

tanke'	older sister
hina'pin ¹	come outside
na.	and
wan'zi' oyus'payo.	you may catch one of them

Analysis.—This is a particularly lively melody, and is unique in that all the downward progressions are minor thirds and major seconds. These descending intervals comprise more than 76 per cent of the intervals. Concerning the change of tempo, see song No. 5. The song is melodic in structure and contains all the tones of the octave except the second. See plot of this melody on page 419.

The songs of the victory, or scalp, dance were many. These were known as *iwa'kié'pi* 'scalp dance,' the equivalent for "songs" being unexpressed, according to Sioux custom. This term, however, is applied to a large number of songs the words of which do not concern the killing of an enemy, and in this connection the term is translated "praise song." The words of many of the praise songs deal with a man's generosity, and the adaptation of the term *iwa'kié'pi* is evident, the man being praised in the scalp dance for his valor, and the song being used later as a means of securing gifts from him; after he had proven his liberality as well as his valor, another set of words expressing that fact could be composed. In this manner the term *iwa'kié'pi* became applied to a wide range of songs.

The following song, in both words and melody, is a typical *iwa'kié'pi* in the original meaning of the word.

Maka'-pezu'tawin (Earth-medicine Woman) sang this concerning her cousin, Pezu'ta-wakan' (Holy Medicine).² She said that when she was 13 years of age he went in the middle of the winter to "look for Crow horses." Thirty Crows met them, of whom he killed one, bringing home the scalp.³

¹ This is less imperative than *yo*, which appears in other parts of the song.

² As already stated (p. 217) the full form of "Pezu'ta" is Pezi'huta, meaning literally "a root or herb" but commonly translated medicine, it being understood to refer only to preparations of roots and herbs.

³ Concerning the manner of removing a scalp, see Bull. 53, p. 86.

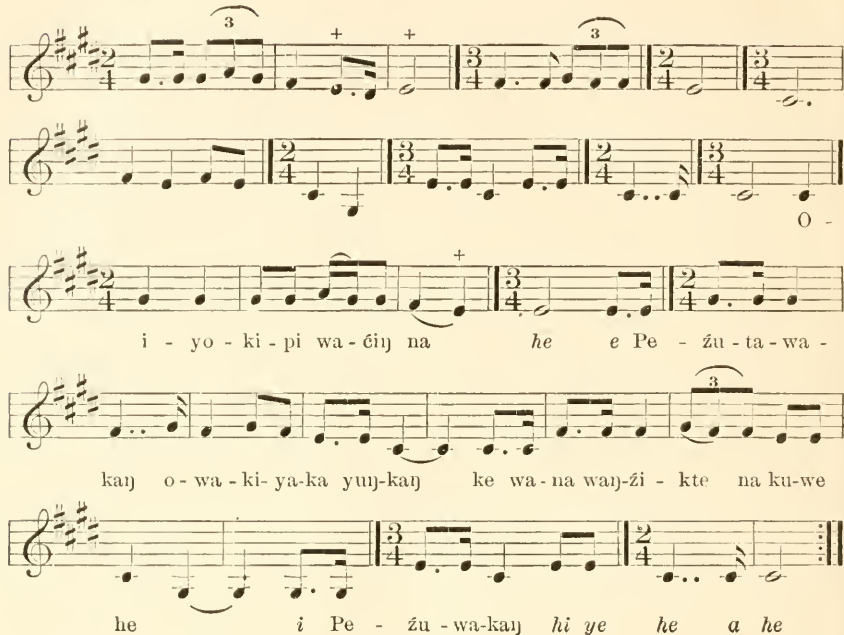
No. 146. "He Is Returning"

(Catalogue No. 689)

Sung by EARTH-MEDICINE WOMAN

VOICE  56

DRUM not recorded



i - yo - ki - pi wa - éij na he e Pe - zu - ta - wa -

kaj o - wa - ki - ya - ka yuy - kaj ke wa - na waj - zi - kte na ku - we

he i Pe - zu - wa - kaj hi ye he a he

WORDS

oí'yokipi.....	pleasant times
waéij'.....	I wish
na.....	and
Pezu'ta-wakaj.....	Holy Medicine
owa'kiyaka.....	I told
yuy'kaj he.....	hence
wana'.....	now
wajzi'kte.....	he has killed one
na.....	and
kuwe'.....	is returning
Pezu'wakaj (contraction of above name)	

Analysis.—This song progresses largely by whole tones, about half the intervals being major seconds. Six minor seconds also occur, forming more than 13 per cent of the intervals. The general character of the melody is similar to that sung by Silent Woman (song No. 149). Like that song, it is minor in tonality, but the latter song has a compass of 13 tones, while this has a range of only 9 tones. See plot of this melody on page 419.

The grief of those whose relatives were killed on the warpath was intense. Many of the women cut gashes in the flesh of the entire body and limbs, and cropped the hair close to their heads. Many



MRS. HATTIE LAWRENCE



SILENT WOMAN

of the men thrust skewers through the flesh on the outside of their legs. It was the custom for them to go around the village circle displaying these signs of mourning, and as they went they sang a song in which they inserted the name of their dead relative, or they might compose an entirely new song in his honor.

The following song was sung by Mrs. Hattie Lawrence (pl. 54), whose Sioux name is Čanku'lawin (Road). Mrs. Lawrence has been a student at Carlisle, but retains an unusually clear knowledge of old war customs. She assisted the writer at McLaughlin, S. Dak., by acting as interpreter for part of the material furnished by Jaw, Old Buffalo, and Swift Dog. Mrs. Lawrence said that when she was 10 years of age her cousin, named Kimi'mila-ska (White Butterfly), was killed by the Crows, and that she remembered hearing her aunt sing this song when the war party returned with the news of his death.

No. 147. Song Concerning White Butterfly (Catalogue No. 686)

Sung by MRS. LAWRENCE

VOICE ♩ = 56

DRUM not recorded

To-

ka - la to - ka-he ƙoŋ wa - na ku śni ye e - ha - pi

yun - ƙaŋ Ki - mi-mi - la - ska ƙoŋ he ya-ka - - pi i - čin-ƙe-yaś

he - ča o - le-ya - ča he-čun we

WORDS

Toka'la toka'he ƙoŋ.....	that Fox leader
wana'.....	now
ku śni ye.....	did not return
cha'pi yun'ƙaŋ.....	you said
Kimi'mila-ska.....	White Butterfly
ƙoŋ he ya'ka'pi.....	is whom you mean
ičín'keyaś.....	but then
he'ča ole'yača he'čun we.....	he went looking for this and it has come to pass

Analysis.—This is a strange melody. The tonality of the song as a whole is minor, the tone most satisfactory to the ear as a keynote, being C sharp, yet the major third occurs six times and the minor third only twice. A wailing effect is given by the prominence of the minor second, which appears 18 times, comprising 46 per cent of the intervals. It will be recalled that this interval is entirely absent from a large majority of these songs. All the tones of the octave except the fourth are found in the melody, the seventh being sharpened as an accidental. Two renditions were recorded. In both the accidental was clearly given, but the intonation as a whole was somewhat wavering, owing doubtless in part to the large proportion of semitone progressions.

