . Our informants are all agreed that the term is associated with no concept other than that of a particular society. It is also their name for Mandan, the tradition being that the latter were named because of some resemblance to the Miwa'tani society.

The Omaha word for Mandan is Mawa'dani,² and a "Mandan dancing society" among the Omaha is mentioned and one of its feasts described by Rev. J. Owen Dorsey.³

¹ Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota, op. cit., p. 42.

² Fletcher and La Flesche, The Omaha Tribe, op. cit., p. 102.

³ Omaha Sociology, *Third Rep. Bur. Ethn.*, p. 273. See also Dorsey, *Eleventh Rep. Bur. Ethn.*, p. 463.

Wissler¹ states that the organization of the Miwa'tani consisted of:

2 leaders	x lay members
2 sash bearers, or bonnet men	1 drum bearer
2 whip bearers	8 singers
1 food passer	1 herald

Charging Thunder said the Miwa'tani society, besides being one of the most difficult to enter, was one of the most exacting in its requirements. Each member pledged himself to sacrifice his own life in defense of a wounded member, if such sacrifice became necessary on the warpath. When anything was needed by the society the principal officer appointed some one to collect what was required, and the demand was never refused. The collecting was usually done at a public meeting of the society and formed one of the tests by which the leaders of the tribe determined which men were qualified to be useful to the tribe.

If an officer of this society saw in the camp a supply of provisions which should have been donated to the society, he could take it, either for the use of the medicine-men who conducted the ceremonies or for the use of the organization as a whole. He had the right to do this, and it was even expected that he would do so if donations were wilfully withheld.

According to Charging Thunder the purpose of this society was to promote friendliness and helpfulness among its members. The more important of its meetings were for the initiation of new members. Any member of the tribe could apply for membership, and if his application was accepted he was notified by the crier.

Before a meeting for initiation the candidates as well as members of the society were required to fast partially for four days. They assembled in their lodge, and once each day the leader brought in a pail of water, and after dipping into this a bunch of sweet grass, handed the latter to each member, with a very small piece of buffalo meat. This was all the nourishment they were allowed, hence the end of the four days found them greatly weakened.

Two old men, after consultation, described the initiation to the writer. On the day of the ceremony the officers of the society, wearing headdresses of owl feathers (*hiyhay' suy wapa'ha*), took their position in the place of honor, opposite the entrance of the lodge. In their hands they held the owl-feather headdresses which the new members were to receive. All the members of the tribe were gathered to witness the installation of the new members. It was required that the newly elected men should show that they were qualified for the honor which had been conferred on them. Back of the fire was a

¹ Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota, op. cit., p. 42.

"mellowed-earth space" (see p. 122, footnote), and the men were required to carry live coals in their hands and put them on the earth. Each man, rising from his seat, took coals in the palm of his hand, and turning to the left, walked slowly around the lodge. After the first round of the lodge, pausing at the mellowed-earth space, he pretended that he would place the coals upon it. This was done three times, and after the fourth round of the lodge, slowly lowering his hand, he gently rolled the coals to the softened earth. (See p. 74.) If he could do this without being burned he was considered qualified to be a member of the society.

As already stated, a headdress of owl feathers had been prepared for each of the new members. These headdresses were long, like war bonnets, but were made of owl feathers instead of eagle feathers. Quite a heap of coals lay on the mellowed earth after all the men had made the circuit of the lodge. Sweet grass was placed on this heap, and the headdresses were held in the fragrant smoke, after which they were placed on the heads of the newly installed members.

The following ceremonial song was sung as the headdresses were placed upon the heads of the men, who were understood then to be fully received into the society.

No. 122. Ceremonial Song of the Miwa'tani (Catalogue No. 572)

Sung by CHARGING THUNDER

VOICE ♩ = 66

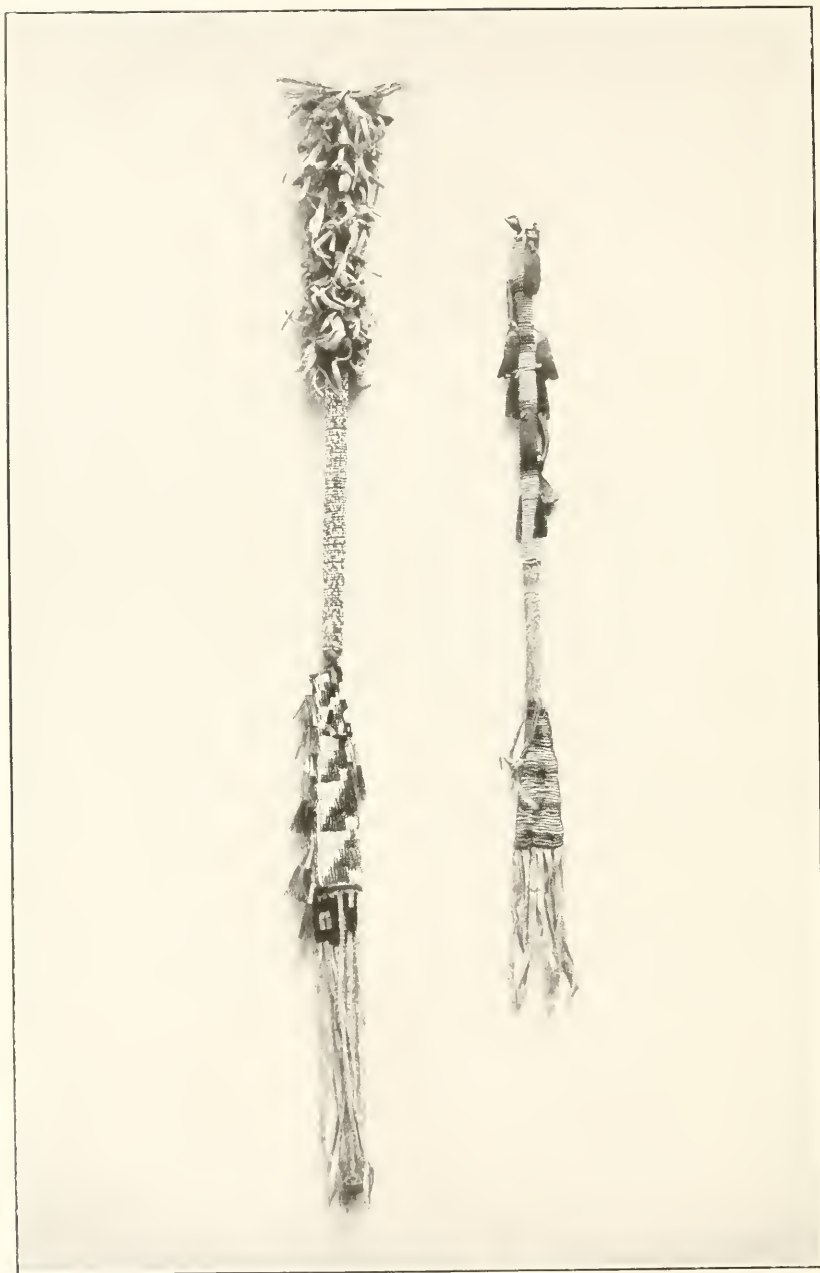
DRUM not recorded



WORDS

tu'wa wakan' koj..... the one who is holy
le mi'čage..... has made this for me

Analysis.—This melody contains the tones of the second five-toned scale, with G sharp as a keynote. The accidental (F double sharp) was clearly given in all the renditions. The song is harmonic in structure and has a compass of 12 tones. Three-fourths of the progressions are downward, the trend of the melody being steadily downward from the twelfth to the tonic. The time in the first two measures is peculiar and was maintained less steadily than in the latter part of the song.



DANCE RATTLE

MIWA/TANI SOCIETY RATTLE

RATTLES

After a man was admitted to this society he donated his best horse to the society, no matter what its value might be. He also hired a man to make his paraphernalia, usually giving a horse as compensation for this service. One of the articles with which he provided himself was a whistle made of the wing bone of an eagle; this whistle was closely decorated with beads (fig. 30), and hung around his neck. Each member had also a rattle fastened to a wand (pl. 46) which he carried during the dances of the society. This rattle was made by boiling the hoof of the deer and cutting the hard, outer part into pieces of the desired shape and size. All the feathers used in adornment by members of this society were owl feathers, tipped with red down. The feathers of the owl were used also on their arrows.

Two of the dancing songs of this society (Nos. 156, 165) occur in connection with the personal war narratives of Eagle Shield and One Feather.

A rattle of dew claws (pl. 46) was used in many Sioux dances.

WHITE HORSE RIDERS
(ŚUNK'SKA-AKAN'YANKA)

The White Horse Riders were not considered a tribal society, like those already described, but were an old organization which, in the opinion of some informants, was local in character. The term "white horse riders" is not an exact translation of the Sioux designation, the first word of which means "white horse,"

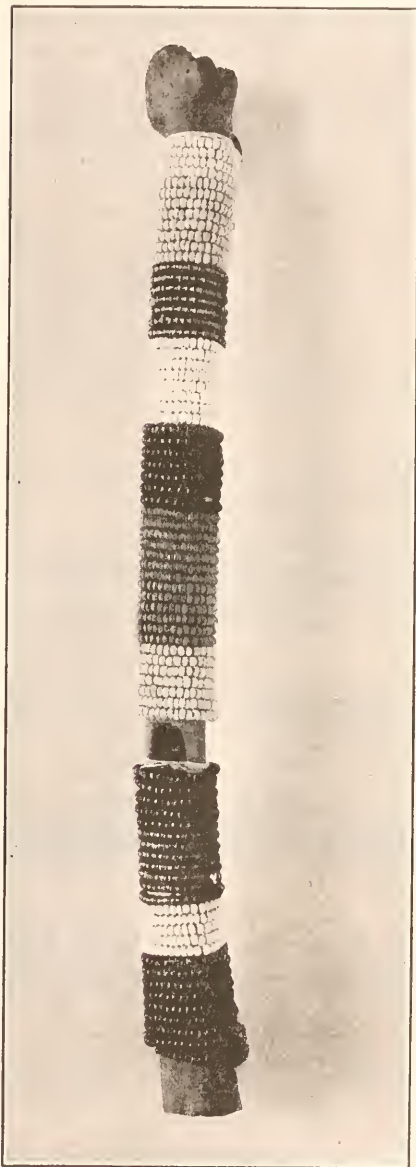


FIG. 30. Miwa'tani society whistle.

while the second is a compound word indicating age and experience. One informant said:

The White Horse Riders were principally the old warriors. Those older people had a special liking for painting their horses on parades or on the warpath, as by that means they could show that the horse's owner had done some brave deed. They rode white horses for two reasons. They liked the white color, because it was regarded as a *genuine* color [see pp. 173, 205], and also because a white horse was the only one on which the paint would show well. The usual decoration was a horse's hoofprint and a hand, the hand being understood to represent the hand of the enemy. To people with an understanding the arrangement of these designs told the story of the man's brave deeds. (See p. 77, footnote.)

The parade of the White Horse Riders was greatly admired in the camp. It is said that if the White Horse Riders came to the tent of a man who had been wounded in war, they fired their guns into the air, whereupon the women of the family cooked a quantity of food and placed it in the middle of the camp circle. The custom was that "those who had no one to cook for them went and ate this food."

The songs of the White Horse Riders were favorites among the Sioux, and the words of these songs were often changed. Thus No. 225 is a song of this society in which the name Ptesan'-non'pawin has been substituted for another name.

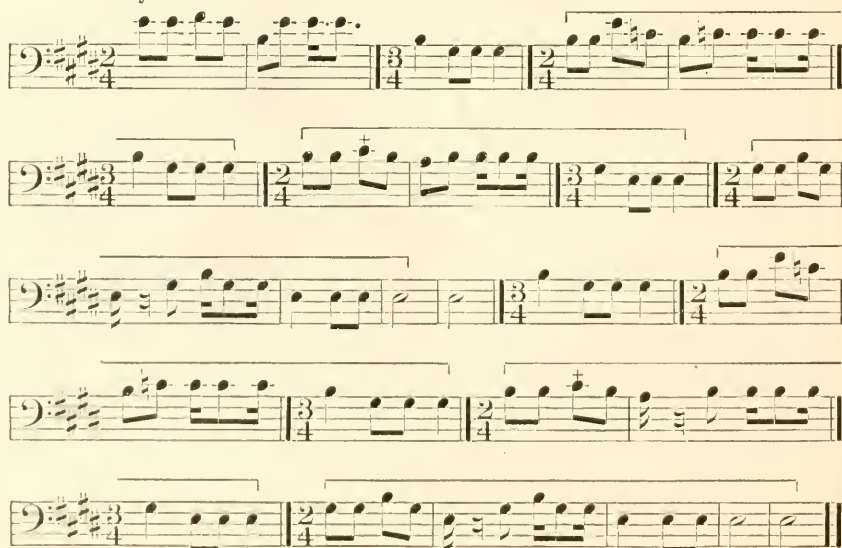
No. 123. Song of the White Horse Riders (a) (Catalogue No. 534)

Sung by Two SHIELDS

VOICE ♩ = 66

DRUM ♩ = 66

Drum-rhythm similar to No. 6



Analysis.—This song contains an unusual number of progressions. There are 52 intervals in the song. It has been stated that the average number of progressions in comparatively modern songs is 31.3. Thirty (58 per cent) of these intervals are thirds, 18 being major and 12 being minor thirds. It is interesting to note the large number of minor thirds in a song which is distinctly major in tonality; these intervals, however, are usually part of the tonic triad, which forms the framework of the melody. Two rests are found in the song. (See No. 79.) The two renditions show no points of difference, the small count-divisions being clearly given. Drum and voice have the same metric unit and were coincident.

No. 124. Song of the White Horse Riders (b) (Catalogue No. 535)

Sung by TWO SHIELDS

VOICE ♩ = 76

DRUM ♩ = 63

Drum-rhythm similar to No. 6

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody is divided into two parts, (1) and (2), which are repeated. The first part (1) consists of two measures, and the second part (2) consists of two measures. The score is written on a single staff with a key signature of one flat and a time signature of 3/4.

Analysis.—Two renditions of this song were recorded, in both of which renditions G in the upper octave was sung G flat, and in

the lower octave G natural. This was probably because the higher tone was above the compass of the singer's voice. Two rhythmic units are present, their repetitions comprising most of the song. The melody tones are those of the major triad and second, a tone material found in only 3 of 340 Chippewa songs, and in 8 songs of the present series. About 38 per cent of the intervals are fourths. The average interval is not large, but a compass of 13 tones is accomplished in three measures, about midway through the song. The tempo of the drum is slightly slower than that of the voice.

WAR SONGS (OZU'YE OLO'WAY)

CONSECUTIVE SONGS OF A TYPICAL WAR EXPEDITION

War expeditions were of two kinds—tribal and individual. In the former the tribe acted as a unit, as they did on the buffalo hunt. Thus, if the tribe as a whole needed horses, the only way to secure them was by stealing them from the enemy. The matter was discussed either in the tribal council or in the council of the chiefs. Scouts were selected by the council, or each military society could choose some of its members to act in that capacity, the procedure of selecting and sending the searching party being similar to that which preceded the search for the pole to be used in the Sun dance or a buffalo hunt. (See pp. 109, 439.) The scouts started at night, having been given instructions where to go, and also what to do if they saw the enemy. When the scouts had returned and made their report, the tribe took up its journey. The organization was similar to that of the buffalo hunt, the men being restrained by the *aki'éita* from any individual action until the time came for the tribe to act as a unit.

An individual war party could be organized at any time when the tribe was not on a general expedition. A man desiring to organize an individual war party called on his relatives and friends at night, explained his purpose, and asked them to join him. If they were willing to do so they smoked a pipe in token of their acceptance. Such an invitation could scarcely be refused, and the man who gave it became leader of the party. Everything concerning the expedition was carefully discussed before starting. The country through which they would pass and the enemies they would meet were somewhat familiar to the warriors, so that the leader could explain verbally the route which he proposed they should take. It was not uncommon, however, for a map to be sketched on the bare ground, and quite customary for a war party to leave behind a "map" on buckskin, showing the hills and streams they expected to pass, so that other parties could find them if desirable.