Mrs. Lawrence said that her aunt lost another son in addition to White Butterfly, and that she sang this song as she went around the village, mourning his death:

No. 148. "He Lies Over There"

(Catalogue No. 687)

Sung by MRS. LAWRENCE

VOICE ♩ = 66

DRUM not recorded

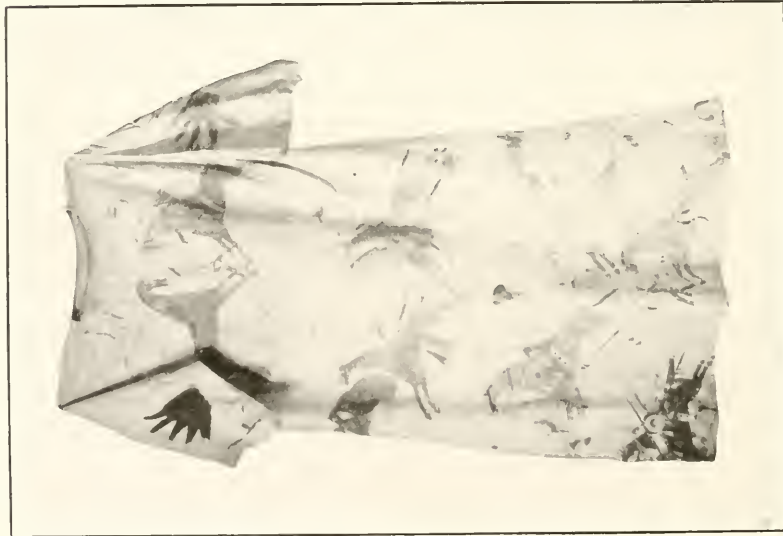
Hun-kpa-pa - ya ho-kí - la ta - ku ku-wa - pi éan -

na Ta-taj-ka-haj-ska he i - yo - taj wa - éin e. -

ha - pi ye-lo c - éi-ya - na yun-ka ke - ya - pi yo

WORDS

Hun'kpapaya hokí'la. boys of the Hunkpapa band
 ta'ku kuwa'pi can'na. whenever you pursue anything
 Tatan'ka-haj'ska. Long Buffalo



FRONT



BACK

WOMAN'S DRESS DECORATED WITH DRAWINGS

he iyo'tan.....	is foremost
wa'cin' eha'pi yelo'.....	you said
e'ci'yana yun'ka ke'yapi.....	he lies over there

Analysis.—In many respects this song is like No. 149. It is in the same key and has the same compass and tone-material. Like song No. 149, it begins with an ascending fifth and contains no rhythmic unit. This song, however, contains fewer progressions, and the singer gave the lowest tone with less distinctness. The minor second occurs with about the same frequency as in the latter, but the proportion of minor thirds is larger in this melody. Both are characteristic of the songs which are sung by women.

The following song was sung by Ini'laon'win (Silent Woman) concerning her younger brother, who was killed by the Crows. This singer is shown in plate 54 in a pose often assumed by the women singers when they wish to "throw" the voice. Placing the hand beside the mouth, they are able to make the sound carry a long distance. In this picture she is shown wearing the decorated dress (pl. 55), the use of which was permitted only to those whose relatives had been killed in battle. This dress is a type of costume worn in the old days, but the history of the exploits pictured on the garment is lost. It was in a collection of Sioux articles owned by Mrs. James McLaughlin and was photographed with her permission.

No. 149. "Learn the Songs of Victory" (Catalogue No. 685)

Sung by SILENT WOMAN

VOICE $\text{♩} = 116$

DRUM not recorded

Ma - to - oij - zinj - éa he he - yinj

na ha i - ya - ye he he e Kanj -

gi wi - éa - ša ya o - wa - le kte - lo o

he - yinj na ha i - ya - ye ye a he he tanj -

ke lo - wanj - pi kinj oij - spe i - čí - čí - ya - yo

WORDS

Mato'-onžinj'éa.....	Bobtail Bear (man's name)
he heyinj'.....	said this
na.....	and
iya'ye.....	went away, never to return—
Kanjí' wičá'ša.....	"[the] Crow Indians

owa'le ktelo'.....	I will seek"
heyin'.....	he said
na.....	and
iya'ye he.....	went away, never to return—
tanke'.....	"older sister
lowan'pi kiŋ.....	the songs [in honor of warriors who return victorious]
onŋpe' iŋi'ciya yo.....	you must learn"

Analysis.—This song has a compass of 13 tones, both the highest and lowest tones being clearly given. Like song No. 147, this melody abounds in semitone progressions, which give a peculiar, wailing effect. About 13 per cent of the progressions are semitones, an interval which is entirely absent from a large majority of these songs. The minor third constitutes about 24 per cent of the intervals. An ascent of 13 tones is accomplished in three measures with the introduction of the words. The intonation was good throughout the song.

The following song was sung in honor of one of the prominent warriors of the tribe:

No. 150. Song in Honor of Oni'haŋ (Catalogue No. 460)

Sung by ŠIYA'KA

VOICE $\text{♩} = 76$

DRUM not recorded

ni - hi - haŋ he e i - ki - ci - ze ŋon wa - na he -

na - he - ça ye

WORDS

Oni'haŋ.....	Oni'haŋ (man's name, meaning "excited")
iki'ci ze ŋon.....	that warrior
wana'.....	now
hena'he ça ye.....	is no more

Analysis.—This is a rather simple melody on the second five-toned scale with the minor third as one-third of the intervals. The rhythmic unit is brief but forms the basis of the rhythm of the entire song. The compass of 11 tones is accomplished in two progressions with the introduction of the words of the song.

The four following songs might be called "love songs connected with war."¹ It was said that in the old days all the love songs were associated with a man's qualification to wed, this being determined by his success in war or in the buffalo hunt. (See duplication of song No. 133.) No narratives concerning these songs were secured.

Two renditions of the following song were recorded, one by Two Shields and the other by Śiya'ka. This duplication, which was unintentional, gives an opportunity for comparison, as Two Shields and Śiya'ka were equally good singers, and neither knew that the other sang the song. (See song No. 133.) The words are slightly different but express the same idea. It is not unusual for the words of a song to differ in this manner when the song is sung by another singer. Both records are transcribed, and it will be seen that the melody progressions are the same in both.

No. 151. "You May Go on the Warpath" (Catalogue No. 531)

Sung by TWO SHIELDS

VOICE  = 92

DRUM  = 92

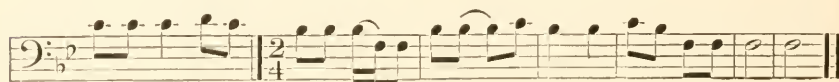
Drum-rhythm similar to No. 5



Ho - we zu - ya ya - ye ho - we zu - ya ya - ye



ho - we zu - ya ya - ye to - kśa ċa - ze na - ċi -



hoj kiŋ-haŋ hiŋ-gna ċi-yiŋ kte a

WORDS

ho' we..... you may
zu'ya' ya'ye..... go on the warpath
to'kśa..... when

¹ For comparatively modern love songs, see Nos. 232-234.

caže'	.....	your name
nači'liŋ	.....	I hear [announced among the victors]
kiŋhaŋ'	.....	then
hiŋna' éiyiŋ' kte	.....	I will marry you

Analysis.—This melody contains the tones of the fourth five-toned scale and has a compass of an octave, extending from the dominant above the tonic to the dominant below the tonic. Of the progressions 61 per cent are major seconds, and about one-fourth are major thirds. The wider intervals comprise two intervals of a fourth and one ascending fifth. In structure the song is melodic. It is a lively melody and particularly rhythmic, though the rhythmic unit is found only twice.

Duplication of No. 151. "When You Return"

Sung by ŠIYA'KA

VOICE  = 100

DRUM  = 100

Drum-rhythm similar to No. 5



Ho - we zu - ya - ya - ye ho - we zu - ya - ya - ye



ho we zu - ya - ya - ye iŋ - ciŋ ya - gli ki - iŋ - haŋ hiŋ - gna



éi yiŋ kte

WORDS

ho we	.....	you may
zuya' yaye	.....	go on the warpath
iŋciŋ'	.....	when
yagli' kiŋhaŋ'	.....	you return
hiŋna' éiyiŋ' kte	.....	I will marry you

Analysis.—A comparison of the rhythm of this and the rendition of the same song by Two Shields (No. 151) is of special interest. It will be seen that the same rhythmic unit occurs in both renditions, though not always on the same phrase of the song.

The words of the following song tell its story. Doubtless it is a song which was often heard in the old days, when many who went forth with the war parties did not return.

No. 152. "I Look for Him in Vain" (Catalogue No. 530)

Sung by Two SHIELDS

VOICE ♩ = 92

DRUM not recorded

The musical score is written on three staves in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is simple, with notes often beamed together. The lyrics are written below the notes.

Ko - ska - la - ka kin a - hi - ya - ya éan - na

a - wa - ton-wan he - lo to - han - ni

a - ke i - ya - ya hunj-se ta-ku éan - ze-ma - ye

WORDS

koška' laka kin	ahi'yaya éanj'na.	as the young men go by
awa'tonwan	helo'.....	I was looking for him
to'hanj	ni ake'.....	it surprises me anew
iya'ya	hunjse'.....	that he has gone
ta'ku.....		(it is) something
éanje'maye.....		to which I can not be reconciled

Analysis.—The intonation throughout the renditions of this song was wavering, yet the rapid tones in the sixth measure were clear and different from a *vibrato*. The song is melodic in form and begins with an ascending fifth; this is somewhat unusual. The tones are those of the second five-toned scale, and about two-thirds of the progressions are downward. No rhythmic unit appears, but the song as a whole is especially rhythmic in character.

Like the preceding song, this seems to require no explanation other than that contained in the words of the song. It represents the life of the camp, the everyday life of Indian women.

No. 153. "He Is Again Gone on the Warpath" (Catalogue No. 591)

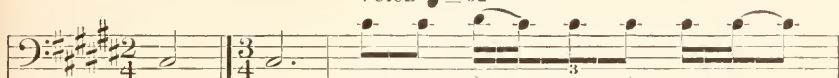
Sung by SWIFT Dog

VOICE ♩ = 84

DRUM not recorded



VOICE ♩ = 52



He hiŋ - gna wa - yiŋ kte éuŋ

VOICE ♩ = 84



he a - ke i - ya - ye - lo he mi - ye ma-kiŋ - na



he-ya - he lo

WORDS

he	the one
hiŋgna' wayiŋ' kte éuŋ	I was going to marry
he	is
ake'	again
iya'yelo'	gone (on the warpath)
he miye' makin'na he'yahe lo..	it was I whom she meant by saying this

Analysis.—This song is based on the fourth five-toned scale, has a range of nine tones, and is melodic in structure. Twenty-eight progressions are downward and 21 are upward, these numbers being more nearly equal than in most of the songs under analysis. The tones transcribed as A natural and A sharp were clearly distinguished, the tone transcribed as A sharp being even sung a trifle above the proper pitch. The song contains a change of tempo. (See song No. 5.)

No. 154. "You Should Give Up the Warpath" (Catalogue No. 576)

Sung by SHOOTER

VOICE ♩ = 116

DRUM ♩ = 116

Drum-rhythm similar to No. 5

The musical score is written for voice and drum. The voice part is in a single melodic line, and the drum part is in a single line below it. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of five staves of music. The lyrics are written below the music, with hyphens indicating syllables that span across measures. The lyrics are: Zu - ya - pi kin he a-yuś - tan na o - wan - zi - la hi yan - ke wa - éin na a - tan-se - la he - éel yan - ka na.

WORDS

zuya'pi kin he.....	going on the warpath
ayuś'tan.....	you should give up
na.....	and
owan'zila.....	(to) settle
yan'ke.....	down
wa'éin'.....	you should desire
na.....	and
atan'sela.....	stop
he'éel' yan'ka na.....	for good

Analysis.—This song is minor in tonality, 35 per cent of the intervals being minor thirds. The compass is 13 tones, and all the tones of the octave except the seventh are found in the melody. The rhythm is interesting, but contains no repeated phrase. The song was recorded on two occasions, several renditions being recorded each time. The differences are only in the number of repetitions of the final tone, or occasionally in the length of unimportant tones.



RED FOX

PERSONAL NARRATIVE BY RED FOX

Red Fox (Tokala-lu'ta), plate 56, gave the following narrative, telling how he entered on the career of a warrior:

My mother was a good and beautiful woman. She wore her hair in long braids, and I remember how she looked as she said, "If my son ever goes on the warpath I shall take a lariat and hang myself." I was a very little boy, and it made a great impression on me, as my mother intended it should do. Of course, she did not really mean it, but she did not want me to run away and go with a war party. Yet that is exactly what I did.

One day when I was about 12 years old I took my bow and arrows and went to shoot birds. The arrows were the blunt arrows that children used. I noticed there were a number of men going away from the village, gaily dressed, and followed by little boys carrying packs. I said to another little boy, "Where are they going?" He replied, "They are going north on the warpath." This was the first time I ever saw a war party. The other little boy said, "They are our friends who are carrying those packs; let us go, too." So we followed the war party. We did not go home nor take any extra moccasins; we had only the little calfskin robes we wore and the blunt arrows with which we were going to kill birds, but we overtook the war party and went with them. Of course the boys who had started with the warriors were well supplied with clothing and provisions.

In every war expedition there is an advance party, which precedes the main body of men. My father was one of the warriors in this company, and I afterward learned that my cousin Hairy Chin was in the advance party. We had gone a long distance before any of the older members of the party saw me. Then one of them called to my father and said, "here is your boy." My father told me to sit down beside him and questioned me, saying, "Did you have permission from your mother?" I said, "No; we were hunting birds and we just came along to join you." He said, "You had better camp with the advance party when we overtake them; you will have better food and bed than if you stay with us." I learned that the advance party always has a good camp, while the others sleep as best they can. The day we left home the rear party killed a buffalo, and they shared the meat with the advance party who were waiting for them on a butte.

When my cousin saw me he came over and said, "Why did you come, brother-in-law?" [1] I replied, "We were hunting birds." He said, "Come with me." So he took me to his camp. When we entered all the men said, "What a little boy to go on the warpath!" I leaned over my dish and began to cut and eat my meat. While I was eating I heard the men say, "There is some one coming on horseback, singing." The man came nearer and we could hear him saying, "The news is flung about the camp that a little boy ran away with the war party, and that his mother took a lariat and hung herself." Then I began to cry, and I said, "That must be my mother; she said that she would do that if I ever ran away with a war party."

One man said: "They are doing that to make your heart strong. They are only fooling you. You will be fooled many times while you are on the warpath." But that did not make any difference. I thought of my mother, and I kept on crying.

After 10 days' journey we came on a previous war party of six Sioux, all of whom had been killed by the Crows. I remember the names of only four; they were Mato'-ina'pa (Bear Appears), Kan'gi'-šun'ka' (Crow Dog), Ma'za-ska (White Metal), and E'gna-in'yan'ke (Runs Amidst). When I saw the dead bodies lying there with the heads scalped, I asked, "What are these?" The reply was, "These are our friends who went on the warpath." I said, "By whom were they killed?" The reply was,

[1 A term used in familiar speech without necessarily implying relationship.]

"By our enemies." I asked, "What will you do with these bodies?" The men replied, "We will wrap them up and take them home with us." Then I exclaimed, "When I grow up I will have my revenge, and I will slay the Indians who killed my people." So I became a warrior.

Our expedition was absent from the village 20 days. My mother did not say a word when I came back. She did not reprove me nor tell me how anxious she had been. While the men were away on the warpath the women made moccasins. While I was gone my mother went on making moccasins. When I returned she gave me the moccasins, and I wore them, but I could scarcely move, I was so closely watched. For a long time, whenever I left the lodge she asked me where I was going.

Continuing his narrative, Red Fox said:

I went on 45 war parties. I even followed the west branch of the Missouri River to the place where the snow never melts on the mountains. I will tell you of the war party on which I first killed an enemy. On this expedition I rode a beautiful white horse with brown ears. Just before we started there was a Sun dance in the village, and the leaders said, "If anyone wants to be successful in war let him come and join the Sun dance." There were a hundred men standing abreast in the circle. We were asked "What offer will you make to the great sun shining over your head? Will you give him tobacco? Will you give him your flesh and blood?" When the Intercessor came to me and asked these questions, I said in reply, "I will give my flesh and blood that I may conquer my enemies." I fulfilled this vow at a Sun dance when I returned victorious from war. My arms were cut 7 times below the elbow and 2 times above the elbow, making 18 wounds in all. [Compare description on p. 91.]