(Used by permission.)

TWO SHIELDS

It was not considered a great honor to be asked to join a war party, and no demonstration was made when they left the village. As an old warrior said, "the honor was in coming home victorious, and the demonstration was reserved to see whether it would be needed when we returned."

The following section presents in consecutive order certain songs which might be sung on a war expedition. Many details of description are omitted, as they are comprised in the personal narratives which follow this section.

The next 10 songs are common war songs, or "wolf songs," which were sung in the societies or other gatherings before the departure of a war party. Many of them mention the wolf, as the life of a warrior was supposed to be like that of the wolf. Two Shields (pl. 47), who recorded several of these songs, is a leading singer at every tribal gathering.

No. 125. "Those Are Not My Interest" (Catalogue No. 528)

Sung by Two SHIELDS

VOICE ♩ = 96 (or ♩ = 192)

DRUM ♩ = 96 (See drum-rhythm below)

Drum-rhythm

Ko - la -

(Softly)

pi - la e - pe - éon wa he

he he he

ti i - kée-ya wi - éo-haj kin o - ta ye - lo ko - la he-na

e éniye - lo e - pe-lo

WORDS

kola'pila.....	friends
epe'coŋ ¹	I have said
ti i'k'eya.....	in common life
wi'co'han kin.....	the customs
o'ta yelo'.....	are many
kola'.....	friend
he'na.....	those
e éni.....	are not (do not interest me)
yelo' epe'lo.....	I have said

Analysis.—This song was recorded by the same singer on two occasions. The duplication was accidental, and a comparison of the result is, therefore, the more interesting. Both renditions were transcribed and are herewith presented. It will readily be seen that the points of difference are slight and unimportant. This is usually the case when a song is repeated by the same singer or sung by two equally good singers. The rhythm, which is peculiar, was exactly repeated. It has been frequently noted that the rhythm of a song is more accurately repeated than the melody progressions. The foregoing transcription was from the second “recording,” in which the song was sung three times, while in the first recording it was sung only once, with a repetition of the first part. The transcription which follows this analysis is from the first recording of the song, in which the pitch was slightly lower, and the tempo slower, than in the second. Probably it was because of this low pitch that the singer closed both parts of the song on the third instead of on the tonic. The drumbeat was alike in both recordings, but was specially clear in the second, as is shown in the foregoing transcription. It is not customary to vary the rhythm of the drum as in this instance, but Two Shields is a particularly efficient singer at the drum when large gatherings are held, and such “leading drummers” frequently elaborate their part, especially in songs of this kind. It is probably unnecessary to state that the writing of the drum part on a staff does not imply pitch. Drum and voice coincided throughout the performance. Between the three renditions recorded at this time the drumbeat was continuous. The pause in the voice was about equal to two measures, but was not exact; in one instance it was interrupted by shrill cries. The time in the five-eight and three-eight measures was absolutely exact, and the triplet and couplet groups are indicated according to the rhythm in which the passage was sung. The melody contains the tones of the second five-toned scale. About one-fourth of the intervals are minor thirds, but the melody progresses principally by whole tones, the major second forming 49 per cent of the entire number of intervals.

¹ Contraction of *epe'ci* *koŋ*.

The words of the following are identical with those of No. 125:

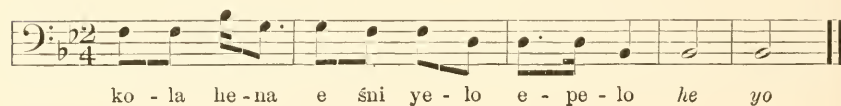
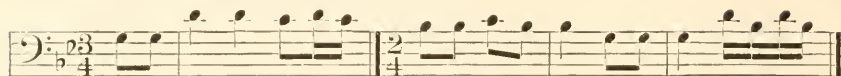
Duplication of No. 125

Sung by TWO SHIELDS

VOICE ♩ = 88 (or ♩ = 176)

DRUM ♩ = 88

Drum-rhythm similar to No. 5



An Indian warrior wanders like a wolf, and his life is expressed in the following song.

No. 126. "Like a Wolf I Roam" (Catalogue No. 656)

Sung by ONE BUFFALO (TATAŋ'KA-WAŋZÍ'LA)

VOICE ♩ = 80

DRUM not recorded



Šuŋ - ka i - šna - la mi - ye - lo éa ma-ka o - ka wiŋ-liya o - ma-wa -



ni ʔon he - ci-ya ta-moŋ-ka šni ye - lo

WORDS

śun'ka íśna'la.....	lone wolf
miye'lo ċa.....	I am
maka' o'ka wiŋ'liya.....	in different places
oma'wani.....	I roam
koŋ.....	but
heci'ya.....	there
tamon'ka śni yelo'.....	I am tired out

Analysis.—Considering F sharp as the keynote of this song, we find the melody tones to be those of the second five-toned scale. The basis of the melody is the minor triad with minor seventh added. (See analysis of song No. 49.) Nearly half of the intervals are minor thirds. The song is melodic in structure and has a compass of 10 tones.

No. 127. "Watch Your Horses" (Catalogue No. 532)

Sung by TWO SHIELDS

VOICE $\text{♩} = 92$ DRUM $\text{♩} = 92$

Drum-rhythm similar to No. 5

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of five staves of music. The first staff has a drum rhythm indicated by dots above the notes. The second staff continues the melody. The third staff has a triplet of eighth notes marked with a '3' and a bracket. The fourth staff continues the melody. The fifth staff has a triplet of eighth notes marked with a '3' and a bracket. The lyrics are written below the staves, aligned with the notes.

Kaŋ-gi wi - ċa - śa kiŋ śun'ka - waŋ-gla - ka po

e ya suŋ - ka wa - ma - noŋ sa mi - ye ye - lo

WORDS

Kaŋgi' ¹ wiċa'śa.....	Crow Indian
kiŋ suŋk awaŋ'glaka po.....	you must watch your horses
suŋ'ka wama'noŋ.....	a horse thief
sa.....	often
miye' yelo'.....	am I

¹ Kaŋgi' is the Sioux equivalent for Crow. Concerning the name of this tribe the Handbook of American Indians (pt. 1, p. 367) states: "trans., through French *gens des corbeaux*, of their own name *Absaroke*, crow, sparrowhawk, or bird people." The following forms occur in the words of these songs: Kaŋgi' wiċa'śa (Crow people), Nos. 127, 149, 179; Kaŋgi' to'ka (Crow enemies), Nos. 169, 174; Psa'laka (corruption of Absaroka, Teton dialect), Nos. 167, 168; Psa'doka (Santee dialect), No. 192.

Analysis.—About half of the intervals in this song are minor thirds, though the interval of a fourth is also prominent. All the tones of the octave except the seventh and second appear in the song, which is melodic in structure and has a compass of an octave. Several renditions were recorded; these show no points of difference.

See plot of this melody on page 419.

No. 128. "Friends, Go On"

(Catalogue No. 527)

Sung by Two SHIELDS

VOICE $\text{♩} = 92$

DRUM $\text{♩} = 92$

Drum-rhythm similar to No. 5

Ko-la-pi-la i - ya -

ya - pi ye ya sun - ka - ku kon zu - ya

u ye - lo

WORDS

kola'pila.....	friends
iya'yapi ye.....	you go on
sunka'ku kon.....	even that younger brother
zuya' u yelo'.....	is coming on the warpath

Analysis.—The framework of this melody is one which is familiar in these songs. The submediant chord forms the basis of the opening measures, followed by a descent from the dominant to the mediant, a descent of a minor third; after this the melody returns to the submediant chord, and the song closes on the mediant. Comparison with the preceding song will show the same outline in that melody. About half of the intervals in this song are minor thirds. The intonation is good, and the melody contains all the tones of the octave except the seventh. The rhythm of the drum is one found frequently in the Chippewa songs, but is much less common among the Sioux.