After making my Sun-dance vow, I started on the warpath. We had traveled five days and had reached the end of the Missouri River, when the scouts said, "The Crow Indians are having a great buffalo hunt." We went where they directed and saw three Crows: one had a gun, one had a bow and arrows, and the third had a revolver. The first two pointed their weapons at us, and the third flourished his revolver, but we were able to go up to them and strike each of them with a coup stick while they were alive. We killed those three and also two more. Then we went farther and saw another Crow party, but they did not see us. They went into the timber, made a fire, and cooked some meat. After a time one of them came out and pointed his gun all around. I rode up and hit him with a club. My Sun-dance vow made me fearless. This was the fourth coup I counted on that expedition. We watched for the man and afterward killed him. From there we went on until we came to a village of the Blackfeet. The borders of the river were heavily timbered, and the Blackfeet were camped there. This was beyond the country of the Crows. When in sight of the Blackfoot village I put on my war bonnet, mounted my white horse, and ran toward the village. I charged them and got about 50 horses from the center of their herd. They shot and shot at me, but did not hit me.

On the second night of our homeward journey we camped at a place called Bear Butte.^[1] Some of our horses were tired out and when the rest of the war party went on their way, I stayed behind, having two young men with me. We traveled more slowly than the rest, and as we were going along the side of a foothill, I saw four Crow warriors coming toward us. I said to the young men: "Come near and stand by me. Four warriors are coming." The young men said, "Let us run and hide." I said: "Wakan'tanka has but one path. No matter how or where you die you must go by that path. Let us stand together and fight."

[1] There were said to be two or more places called Bear Butte. One of these, situated in Montana, and probably referred to in this song, was said to be higher than the one in South Dakota, probably referred to in song No. 82, p. 256.]

I had a gun and two revolvers, one of the young men had a quiver of arrows, and the other had a double-barreled gun. I sang my death song^[1] for I felt sure that I was soon to die. I sang as I pointed my gun. I said to my companions, "I will see which of the four has a gun, and I will fire at him, then our numbers will be even." They all said, *ho*. There was an immense rock in front of us, and in a crack of the rock grew a cherry tree. It was through this crack that I watched the warriors. One had his hair combed high and carried a gun; the others had bows and arrows, and as they came nearer I saw that one of them was only a boy. I said to my companions: "Now work and be brave. We have only three to fight, as one of them is a boy." When they came opposite the crack in the rock I fired, but my gun snapped and did not go off. A branch of the cherry tree interfered with it. The man with the gun saw me and aimed at me, but I grabbed his arm so he could not fire. My companions chased the others, and I fought hand to hand with the man for an hour. Then I called my companions; they succeeded in taking the gun from the man, and I had the satisfaction of killing him.

The boy ran away, but my companions brought back the two Crows, whom they had taken captive. One of them said: "We are Crow Indians. We want to live. We give you our bodies, and we give you the right to wear the feathers, only let us go." So we gave them back their lives. Because of that act I was appointed a chief, for it was considered a brave deed to spare the lives of two enemies.

Red Fox then recorded the song which he said that he sang when he fired at the Crow. The words are those of a boy who wishes to go on the warpath, but is opposed by older brothers. He is divided between obedience and ambition, and, while he shows no sign of yielding, he finds his difficulties increased by this opposition. This recalls the story of Red Fox's first war expedition, when he was a boy.

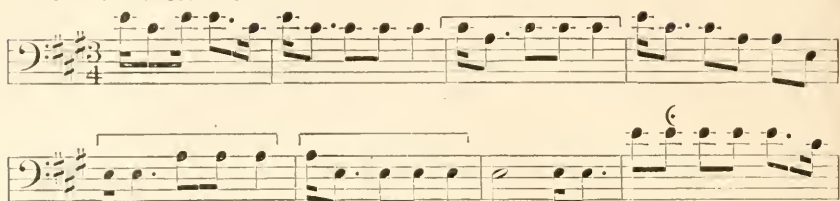
[¹ A song sung under these circumstances indicated that the man realized the probability of death and was ready to meet it. Red Fox's song is given as No. 155.]

No. 155. Song of the Warpath (Catalogue No. 676)

Sung by RED FOX

VOICE  69

DRUM not recorded



Zu-ya wa-u kte éonj he-hanj



éi-ye he ye-lo a-wi - éa - u - pi kte ka-winjli-wa-éinj yo



éi-ye he - ya tka o ta-moj - ka šni - ye - lo he

WORDS

zuya'	on the warpath
waü' kte éonj	I was coming
hehanj'	then
éiye'	older brothers
he yelo'	said
awi'éäüpi kte	if they chase you
kawinjli'waéinj yo	try to turn back
éiye'	older brothers
heya'	said
tkä	hence
tamoj'ka šni yelo'	I realize difficulties

Analysis.—This song contains only the tones of the major triad, a tone material which is found in only 5 Chippewa songs in a series of 340. This is its only occurrence in this series. Three-fourths of the intervals are thirds, one-half being minor thirds, and a fourth major thirds. The song has a compass of an octave, extending from the dominant above to the dominant below the tonic. In the latter part of the song the division of the final count in the rhythmic unit is changed to conform to the words. The song contains no change of time. Compare analysis of Song No. 134.

PERSONAL NARRATIVE BY EAGLE SHIELD

An individual war expedition was described by Eagle Shield, Mrs. Jas. McLaughlin acting as interpreter. Eagle Shield said:

Many years ago, in the middle of the winter, I wanted to get up a war party, so I cooked food and invited some men to a feast. While they were eating I said, "I want to go somewhere; that is why I invited you here." They asked where I wished to go, and I replied, "On the warpath." "Why do you go on the warpath?" they asked; and I answered: "It is winter. The Crows do not tie their horses so near the tipis as in summer, so we can get them more easily. We will ask the women to make moccasins for us all day tomorrow, and we will start in the evening."

The next day, toward evening, 3 men came to my lodge, then more came until there were 16 men, though I had asked only 10. We sat in a circle and smoked in my lodge until the village was asleep. Then we started away. The snow was deep, and walking was slow and difficult. At our first camp we cut low plum trees and made a bed of branches in the snow. As we journeyed we sometimes saw a herd of buffalo. Then we killed one for food, cooking the meat on pointed sticks. We used the hide for a bed, but left it when we went on our way.

After camping the tenth night I said, "Two of us will go ahead and see if we can see the enemy's village." A third man asked to go with us, and early the next morning we started. We had traveled some distance when my companion said, "Let us climb that butte and look over." We climbed the butte, and looking over the top, we saw a very large Crow settlement, and beyond the tipis was a herd of horses like a cloud. My companion said, "Let us take two horses and go back." But I replied: "No. The Crows will follow us, and as we will be the only ones on horseback the others will be killed."

We at once turned back toward our camp, traveling a little way at a dogtrot, then stopping to rest, and then taking up the dogtrot again. It was just daybreak when we approached the camp. I gave the wolf howl by which a war party announces its return, and I heard our friends cry: "The scouts are coming back. The scouts are coming back. Come and meet them."

The people stood in a line to receive us. In front of them a stick was placed upright in the ground, and I knocked down this stick as a guaranty that I would tell the truth. [See p. 441.] My companions joined me in the long-drawn wolf howl. After I had knocked down the stick the people all sat down. Then a man filled a pipe, offered it to the cardinal points, to the sky, and to the earth, and gave it to me and my companion. He did this four times, and then we smoked awhile together.

At length the man who had offered the pipe asked: "What have you done? Have you looked across the prairie or climbed a butte? Did you see a four-legged animal [meaning a wolf]? Do not deceive me, but tell the truth."

I said: "I went on a butte, looked over and saw nothing. Then I went farther, and what did I see but buffalo coming toward me. I looked again, and it was a Crow village which I saw. There were many horses. I beg that you give us something to eat, for we must start at once and travel far. We must reach there at night and take the horses in the dark."

They hastened and brought us food. We kept our blankets tied down as we ate and only waited to put on dry moccasins. As we journeyed toward the Crow village we hung food in trees, so that we would find it on our return. We could see our tracks in the snow when we started, and we came in sight of the Crow village at daybreak. All that day we stayed on the butte. We had no food that day. When night came we went in and out of a creek, and so reached a second butte, from which we had a full view of the Crow camp. The smoke was thick above the tipis. We put on fresh

moccasins and tied them very firmly. We fastened our belts tight and arranged our buffalo-hair lariats so they could be let out most freely. As we started for the Crow camp I said: "Don't take too many horses, or they will make a wide track in the snow and we shall be followed. Whoever first reaches the trees where the food is stored must wait for the others."

Although the snow was deep we secured 21 horses. I had 6 horses and no colts, so I could travel rapidly. The man with me rode 1 horse and led 4. I heard a sound, and looking back, I saw a mule following us. The mule came up and joined us, as he had probably been raised with the horses. Mules were highly valued by the Sioux, and I claimed this mule as mine.

A few of our men reached the meeting place before I and my companion arrived. We waited for the rest, but two men did not come. We fastened our moccasins and were about to go back for them when they came in sight. "Hurry!" they cried; there is excitement in the Crow camp. They have seen us and are jumping on their horses." Some of us were eating when the alarm came, but we made ready to start at once. Four went ahead so the horses would follow, and the rest of us drove the herd. The cold was intense. We traveled all that night, and I often went back to see if we were being pursued. The next morning we made a fire and put on dry moccasins. We were afraid that if we traveled slowly we would be caught and killed, so we hastened. That day we let the horses trot awhile and then walk awhile, but we did not dare stop to rest. The second night a man who had been on the lookout said, "The Crows are after us; they are right on our trail."

I said: "We are not cowards. We must stand our ground and not run away." My companions cried, "What shall we do?" I said, "We will go to that little rough ravine and take the horses down there." It was a "draw" in the prairie, and at the end of it there were some great rocks. It was a moonlight night, and bright as day. We got the horses into the ravine and could hear the voices of the Crows. Evidently there were many of them. I made up my mind that we had a hard time before us, but we had good guns and plenty of bullets. I said: "We will crawl up on top of the ridge of land and lie flat in a line, far apart. We can see them on the prairie, and as soon as they are in range we will fire." We threw off our blankets and were clad only in our calf-skin shirts. So we lay in a row watching for the Crows. I said, "Be ready with your guns."

There was a great crowd of the Crows. They were following the horses' tracks, and when they came near us we sprang up, yelled, and fired at random. The Crows turned and ran, leaving one man dead whose horse had run away, and one horse whose rider was going on foot. We all got together and ran a little way after them, firing as fast as we could reload our guns. We shot from above their heads so they could not tell where to shoot at us, and only once in awhile they shot in our direction. I said to my companions: "The Crows are too many for us. If we go out on the prairie to run away they will see how few of us there are. We will keep on shooting and stay out of sight. Then they will think there are a great many of us."

We could see the Crows. They were still there, like a big burned spot on the prairie. Once in awhile one of our men went toward them and shouted: "Come and fight. It is good to fight." [cf. song No. 157.] This continued all day, and the Crows thought there were a great many of us because we called them to come back and fight. At last our scouts reported that the Crows had given up and gone away. I said, "Hurry; let us start for home." We rode our fastest horses, drove the herd before us, and went as fast as we could across the prairie. We camped three nights before we reached home with our horses.

The Sioux occasionally sent a man ahead of a returning war party, who gave a false report to the village. Thus when an old man came forward to receive his report, the man might say, "All were killed except me." Then would follow great wailing on the



ONE BUFFALO



ONE FEATHER



HEADRESS OF WOLF HIDE

part of those who were easily deceived, but most of the people understood the trick. The war party came immediately after, so the people were not left long in uncertainty.

On the expedition of which I have told you my brother-in-law was the one to make the report, and he said, "Eagle Shield was the very first one killed."

I suspected that he would do this, so I said to my companions, "Hurry, before my friends harm themselves with grief." So we fired guns, whipped up our horses, and came dashing into the village with not even one man wounded, and driving before us a fine herd of captured horses.

Eagle Shield said that on one of his war expeditions he and his companions were five days without food, except a few roots which they gathered. He said, further, "We were all so very *sleepy*." When they secured food they ate only a little at a time, and even that caused them great distress.

The singer of the following group of songs is Wi'yaka-wan'zi'la (One Feather), plate 57, well known as one of the old warriors of the Standing Rock Reservation. He was 57 years old when giving these songs in 1913. On the warpath in the old days he wore on his head the skin of a wolf (pl. 58). Attention is called to the upright feathers on the head of the wolf, which were said to resemble the ears of the animal. A man lying in the grass on a rise of ground could lift his head to spy the enemy, and the feathers would look like the ears of a prowling wolf. The quills are very light, and the feathers tremble with every motion of the wearer.

The narrative concerning the first song of the group is as follows: When One Feather was 18 years of age he went with a war party against the Crows. It was winter, and they traveled as far as the Rocky Mountains. There were 22 Sioux in the party, three of whom were sent in advance as scouts. He was one of these scouts, and when coming near the Crow country, he saw a Crow butchering a buffalo. Pursuing the man, he killed him close to the Crow camp. One Feather said that he sang the following song as he ran back to his comrades after killing the Crow. It was said to be a dancing song of the Miwa'tani society. (See p. 326.)

No. 156. "May I Be There"

(Catalogue No. 623)

Sung by ONE FEATHER

VOICE ♩ = 63

DRUM not recorded



VOICE ♩ = 54



Ko - la - pi - la

ta - ku

ya - ku



wa - pi kin-han ko - la he - ma - tu nun - we



WORDS

kola'pila..... friends

ta'ku yaku'wapi kinhan' whenever you pursue anything (see p. 349, footnote 2)

kola'..... friend

hema'tu nunwe'..... may I be there

Analysis.—This melody has a compass of an octave and contains all the tones of the octave except the sixth and seventh. The progression is principally by whole tones, about 60 per cent of the intervals being major seconds. A change of time occurs with the introduction of the words. (See song No. 5.) The song is rhythmic throughout, but the rhythmic unit is found only in the first part of the melody.

The following song refers to the fire which a war party sometimes kindled on the prairie as a signal of defiance to the enemy:

No. 157. "A Prairie Fire"

(Catalogue No. 624)

Sung by ONE FEATHER

VOICE $\text{♩} = 72$

DRUM not recorded

na wa - ye éij - haŋ wi - i - lia - kta ší - éa wai - la - ka so e - éa

he mi - ye he - éa - moŋ we

WORDS

ona'	.....	a prairie fire
wa'ye	.....	I started
éijhan'	.....	when
wí'liakta ší'ca'	.....	you were intent on women and hindered by them
wanla'ka so	.....	did you see it?
éca' he	.....	well
miye'	.....	it was I
he'éamoy we	.....	who did it

Analysis.—This melody is an example of interval formation rather than of key relationship of tones. All the tones of the octave are present in the song, which is transcribed and analyzed in the key of D major, though D is not entirely satisfactory as a keynote. The progressions are chiefly by small intervals, about 54 per cent of the intervals being minor thirds and 36 per cent major seconds. The other intervals are an ascending ninth and four fourths. The triad of A major is prominent in the melody. It is interesting to compare this with songs Nos. 108 and 166, in which the final interval is also a descending fourth. These songs are classified as "irregular."

The death of a brave man is commemorated in the next song. His name was Sitting Crow (Kangi' iyo'take), a cousin of One Feather, who was in the war party. Many Crows were killed in the fight, but even that fact did not make the Sioux happy. They all were sad because they had to leave Sitting Crow where he fell. A lament for

No. 159. "A Spotted Horse"

(Catalogue No. 626)

Sung by ONE FEATHER

VOICE ♩ = 96

DRUM not recorded



Ko - la - pi - la



hi - ya - ya - pi - ye yo súj - gle - ska éa hi - yo



wa - u we

WORDS ¹

kola'pila..... friends
 hiya'yapiye yo..... come with me
 súngle'ska..... a spotted horse
 éa..... it is
 hiyo' waü' we..... I am coming after

Analysis.—This is a pleasing rhythmic melody on the fourth five-toned scale. The song is based on the tonic triad, but the second is twice accented, classifying the song as melodic with harmonic framework. The eighth rest in the third measure from the close was clearly given in the three renditions. The intonation was good on all except the highest tones. As frequently occurs in songs on the fourth five-toned scale, the minor third is prominent, in this instance forming one-third of the number of intervals. An ascending minor sixth is found in the early part of the melody. It is interesting to note that the minor sixth appears much oftener than the major sixth in the Sioux songs under analysis. (See Tables 11, 12, pp. 16, 17.)