No. 129. "A Wolf I Considered Myself" (Catalogue No. 547)

Sung by GRAY HAWK

VOICE ♩ = 104

DRUM ♩ = 104

Drum-rhythm similar to No. 8

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of four staves of music. The first staff has three measures, each with a bracket labeled (1) above it. The second staff has three measures, with brackets labeled (2) and (3) above the first and second measures respectively. The third staff has two measures, each with a bracket labeled (2) above it. The fourth staff has three measures, with brackets labeled (2) and (3) above the first and second measures respectively. The lyrics are written below the staves, aligned with the notes.

Śuŋ - ka mi - ċi - la yuŋ - kaŋ ta - ku wa - te śni yuŋ - kaŋ
 na-źiŋ wa-ka - piŋ ye - lo

WORDS

(First rendition)

śuŋ'ka.....	a wolf
mi'ċi'la.....	I considered myself
yuŋ'kaŋ.....	but
ta'ku wa'te śni.....	I have eaten nothing
yuŋ'kaŋ.....	therefore
na'źiŋ.....	from standing
waka'piŋ' yelo'.....	I am tired out

(Second rendition)

śuŋ'ka.....	a wolf
mi'ċi'la.....	I considered myself
yuŋ'kaŋ.....	but
hiŋhaŋ'.....	the owls
hotoŋ'pi.....	are hooting (see p. 180, footnote)
yuŋ'kaŋ.....	and
haŋko'waki pelo'.....	the night I fear

Analysis.—The interval of a fourth is prominent in this melody, constituting about 25 per cent of the intervals, while the major second constitutes 53 per cent of the number. In many instances the major second is a passing tone in a descent of a fourth. This song has a compass of 13 tones and is melodic in structure. The

rhythm is of special interest, as the song contains three rhythmic units, every tone in the melody being comprised in these units.

No. 130. "Adventures I Seek" (Catalogue No. 523)

Sung by Two SHIELDS

VOICE $\bullet = 96$

DRUM $\bullet = 96$

Drum-rhythm similar to No. 19

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a 2/4 time signature, followed by a 3/4 time signature. The second staff continues with 2/4 and 3/4 time signatures. The third staff also features 2/4 and 3/4 time signatures. The fourth staff includes the lyrics 'Ma-ka' and continues with 2/4 and 3/4 time signatures. The fifth staff includes the lyrics 'si-to-mni-yaj wi - co-haj o-wa-le he e a e e e i -' and continues with 2/4 and 3/4 time signatures. The sixth staff includes the lyrics 'yo-ti-ye-ki-ya o-ma-wa-ni hi a' and continues with 2/4 and 3/4 time signatures. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and phrasing slurs.

WORDS

maka' sito'mniyaj.....	in all lands
wico'haj.....	adventures
owa'le.....	I seek
he.....	hence
iyo'tiyekiya oma'wani.....	amid hardships I have walked

Analysis.—This is a particularly interesting example of a song which is harmonic in structure and based on the fourth five-toned scale. At the opening of the song the tonic chord appears in the upper octave and there is a descent through the submediant to the tonic chord in the lower octave. An ascent of 12 tones is accomplished in two progressions, and the melody, with the introduction of the words, returns to the tonic chord in the upper octave, descending, as before, through G to the tonic chord in the lower octave, ending on the tonic. Though the song is so regular in melodic form

and so distinctly major in tonality, 40 per cent of the intervals are minor thirds. The song contains 60 progressions, 37 of which are downward and 23 upward. It will be recalled that the average number of progressions in comparatively modern songs is 31.3.

No. 131. "His Horses He Granted Me" (Catalogue No. 543)

Sung by Two SHIELDS

VOICE ♩ = 58

DRUM not recorded

The musical score is written on three staves in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is transcribed with various musical notations including eighth, quarter, and half notes, as well as rests and slurs. The lyrics are written below the staves, aligned with the notes.

Wa - kay - tanj - ka če - wa - ki - ya a - wa - ku we

ta - šun - ke ko ma - ku we - lo lie

WORDS

Wakaj'tanka.....	Wakaj'tanka
čewa'kiya.....	I pray to
awa'ku we.....	bringing home
tašun'ke.....	his horses
ko.....	also
ma'ku welo'.....	(he) granted me

Analysis.—In determining the keynote of a song the test by the ear seems permissible, and by this test the song under analysis is transcribed as being in the key of A, although the seventh and third tones of that key do not appear in the melody. The omission of these tones places the song in the first five-toned scale, according to the system of pentatonic scales given by Helmholtz. (See p. 7.) One instance of a song on the first five-toned scale is found in the analyzed Chippewa songs. (See song No. 116, Bulletin 53.) A descending fourth characterizes this melody. It appears as E-B in the first two measures, followed by D-A and A-E, these progressions being repeated in the latter part of the song, which contains the words. The tonality of the song is major, though more than half the intervals are minor thirds.

No. 132. "Those Hills I Trod Upon" (Catalogue No. 670)

Sing by MANY WOUNDS

VOICE $\text{♩} = 92$ DRUM $\text{♩} = 92$

Drum-rhythm similar to No. 5

The musical score is written on three staves. The first staff contains the melody for the first line of the song, with notes and rests corresponding to the lyrics 'Wa - zi - ya - ta pa - ha yan - ke - ée lo he - na i - ya -'. Above the staff, there are two numbered phrases: (1) above 'yan - ke - ée' and (2) above 'he - na i - ya -'. The second staff continues the melody with lyrics 'ha - aij o - ma - wa - ni kon a - ke mi - ye e éa ya'. Above this staff, there are two numbered phrases: (2) above 'o - ma - wa - ni' and (1) above 'a - ke mi - ye e éa ya'. The third staff contains the final line of the melody with the lyrics 'hi - bu we-lo'. The score includes various musical notations such as clefs, time signatures (3/4, 2/4), and accidentals.

Wa - zi - ya - ta pa - ha yan - ke - ée lo he - na i - ya -
(3) (3)

ha - aij o - ma - wa - ni kon a - ke mi - ye e éa ya
(2) (1)

hi - bu we-lo

WORDS

wazi'yata.....	in the north
paha' yanke'ée lo.....	(to) those hills
he'na iya'han.....	I climbed
oma'wani kon.....	roaming
ake'.....	again
miye' éa.....	I myself
hibu' welo'.....	come

Analysis.—This is a favorite song of the Sioux, a fact which explains why it was recorded by three singers on widely separated parts of the reservation. The words of the first two singers are practically the same, while the third singer mentions the streams, instead of the hills of the north country; the differences in the melody are slight. The rendition by Many Wounds is the one used in the tabulated analyses. The song is based on the fourth five-toned scale and contains a large percentage of minor thirds. It is melodic in structure and has a compass of an octave.

Duplication of No. 132

Sung by ONE FEATHER

VOICE ♩ = 96

DRUM ♩ = 96

Drum-rhythm similar to No. 5

Wa - zi - ya - ta pa - ha yaŋ - ke - ċe he - na i yaŋ - ke - ċe

o - ma-wa - ni ye a - ke mi - ye ċa a hi - bu we - lo

As already stated, this is a duplication, the song being sung on different occasions by three singers. This transcription is given for purposes of comparison. The words of this are the same as No. 132 except that the word *iya'han* (I climbed) is omitted. Other duplications transcribed are Nos. 125 and 133.

This and the following duplication of No. 132 begin and end on the same tone. Other songs of this series showing the same peculiarity are Nos. 99, 127, 203, 205, 212, 220, 221, 228, 234, 238. (See Bull. 53, page 222.)

Duplication of No. 132

Sung by TWO SHIELDS

VOICE  = 96DRUM  = 96

Drum-rhythm similar to No. 5

(1)



(1) (2)



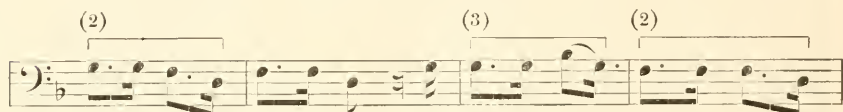

Wa - zi -

(2) (1) (3)



ya - ta wa-kpa yun - ke-éin he he - na o - yun - k -

(2) (3) (2)



ya ya o - ma - wa ni ye a - ke mi - ye éa ya hi - bu



we - lo

WORDS

wazi'yata.....	in the north
wakpa'.....	(by) streams
yunke'éin.....	that are
hena'.....	there
oyunk'ya.....	my bed is
oma'wani ye.....	I have roamed
ake'.....	again
miye' éa.....	I myself
hibu' welo.....	come

In this instance the words are slightly different from those sung by One Feather with the same melody.

No. 133. Wolf Song

(Catalogue No. 524)

Sung by Two SHIELDS

VOICE  96DRUM  96

Drum-rhythm similar to No. 19



E - éa šuŋ-ka mi-éi - la yuŋ-kaŋ

ta - ku wa-te šni yuŋ-kaŋ na-ziŋ wa-ka - piŋ ye

WORDS

e' éa.....	well
šuŋ'ka.....	a wolf
mi-éi'la.....	I considered myself
yuŋ'kaŋ.....	and yet
ta'ku wa'te šni.....	I have eaten nothing
yuŋ'kaŋ.....	and
na'ziŋ waka'piŋ ye.....	I can scarcely stand

Analysis.—The words of this song are the same as those of the first rendition of No. 129, embodying an idea which was commonly expressed in connection with the warpath—that the life of a warrior was like that of a wolf. On examining the phonograph records it was found that the same melody had been recorded by Šiya'ka, different words being used. It is probable that the words used by Šiya'ka are also very old. Both transcriptions are given for the purpose of comparison. It will be readily seen that the differences are about the same as in other duplications; the actual comparison, however, can be made only by means of structural analyses. On comparing these, it is found that both renditions contain only the tones of the second five-toned scale, have a range of 12 tones, and are harmonic in structure. The rhythmic unit is the same in each, also

the rhythm of the drum. The tempo is slightly different and the key is higher, which suggests a difference in the adjustment of the phonograph. It is found that the rendition by Two Shields contains 53 progressions and that by Śiya'ka 59; the former contains 18 and the latter 20 minor thirds; the former 25 and the latter 29 major seconds; the former 5 and the latter 6 ascending major thirds. The differences are therefore shown to be slight and unimportant. A change of tempo occurs in the rendition by Two Shields.

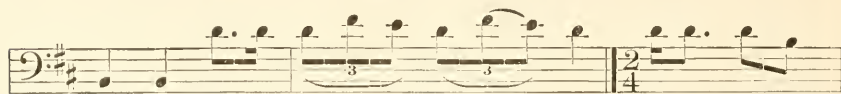
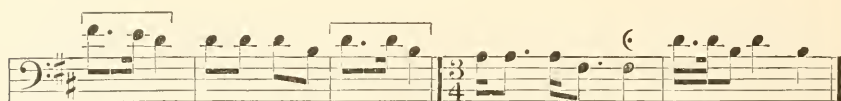
Duplication of No. 133

Sung by ŚIYA'KA

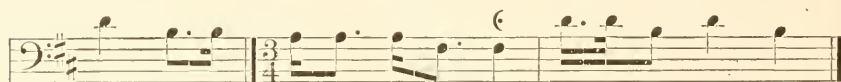
VOICE  = 108

DRUM  = 108

Drum-rhythm similar to No. 19



E - éa wi o - blu - spa yun - kan ſun-ka - wa-kan



ni ni - éa e - ma - ki - ya ca ma - ka si - to - mni



o - ma - wa-ni ye

WORDS

e'éa.....	well
wi oblu'spa yun'kan.....	when I was courting
ſunka'wakan ni ni'éa'.....	"horses you have none"
ema'kiya.....	to me was said
éa.....	therefore
maka' sito'mni.....	over all the land
oma'wani ye.....	I roam

This is not entirely similar to the preceding songs, as it is a personal rather than a society song, but is placed here as it may be supposed to have been sung prior to the departure of a war party. In some respects the words of this song resemble those of Red Fox's war song (No. 155), yet the idea is exactly the opposite, for in this song a reluctant boy is being urged to bravery by his older brothers.

No. 134. "It Is Difficult"

(Catalogue No. 611)

Sung by USED-AS-A-SHIELD

VOICE $\text{♩} = 80$

DRUM not recorded

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff has a 2/4 time signature. The second staff has a 3/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. The lyrics are written below the staves, aligned with the notes.

Zu - ya wa - u kta yun - kan éi - ye he - ya - pe - lo

ta - ku waj - la - ke éin a - pe - wa - éin yo

éi - ye he - ya - pi tka ta - mon - ka šni ye - lo

WORDS

zuya'	on the warpath
waü' kta	I was coming
yun'kan	when
éiye'	brothers
heya' pelo	said
ta'ku	anything (see p. 349, footnote 2)
wajla'ke éin	you see
ape'waéin yo	try to strike it (see p. 359)
éiye'	brothers
heya'pi	said this
tka	hence
tamon'ka šni yelo'	I realize difficulties

Analysis.—In structure as well as in idea this song closely resembles No. 155; indeed it was said by some Indians to be the same

song. On comparison of the two transcriptions it is noted that 53 instead of 75 per cent of the intervals are thirds, the major and minor thirds being equal in number. The rhythmic unit is shorter but has the same division of the first count. The compass is the same, but No. 134 contains all the tones of the octave except the seventh and second, while song No. 155 contains only the major triad.

The warriors carried extra mooseasins, and each man took his own cup or cooking utensil, these features of the preparation being indicated in the personal war narratives which follow. The war party took also a supply of medicines for the treatment of the wounded.

The leader usually carried the skin of a wolf with the head pointing in the direction they were going. When the party camped he laid the wolfskin on the ground with its head toward the enemy's country, and when they resumed their journey the head still pointed the way. No drum or rattle was used, the men walking silently. If there chanced to be a man in the party who had dreamed of a wolf, he was asked to perform certain ceremonies. For instance, as the warriors approached the camp of the enemy they desired bad weather, especially a drizzling rain, to cover their attack. Then the medicine-man would sprinkle water on the wolf hide, sing his personal song, and offer a prayer, saying that the warriors wished for a storm in which to attack their enemies. It is said that a storm usually followed this procedure on the part of a medicine-man. If they had difficulty in locating the enemy because the latter's camp had been moved, they again called on a medicine-man to search for the enemy by means of his power. If he were able to command the sacred stones, he would use them for that purpose.

From an old warrior the writer secured a decorated shield which, he said, he had carried in wars against the Crows (pls. 48, 49). The shield is made of rawhide stretched over a hoop and laced with a strip of hide. The greatest diameter is 16 inches. The decoration on the shield was said to refer to a dream of a bear. The eight segments were painted alternately red and yellow, the painting on the yellow segments, in black, representing bears' paws, while the space below the paws was white. The warrior said that the decoration commemorated a fight with the Crows, and that certain features of the painting showed that the fight, though in the Black Hills, took place in a level, open place. He said that he was "in the middle of the shield and the enemies were all around him, but the claws of the bear were on every side to protect him," hence he was not hurt in the battle.

A typical Sioux war bonnet is shown in plate 50. These head-dresses were made of the tail feathers of the eagle, and many of them were tipped with horsehair or white down.



WAR SHIELD (OBERSE)



WAR SHIELD (REVERSE)



SIOUX WAR BONNET

Men on the warpath sought the highest points from which to spy the enemy and estimate distances; they often piled up stones to shield them from the sight of the enemy. Many of these heaps of stones are still seen in the Sioux country. Some of them are said to have been erected as landmarks to guide the members of a war party back to their rendezvous. This statement, however, is erroneous. The place and time of meeting were understood before an attack was made on the enemy, but the men were obliged to find their way to it as best they could.

Šun'ka-wanbli'¹ (Dog Eagle) said that when he went on the warpath this song was sung at night in the camp to "strengthen their hearts." They sang very low, and sometimes imitated an owl.