¹ The first part of this song is addressed to friends, the remainder to the enemy.

No. 160. "Owls Hoot At Me"

(Catalogue No. 627)

Sung by ONE FEATHER

VOICE ♩ = 96

DRUM not recorded

WORDS¹

(First rendition)

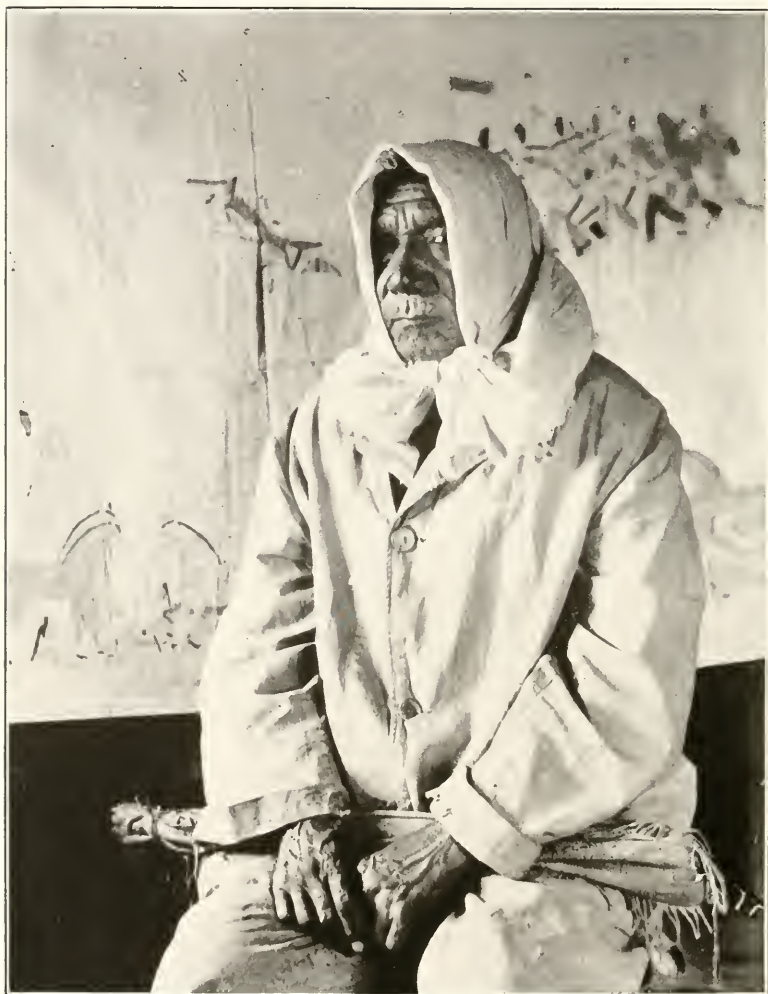
hinhan'.....	owls
ama' hoton' po.....	hoot at me (see p. 180, footnote)
hinhan'.....	owls
ama' hoton' po.....	hoot at me
he'ča.....	that is what
nahon' waōñ' welo.....	I hear in my life

(Second rendition)

šun'ka.....	wolves
ama' hopiye.....	howl at me
šun'ka.....	wolves
ama' hopiye.....	howl at me
he'ča.....	that is what
nahon' waōñ' welo.....	I hear in my life

Analysis.—This melody progresses chiefly by whole tones, 62 per cent of the intervals being major seconds. The minor third is also prominent, constituting about 22 per cent of the intervals. The song

¹ The idea of the song is, "owls may hoot and wolves howl at me. To these I am accustomed in all my life."



JAW

contains all the tones of the octave except the second and has a compass of an octave. The second count of the rhythmic unit is divided in three different ways, giving variety to the rhythm of the song as a whole. Three renditions were recorded, which are identical.

SONGS ACCOMPANIED BY NATIVE DRAWINGS

Four men contributed their drawings to this section of the work. Their names are Jaw, Eagle Shield, Swift Dog (Sun'ka-lu'zahan), and Old Buffalo. The work of each man has certain characteristics apart from the peculiar outlines of his sketches of men or horses. Thus in the drawings of Jaw, most of the incidents concern the capture of horses and the numbers of the enemy are not shown, while in those of Eagle Shield the latter feature is clearly indicated, the work including more detail than the drawings of any other native artist except perhaps Old Buffalo. Several rescues are shown in Eagle Shield's work and none in that of any others. The coup stick appears frequently in Swift Dog's drawings, but in none of the others.

There is a difference in the part of the sheet on which the drawing "begins." This is determined by the narrative, as an observer would not know which sketch the artist regarded as the opening of the series.

The manner of delineating the Crows and the Assiniboin is similar in all the drawings, they being distinguished by the upright hair on top of the head.

The man who gave the material in the next succeeding pages is commonly known as Jaw (Čehu'pa), plate 59, a name which he received from a white brother-in-law. His childhood name was Ma'za-ho'wašte (Loud-sounding Metal), and at the age of 17 he was given the name of Oki'čize-ta'wa (His Battle), which is his true name at the present time. He was given this name after taking part in a fight for the first time. He had been out with a war party once before and had stolen horses, but this was his first experience in actual warfare. On being asked his connection in the tribe, he replied: "I am of two bands. My mother was a Gi'gilaś'ka, a division of the Hunkpa'pa band, and my father was a Sans Arc, of the Te'tonwan." He said that he was 63 years of age at that time (1913), and when asked the year of his birth, he said that he was born in the year known as *Ke woyu'spa ta wani'yetu*, 'winter that Turtle Catcher died.' On consulting the picture calendar (see p. 69) this year was found to be 1850.

As a further test of his memory Jaw was asked to name several succeeding years of the picture calendar of the Standing Rock Sioux. He did this with accuracy except for a different naming of one year. On reaching the name of his seventh year he added,

"that was the year I killed the bird." In explanation of this he said that the people were moving camp and he was with his grandmother, who had taken care of him since his infancy, when his mother died. He said, "I killed the bird and took it to my grandmother." (See pl. 60, *B*.) "If I killed many she would carry them all, and when we camped at night she would eat my hunting, and I would eat some too." He said that his father first called him Ma'za-ho'wašte when he killed the bird. His name before that time is not recorded.

In his young manhood Jaw was known especially for his success in stealing horses from the enemy. In addition to his narratives of expeditions for this purpose he gave general information concerning war customs. Among other things he recalled that in the old days each warrior carried his own wooden bowl (pl. 61), hung by a cord from his belt. It is said that "A man on the warpath always ate and drank from his own dish. When he returned home the dish was put away with other articles which he used on the warpath and sweet grass was put with it."¹

Jaw's manner of painting himself and his horse when going on the warpath was as follows: He painted a red crescent over his mouth, the points of the crescent extending upward halfway to his cheekbones. His hands were painted red from the wrists and his feet from the ankles. A large crescent like that on his face was painted on his horse's chest, and a smaller one on the animal's left hip, while the entire end of the horse's nose was painted yellow. If a horse succeeded in some difficult undertaking it was his custom to reward the animal by putting a feather in its mane or tail, or a band of red list-cloth around its neck. (See p. 298.)

Jaw had two medicine bags containing the same 'medicine,' one for his horse and one for himself. The horse's medicine bag was tied to the bit of its bridle. He said that if his horse "had a headache" he chewed a certain herb and put it into the horse's mouth, whereupon the trouble was relieved at once. This was probably the herb numbered 4 in the component parts of his war 'medicine.' Jaw said that when going to steal horses he often went to windward of them and chewed this herb, at which the horses at once "pricked up their ears," being attracted by it.