No. 135. Song of the Camp

(Catalogue No. 657)

Sung by DOG EAGLE

VOICE $\text{♩} = 80$ DRUM $\text{♩} = 80$

Drum-rhythm similar to No. 5

Ta-ku le - ée - éa he

to-ki i-hun - ni a ka e-ha - han pe - lo šun-ka - wa-kay he hi-yo

wa - u we - lo

WORDS

ta'ku ²	something (referring to a person)
le'éeéa he.....	like this
to'ki ihun'ni ka.....	is not likely to reach anywhere
éha'han pelo'.....	you are saying
šun'kawakap.....	horses
hiyo' waú' welo'.....	I am coming after

¹ The word *šun'ka* may be translated either "wolf" or "dog," but in proper names the latter meaning is commonly used.

² The word *taku* when used in this manner is an expression of contempt. A free translation of the words is as follows: "You are saying that such a person as I will never arrive at anything, but I am coming after horses." Cf. *taku* in songs Nos. 134, 156.

Analysis.—This song contains only the tones of the minor triad and fourth. The melody progresses largely by whole tones, as 56 per cent of the intervals are major seconds. The interval of the fourth also is prominent, comprising 20 per cent of the progressions. Several renditions were recorded; these are uniform in every respect. The rhythm of the song is such as to suggest the presence of a rhythmic unit, but it will be noted that no rhythmic phrase is repeated in the melody.

When the warriors were acting as scouts or wished for any reason to be unobserved, each wore a white cloth arranged like a blanket and frequently having eagle feathers fastened at the shoulders. Sometimes a separate cloth covered the head, as shown in the drawing by Jaw (pl. 59), but the hands were always covered. It was said that on seeing an enemy in the distance the warrior strung his bow, making ready to shoot. As he came nearer the enemy he took an arrow from his quiver, and putting the quiver close under his armpit, held the bow below it with the arrow in position, so that in a moment he could throw open his blanket and send the arrow on its way. Plate 51 shows two Sioux in this costume, enacting the part of scouts. This was a feature of a celebration of the Fourth of July, 1913, at Bull Head, S. Dak.

If an open fight was expected the warriors put on their gayest regalia. Feather ornaments had been carried in a rawhide case and these, with the decorated war shirts, were donned by the warriors. Sometimes the men wore little clothing and rubbed "war medicine" on their bodies. It was said that they mixed earth which a mole had "worked up," with a powdered herb, rubbing it on their own bodies and on those of their horses. A specimen of this herb was secured, which was identified as *Gutierrezia sarothrae* (Pursh) B. & R. This specimen grew close to one of the old buffalo wallows on the prairie.

Some warriors preferred to be painted by the medicine-men.

Little Buffalo (Tataj'ka-ćika'la) was a man who "made medicine" for the warriors. Using blue clay mixed with "medicine," he painted a band across the man's forehead with a branching end on each cheek bone, the painting being done only in war. In addition to this the "medicine" was rubbed on the body and limbs of the warrior.

Bear Eagle (Mato'-wanbli'), who had been painted in this manner by Little Buffalo, recorded the two following songs. He said that the first one was sung by Little Buffalo alone as he painted them, and the second by the warriors after the painting was finished. He said further that they did not sing in a loud voice, but that, having mounted their horses, they sang this song of the man who had painted them.



MEN IN COSTUME OF SCOUTS

No. 136. "Clear the Way, I Come" (Catalogue No. 634)

Sing by BEAR EAGLE

VOICE ♩ = 112

DRUM not recorded



Haŋ - ta yo wa - kaŋ - yaŋ hi - bu we - lo e o haŋ - ta



a yo wa - kaŋ - yaŋ hi - bu we - lo e ma - ka



kiŋ mi - ta - wa éa wa - kaŋ - yaŋ hi - bu we - lo e haŋ - ta



a yo o wa - kaŋ - yaŋ hi - bu we - lo e yo

WORDS

haŋ'ta yo.....	clear the way
wakaŋ'yaŋ.....	in a sacred manner
hibu' welo'.....	I come
maka' kiŋ.....	the earth
mita' wa.....	(is) mine
éa.....	hence
wakaŋ'yaŋ.....	in a sacred manner
hibu' welo'.....	I come
haŋ'ta yo.....	clear the way
wakaŋ'yaŋ.....	in a sacred manner
hibu' welo'.....	I come

Analysis.—This melody is based on the minor triad A-C-E, though D and G frequently appear as accented tones. The song has a compass of 12 tones, beginning on the twelfth and descending steadily to the tonic along the tones of the second five-toned scale. It is minor in tonality, and about one-third of the intervals are minor thirds. The intonation was particularly good in this and the following song by the same singer. Three renditions were recorded, which are uniform throughout.

See plot of this melody on p. 419.

No. 137. "At the Wind Center I Stand" (Catalogue No. 635)

Sung by BEAR EAGLE

VOICE ♩—80

DRUM not recorded

The musical score is written on five staves of bass clef, 4/4 time. It features a single melodic line with various rhythmic values and rests. The tempo is marked as 80 beats per minute. The lyrics are written below the staves, aligned with the notes. The score includes triplet markings (3) and a change in tempo indicated by a new time signature of 2/4.

Ma - ka kinj éo - ka - ya na-wa-zin-ye waj-ma-yan-ka yo

ta - te - yo éo - ka - ya na-wa-zin-ye waj-ma-yan-ka yo e pe -

zi - hu-ta éa na - wa-zin-ye ta-te-yo na - wa-zin-ye

WORDS

maka' kinj éoka'ya.....	at the center of the earth
nawa'zin-ye.....	I stand
wajma'yan-ka yo.....	behold me
tate'yo éoka'ya.....	at the wind center (where the winds blow to- ward me from every side (see p. 120, footnote)
nawa'zin-ye.....	I stand
wajma'yan-ka yo.....	behold me
pe'zi' huta.....	a root of herb (medicine)
éa.....	therefore
nawa'zin-ye.....	I stand
tate'yo.....	at the wind center
nawa'zin-ye.....	I stand

Analysis.—Two renditions of this song were recorded, both containing the change of tempo indicated in the transcription. This change is sudden and definite, but the second tempo is not sustained to the end of the song, the first rendition closing in almost the original tempo. (See song No. 5.) Throughout the renditions there are variations in time too slight to be indicated, but the rhythmic unit is clearly given, showing that the song had a rhythmic clearness in the mind of the singer. The intonation was good. The song is analyzed in the

key of C major; the minor triad A-C-E, however, is prominent in the melody, and about 52 per cent of the intervals are minor thirds.

A somewhat similar description of war painting was given by Śiya'ka, who said that he and four others were in a war party and that their horses were painted by a man named Holy Horse (Tašun'ka-wakan'). He painted the horses with white clay, drawing zigzag lines from the mouth down the front legs, branching at the hoofs, and the same on the hind legs; there was also a band across the forehead and spots on the chest. All the horses were painted alike.

The four men had their faces painted brown with a white line across the forehead extending down the cheeks and forked at the end. Their hair was tied in a bunch on the forehead and in it was tied some of the same "medicine" which had been put on their bodies.

When the men were ready to start they mounted their horses with their faces toward the east and walked single file in a great circle, Holy Horse following close behind them. The three following songs were said to have been sung by Holy Horse and the men whom he had thus painted. It seems probable that, as in the preceding narrative, the first song was sung by Holy Horse alone, as he painted the men and their horses, and the others by the warriors after the painting was finished.

No. 138. Song Concerning War Paint (Catalogue No. 465)

Sung by ŚIYA'KA

VOICE ♩ = 69

DRUM not recorded



Le ma - ka we - ċi - ċonj kinj onj ya - te i - ni - haŋ wa -



ye - lo he' yo le ma - ka we - ċi - ċonj kinj onj ya -



te i - ni - haŋ wa - ye - lo le ma - ka we -



ċi - ċonj kinj onj ya - te i - ni - haŋ wa - ye - lo he ye o

WORDS

le.....	this
maka'.....	earth
we'cícoŋ kin.....	I had used as paint
oŋ.....	causes
oya'te ¹	the tribe (of the enemy)
ini'haŋ waye'lo.....	much excitement

Analysis.—The repetitions of the rhythmic unit constitute the whole of this song, these repetitions differing only in the lengths of the last two tones. One-third of the intervals are minor seconds, this being an unusual proportion of this interval. The major seconds are almost as many in number, and the remaining intervals comprise four minor thirds, four fourths, and an ascending fifth. The song is minor in tonality, melodic in structure, and contains all the tones of the octave.

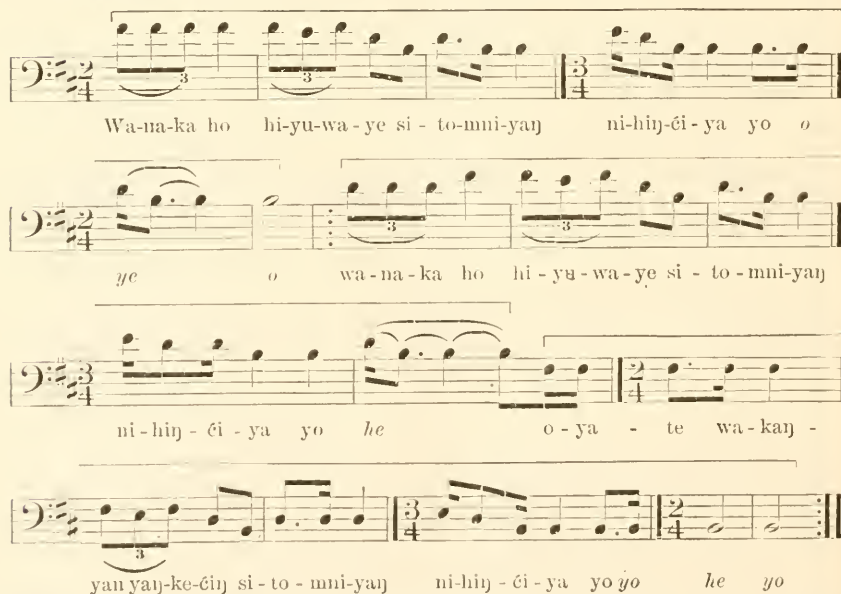
The two following songs were sung after a horse had been painted for the warpath:

No. 139. "Tremble, O Tribe of the Enemy" (Catalogue No. 466)

Sung by ŠIYA'KA

VOICE  144

DRUM not recorded



Wa-na-ka ho hi-yu-wa-ye si-to-mni-yaj ni-hij-či-ya yo o

ye o wa-na-ka ho hi-yu-wa-ye si-to-mni-yaj

ni-hij-či-ya yo he o-ya-te wa-kaj-

yan yaj-ke-čin si-to-mni-yaj ni-hij-či-ya yo yo he yo

¹ The first syllable of this word was omitted by the singer.

WORDS

wana'ka.....	now at this time
ho.....	a voice
hiyu'waye.....	I sent forth
sito'mniyan.....	all
nihin'ciya yo.....	tremble
oya'te.....	O tribe (of the enemy)
wakan'yan.....	in a sacred manner
yanke'cin.....	sitting
sito'mniyan.....	all
nihin'ciya yo.....	tremble

Analysis.—This song is divided into three rhythmic periods, the third of which differs slightly from the others in the division of the opening measure. The tempo was slightly slower on the word *sito'mniyan*, but not sufficiently so to be indicated. Three renditions were recorded, which are alike in every respect. The melody tones are those of the minor triad and fourth, and the song has a compass of 12 tones. Only five intervals occur which are larger than a minor third, yet the melody is interesting and not lacking in vigor.

No. 140. "Behold My Horse"

(Catalogue No. 468)

Sung by ŠIYA'KA

VOICE ♩ = 69

DRUM not recorded



Le - na waj - la - ka nuḡ - we le - na waj - la - ka nuḡ - we mi - ta -



šunḡ - ke wa - kin - yan i - ye - ée - éa waj - la - ka nuḡ -



we yu le - na waj - la - ka nuḡ - we yo he yo

WORDS

le'na.....	these (the painted horse and the herbs)
wanla' ka nuḡwe'.....	may you behold
mita' šunke.....	my horse
wakin'yan iye'éca.....	like the thunderbird
wanla'ka nuḡwe'.....	may you behold

Analysis.—In every rendition of this song the tempo was hastened in the latter part. (See song No. 5.) The song is minor in tonality and contains all the tones of the octave except the sixth. In structure it is harmonic, the accented tones descending along the intervals of the chord of B flat minor. One-third of the progressions are minor thirds.

Before entering the camp of the enemy a warrior might strike another member of the party as a sign that he was willing to die in that man's place if such a sacrifice became necessary.

No. 141. "See My Desire"

(Catalogue No. 616)

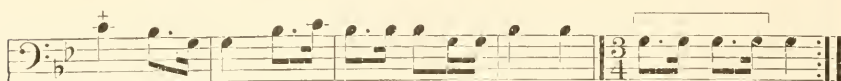
Sung by USED-AS-A-SHIELD

VOICE $\text{♩} = 48$

DRUM not recorded



Ta - ku wo - wi-tan o - ya-le pi - i - éa ko - la - pi-la miš - e-ya waj-



yaj - ke wa-éaj - mi wa-na ti-ya-ta wa éa - ze ma-ya-ta pe-lo

WORDS

ta'ku wowi'tan.....	some honor
oya'le piéa'.....	you seek
kola'pila.....	friends
miš'eya.....	I, myself
wajyan'ke.....	see
waéaj'mi.....	my desire
wana'.....	now
tiya'ta.....	at home
éaze' maya'ta pelo'.....	(it) is mentioned

Analysis.—This song contains only two intervals larger than a minor third, these being an ascending fourth and a descending major third. Half of the intervals are minor thirds, with the result that the melody has a wailing effect. Four renditions were recorded, the first and second being without a break in the time, as indicated in the transcription. The song contains all the tones of the octave except the second, and in structure is melodic with harmonic framework.

The following song was sung during or after a fight:

No. 142. "The Earth Only Endures" (Catalogue No. 617)

SUNG BY USED-AS-A-SHIELD

VOICE  = 63DRUM  = 63

Drum-rhythm similar to No. 6.



Wi-éa-héa - la kin he - ya

pe lo ma - ka kin le - ée - la te - han yun - ke - lo e - ha

pe - lo e - han - ke - éon wi - éa - ya - ka pe - lo

WORDS

wíéa'héala kin.....	the old men
heya' pelo'.....	say
maka' kin.....	the earth
le'é'la.....	only
tehan' yunke'lo.....	endures
eha' pelo'.....	you spoke
ehan'ke'éon.....	truly
wíéa' yaka pelo'.....	you are right

Analysis.—This song contains the tones of the minor triad and fourth, and the effect of minor tonality is very strong, yet the major and minor thirds are almost equal in number, there being 16 major and 15 minor thirds in the melody. The song is harmonic in structure, the accented tones following the intervals of the tonic chord.

Not all who went on the warpath were impelled by love of war. It is said that a young man once went because some one told him that the girl he expected to marry was untrue to him. The report

was false, but he went with the warriors. Before a fight he asked his comrades to tell the girl, when they returned, that he hoped he would be killed. This was his song.

No. 143. "Tell Her"

(Catalogue No. 621)

Sung by USED-AS-A-SHIELD

VOICE $\bullet = 76$ DRUM $\bullet = 76$

Drum-rhythm similar to No. 6

The musical score is written in bass clef with a key signature of one flat (B-flat). The time signature is 3/4. The score consists of six staves of music. The first staff has a tempo marking of 76. The second staff has a tempo marking of 76. The third staff has a tempo marking of 76. The fourth staff has a tempo marking of 76. The fifth staff has a tempo marking of 76. The sixth staff has a tempo marking of 76. The lyrics are written below the staves: In-éin ya-ki ki-na - han, he o-ki-éi-ya - ka yo e-han-na-héi e-na wa-ki ye-lo.