When on the warpath, Jaw carried a leather pouch containing vermilion paint mixed with grease, for applying to his face and body. This pouch is shown in plate 61, together with Jaw's war whistle and a warrior's bowl. On his shoulder he wore a wolf skin, to the nose of which was tied his war whistle² and to this whistle was

¹ Regulations for protecting the health of a Chippewa war party are given in Bull. 53, p. 85.

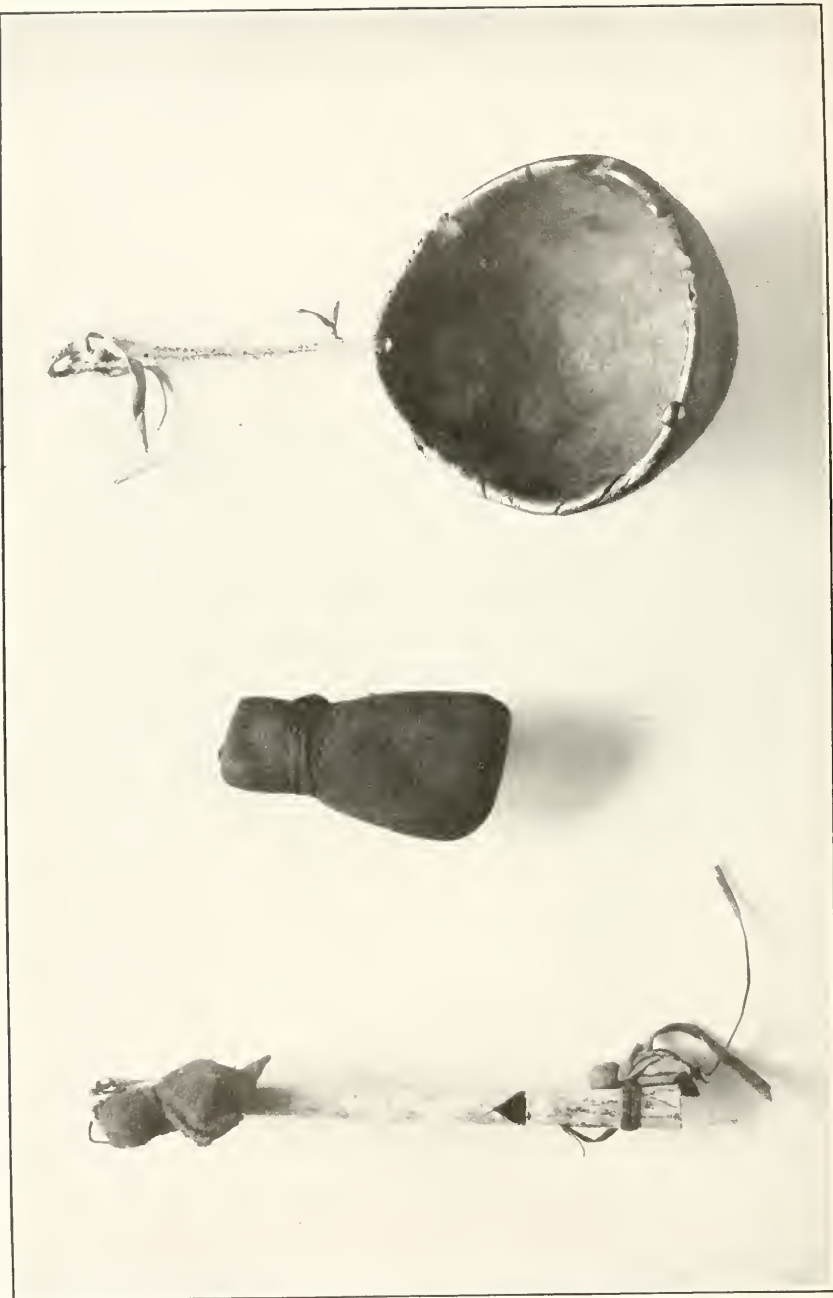
² The dimensions and description of this whistle are the same as those of the undecorated Sun-dance whistle illustrated on p. 98 except that the sound hole in this whistle bears the marks of having been cut with a saw. Mr. E. H. Hawley of the U. S. National Museum states this to be the first instance of such cutting which has come under his observation.



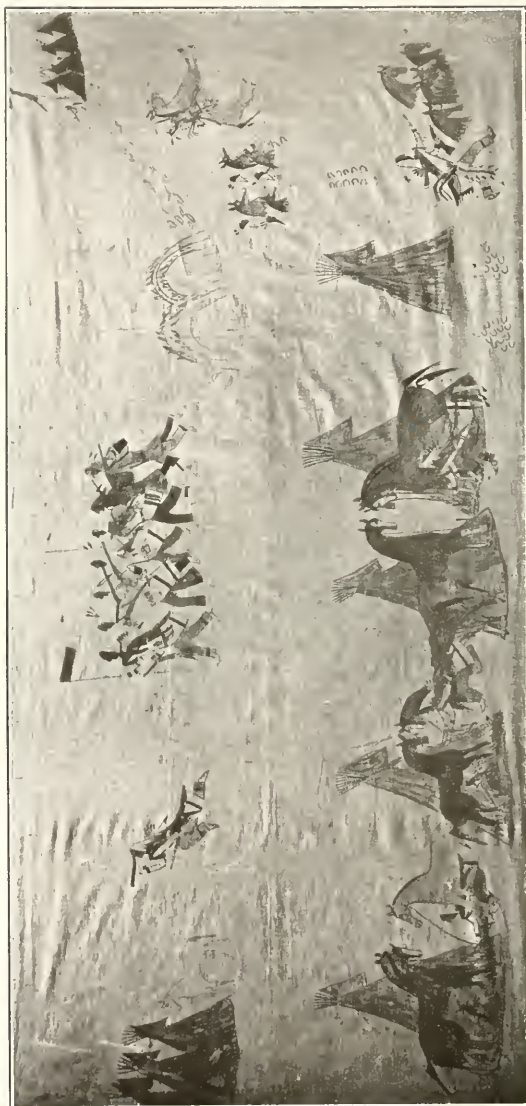
A. THE HUNT (DRAWING BY JAW)



B. SCENES FROM JAW'S CHILDHOOD (DRAWING BY HIMSELF)



WARRIOR'S WHISTLE, PAINT POUCH, AND BOWL



INCIDENT IN THE LIFE OF JAW (DRAWING BY HIMSELF)

fastened the medicine bag, which he tied to his horse's bridle when on the warpath. According to Jaw, these medicine bags contained a mixture of four herbs, dried and powdered. It was said that they could be used singly, as indicated, or in combination, as in his war medicine, which had power as a charm in addition to its efficacy as a curative agency. He secured fresh specimens of the herbs, which were identified as follows:

(1) *Echinacea angustifolia* DC. (nigger head). Jaw said: "The root of this plant when dried is good for toothache. The person should chew it. The top also is good, but not so strong."

(2) *Cheirinia aspera* (DC.) Britton (western wall flower). This was said to be "bitter and good for stomach trouble. The whole plant is dried and chewed, or a tea may be made if preferred."

(3) *Erigeron pumilus* Nutt. (daisy). A decoction of this was used for rheumatism and lameness, and it was used also for disorders of the stomach.

(4) *Laciniaria punctata* (Hook.) Kuntze (blazing star). A decoction of this was given to persons with pain in the heart, the entire plant being used for this purpose. The root was also dried and powdered. This medicine, either in a dry powder or in the form of a decoction, was given also to horses.

An herb used by Jaw in the treatment of rheumatism is included in the list of medicinal herbs on page 270.

A successful war expedition by Jaw is shown in a drawing by himself (pl. 62), the same drawing appearing in the background of his portrait (pl. 59). Jaw said that before any important undertaking he smoked a certain pipe in a ceremonial manner and "offered prayers to Wakaj'tanjka." Instead of attempting to describe this, he enacted it for the writer as follows:

(1) With the bowl of the pipe in his left hand and the stem in his right hand he held the pipe upright in front of and close to his body, saying rapidly in a low tone: "Wakaj'tanjka, behold this pipe, behold it. I ask you to smoke it. I do not want to kill anybody, I want only to get good horses. I ask you to help me. That is why I speak to you with this pipe." (See p. 66.)