WORDS

in'éin' yaki' ki'nahan..... when you reach home
 he oki'éiyaka yo..... tell her
 ehan'naliéi..... long before then
 ena' waki' yelo'..... I will have finished

Analysis.—This song contains two sections, the latter parts of which are alike. Words are found in the second but not in the first. There are in the song 65 progressions, almost 62 per cent of which are minor thirds and major seconds. Two renditions were recorded, which are alike in every respect. The song has a compass of 12 tones, and contains all the tones of the octave except the second. A phrase consisting of two eighth notes followed by a quarter note appears frequently, but is not marked as a rhythmic unit because it characterizes the song less than the dotted eighth and sixteenth count-division, which occurs in various combinations

The latter, however, is so short a phrase, and is used so diversely, that it can not be said to constitute a unit of rhythm. A triple measure followed by a double measure is an interesting peculiarity of this song.

The purpose of a man in going to war was to gain honor and to capture horses. The honor could come to him either from loyalty to his comrades or from conquering the enemy. If a man carried either a wounded friend or a captive on his back, on his return he could place a certain decoration on his tobacco bag or on his blanket. (Fig. 31.) By this sign everyone knew of his act. If two relatives were together on a war party, and one was wounded and deserted by his kinsman, a stranger who saved him was accorded special honor. Thenceforth he was called *Wawo'kiyapi*, 'Helper of the helpless.' To desert a wounded friend on the warpath was considered the greatest perfidy. (See song No. 167.)

The custom of wearing feathers and painting the face, as well as that of "counting coup," probably differs among various tribes or bands. The following was given by the writer's informants as the custom of the Teton Sioux on that reservation. It was said that if a party of warriors attacked the enemy and killed several men, the first warrior who killed an enemy had the right to wear the "black face paint"; thus many of the war songs contain the words "the black face paint I seek." (See songs Nos. 8, 11, 27, 171.) This paint was worn by the man in the dances which followed his return from war. Usually it covered only the face, although a man might paint his entire body if he so desired. The second warrior to kill an enemy might "strike the enemy," for doing which he might, on his return, let his hair hang loose, but not paint his face. The time for continuing this practice varied according to the individual, but was usually about a month. If a war party defeated the enemy without loss to themselves, it was permitted to the first four who killed enemies, and also to their women relatives, to use the black face paint. In such an event special songs would be sung, and at any large gathering these four men would appear, the tribe considering them all to be equally entitled to the honor of using the black paint.

If a man had killed an enemy without injury to himself he was entitled to wear a feather erect at the back of his head. If he killed two or more he could wear a corresponding number of feathers, but the enemies must all have been killed in the same battle. If he succeeded in striking an enemy he could wear a feather horizontally at the back of his head. Four men could "count coup" by striking the same enemy. (See an instance of striking an enemy, p. 376.)



FIG. 31. Decoration denoting bravery.

At the final camp a returning war party prepared the scalps which they had taken for use in the victory dance. Eagle Shield said:

They selected a man who had dreamed of a carnivorous animal which attacks human beings, if such a man were in the party. This man scraped the flesh from the inside of the scalp, and having mixed the fat from it with gunpowder, rubbed it on his face and hands. He did this because of his dream of an animal that devours human beings. Then, making a little hoop, he sewed the scalp inside it and fastened it at the end of a pole.¹

Plate 52 shows a scalp captured by a Sioux warrior. This seems not to have been placed in a hoop, but dried by stretching with two short sticks, the mark of one being clearly discernible. The texture of the skin made it possible for this specimen to be fully identified at the United States National Museum as a human scalp. A dance ornament made of human hair (pl. 52) was obtained among the Sioux, but does not represent a custom of that tribe. This ornament is said to have been worn by the Crows in dancing. It was later used by the Mandan and Hidatsa, with whom the Sioux were frequently at war and from whom this article was undoubtedly taken. When among the Mandan at Fort Berthold the writer was told that ornaments of this sort were frequently seen in the old days, and that they were made, not from scalps of an enemy, but from hair which had been cut or had fallen out and been kept for the making of the ornament. The strands of hair were secured at intervals with spruce or other gum, and the ornament was fastened to the wearer's head, the hair hanging down his back.

A victorious war party approached the village on its return, bearing the scalps aloft on poles. Dog Eagle said that he sang this song when he came in sight of the camp on his return from war. It was used also in the dances which followed.

¹ Concerning the usage of the Chippewa in preparing a scalp see Bull. 53, p. 118; of the Menomini, see Skinner, Alanson, War Customs of the Menomini Indians, *Amer. Anthr.*, xiii, No. 2, p. 309, Lancaster, Pa., 1911; and of the Osage, see *Eleventh Rep. Bur. Ethn.*, p. 526.



SCALP



DANCE ORNAMENT MADE OF HAIR

No. 144. "She Stands There Smiling" (Catalogue No. 658)

Sung by DOG EAGLE

VOICE ♩ = 69

DRUM not recorded

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of three systems of staves. The first system has a 2/4 time signature and includes triplets. The second system has a 2/4 time signature and includes a measure with a 3/4 time signature. The third system has a 2/4 time signature and includes a measure with a 3/4 time signature. The lyrics are written below the staves.

Ko - la - pi - la na - taŋ a - gli ya - ku kte - lo ko - la e - ha - pi
 ɕaŋ - na ko - la wiŋ - yaŋ ɕoŋ i - ha - na - ʒin ye

WORDS

kola'pila.....	friends
nataŋ' ¹ agli' ya'ku ktelo'.....	the attacking party will return
kola'.....	friend
eha'pi' ɕaŋ'na.....	whenever you said this
kola'.....	friend
wiŋyaŋ' ɕoŋ.....	that woman
iha'naʒin ye.....	stands there smiling

Analysis.—This song is rhythmic and lively, yet very simple. The only tones are those of the major triad and second, the tonic triad forming the framework of the melody. The song has a compass of an octave, and the intonation was wavering in all the renditions. Nearly two-thirds of the progressions are downward.

As the warriors approached the village the women came to meet them. War was for the defense of the home and of the helpless, and a man usually gave to the women of his immediate family the scalps which he had taken. (Cf. Bulletin 53, pp. 118–126.) The return of the war party was followed by preparations for the victory dances. Songs in honor of victorious warriors were sung in these dances, and the scalps on the poles were carried by the women. When the celebration was finished it was the custom to take the scalps to the top of the highest butte, where the poles were set upright in the ground and food was placed beside them. Neither the food nor the scalps was ever molested.

¹ This word, translated "attacking," refers to the manner in which a returning war party approached the village, coming with a rush as though attacking an enemy.

At subsequent gatherings of the tribe a woman was allowed to carry evidences of her husband's success in war. Such a privilege as this was greatly prized by the women. Plate 53 shows a gathering at Bull Head, S. Dak. In the foreground appears a woman seated, holding a pole on which are the trophies of her husband's success in war, the wisp of horsehair representing a scalp. (See also fig. 29.)

If a young man had been successful on his first war party, it was expected that at the first large gathering after his return he would give away many horses and receive his manhood name, suggestive of his deed of valor. After that he discarded his childhood or boyhood names. If he went on the warpath again and excelled his first achievement, on his return he could be given still another name to correspond with his second victory.

A man who captured horses usually gave some of them to the women of his family. This custom is expressed in the following song:

No. 145. "Horses I Am Bringing" (Catalogue No. 529)

Sung by Two SHIELDS

VOICE ♩ = 84

DRUM not recorded

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of five staves of music. The first two staves are for the voice, with a tempo marking of ♩ = 84. The third staff has a tempo marking of ♩ = 108. The lyrics are written below the notes. The score includes various musical notations such as eighth notes, quarter notes, and triplets.

♩ = 84

DRUM not recorded

♩ = 108

Taj - ke hi - na - pa yo taj - ke hi - na -

pa yo šun - ka - wa - kaj a - wa - ku - we

taj-ke hi - na-piŋ na wan-zi o-yus-pa yo

WORDS

tajke'	older sister
hina'pa yo	come outside
šunka'wakan	horses
awa'kuwe	I am bringing back



WOMAN WITH WAR INSIGNIA OF A RELATIVE