(2) Changing the position of his hands, placing his left hand on the stem of the pipe and holding the bowl in his right hand, he pointed the stem toward his left shoulder, saying: "Now, wolf, behold this pipe. Smoke it and bring me many horses."

(3) He then placed his right hand once more on the stem of the pipe and his left hand on the bowl, and pointing the stem upward and forward holding the pipe level with his face, he said: "Wakaj'tanjka, behold this pipe. I ask you to smoke it. I am holding it for you. Look also at me."

(4) After placing the stem of the unlighted pipe in his mouth (still holding the bowl in his left hand) again he said, "Wakan'tanka, I will now smoke this pipe in your honor. I ask that no bullet may harm me when I am in battle. I ask that I may get many horses."

(5) Having elevated the pipe as in section 3, he lighted and smoked it, holding it firmly in both hands. Then he said (referring to his participation in the Sun dance):¹ "Wakan'tanka, behold this pipe and behold me. I have let my breast be pierced. I have shed much blood. I ask you to protect me from shedding more blood and to give me long life."

When this ceremonial act was completed Jaw filled another pipe, which was one that he commonly used, and smoked it. He said: "It is the office of a certain pipe that it be smoked in making a request of Wakan'tanka. I always did what I have now enacted for you, and my blood was never shed after I took part in the Sun dance. This was because I asked Wakan'tanka to give me success."

At that time the following song was sung:

No. 161. "I Wish to Roam"

(Catalogue No. 651)

Sung by JAW

VOICE ♩ = 92

DRUM ♩ = 88

Drum-rhythm similar to No. 5

Ko-la wa - ya - kte-pi kin -

na to-kel wa - čin - ka o - ma - wa-ni kte-lo he šuj - ka-wa-kanj

o - wa-le kte-lo

¹ Jaw bore scars on his chest and back, also small scars the entire length of his arms, showing that he fulfilled his Sun-dance vow.

WORDS

kola'	friend
waya'ktepi kin'na	be alert
tokel'	any way
waćin'ka	I wish
oma'wani ktelo'	to roam about
śun'kawakan	horses
owa'le ktelo'	I will seek

Analysis.—The character of this melody would seem to indicate that it is an old song and is correctly sung. The rhythmic unit is well defined and has an evident influence on the rhythm of the song as a whole. More than half the intervals are minor thirds, and only four intervals larger than a minor third appear in the song. The ascent of a seventh is somewhat unusual. This ascending interval is found only 9 times in the 2,864 intervals of Chippewa songs and 13 times in the present series. This song is melodic in structure, has a range of nine tones, and contains all tones of the complete octave.

See plot of this melody on page 419.

When the war party came near the camp of the enemy they waited for night in order to make their attack under cover of darkness. At that time the following song is said to have been sung:

No. 162. "A Night Is Different"

(Catalogue No. 672)

Sung by JAW

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

Drum-rhythm similar to No. 19



Ko - la haŋ - he - pi waŋ to - ke-ća ća mi - ta - śun - ke



o - ta ya nuŋ we

WORDS

kola'	friend
haŋhe'pi waŋ	a night
toke'ća	is different (from the day)
ća	so
mita'śunke o'ta nuŋwe'	may my horses be many

Analysis.—The second part of this song, containing the words, is an exact repetition of the first part, a somewhat unusual condition. The form of the song is simple. It has a compass of an octave and ends on the tonic. The melody tones are those of the minor triad and fourth, but only the tones of the tonic triad are accented. The size of interval varies more than in many of the songs, one-third of the intervals being larger than a minor third. The song contains no rhythmic unit, but the rhythm of the song as a whole is interesting and distinctive.

When night came the object of the expedition was carried out. Under cover of darkness Jaw succeeded in capturing on this occasion 70 horses. (See pl. 62.) In referring to this exploit he said: "I did not waken nor kill any of the Crows; I just took their horses. No Sioux ever took more horses than that in one night."

As Jaw and his party approached their village they gave the long wolf howl, at which the people came out to meet them. The following song celebrated the victory, the women singing with the men:

No. 163. "I Am Bringing Horses" (Catalogue No. 653)

Sung by JAW

VOICE ♩ = 96

DRUM not recorded

The musical notation is written on a single staff in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some markings above the staff, possibly indicating fingerings or breath marks. The notation ends with a double bar line.

śun-ka-wa-kan o-wa-a -

le ća a-wa - ku we

WORDS

śunka'wakan.....	horses
owa'le.....	I seek
ća.....	so
awa'ku we.....	I am bringing them



INCIDENTS IN THE LIFE OF JAW (DRAWING BY HIMSELF)



A



B

A. HOEN N. CO. LITH.

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

A. HIS FIRST FIGHT

B. DANCE OF THE KAŊĠĪYUHA

Analysis.—Four renditions of this song were recorded. In all the renditions the accidental G flat appears, though the pitch of the tone varies slightly, the interval between G flat and F being usually sung too small. The song is based on the fourth five-toned scale and is melodic in structure. Though the song is major in tonality, 44 per cent of the intervals are minor thirds.

Events similar to those of the preceding narrative are depicted in plate 63, but no songs were recorded concerning them.

The following pages contain narratives of personal experiences on the warpath by Eagle Shield, illustrated by his own drawings. With few exceptions a song is associated with each drawing. Plate 64, *A*, depicts his first fight, which took place when he was 14 years of age. As he was so young he had no song to sing in this fight, neither did he commemorate it in a song, as he might have done had it occurred in his later life. His second drawing (pl. 64, *B*) represents the members of the Kan̄gi'yuha society (see p. 318 et seq.). The customs of this society among the Teton Sioux are described by Wissler. Thus Eagle Shield said, "I am leader of the dancers, and when I rise to dance the singers begin to beat their drums," while Wissler states that "the two rattle-bearers gave the signal for the dancing," and, further, that "the four drummers each carry a small hand-drum." (See pl. 64.)

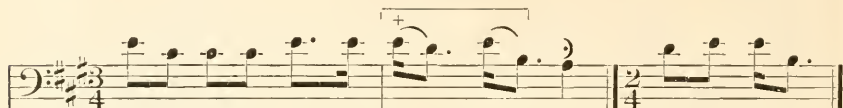
The following was said to be a characteristic song of the Kan̄gi'yuha. The words express reproof.

No. 164. "Even the Eagle Dies" (Catalogue No. 507)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 88$

DRUM not recorded



A - ki - éi - ta na - ya - pa - pi kinj waj - bli ka-yeś



te ye-lo

WORDS

aki'éita..... soldiers
 naya'papi..... you fled
 kinj wajbli' kayeś' te yelo'..... even the eagle dies

Analysis.—The upward and downward progressions are more nearly equal in this than in many songs, as it contains 25 ascending and 28 descending intervals. The principal progressions are major seconds (48 per cent), and fourths (22 per cent). The intonation was somewhat wavering throughout the renditions, but the tones transcribed as C sharp and C natural were clearly distinguished. This was the first song recorded by Eagle Shield, and his voice grew steadier when he became accustomed to singing into the phonograph. This song is melodic in structure and contains all the tones of the octave except the seventh. Shrill war cries were given during the rest which precedes the words of the song.

Plate 65, A, depicts an incident in a Sioux expedition against the Crows which took place in midsummer. The Sioux were away from their village only 16 days, yet they returned with 100 Crow scalps. Approaching the Crow village, the Sioux sent forward a few men, who went around the camp and captured some horses. The Crows, supposing this to be the entire Sioux force, came out of the camp



A



B

ANDERSON, J. O., N.

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

A. EAGLE SHIELD KILLS A CROW INDIAN

B. EAGLE SHIELD CAPTURES AN ASSINIBOIN WOMAN

and pursued them. Immediately the Crows were surrounded and most of them were killed.

Eagle Shield said that he sang the following song when he killed one of the Crows, and that it is a song of the Miwa'tani society:

No. 165. "I Took Courage"

(Catalogue No. 508)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 92$

DRUM not recorded

(1) (1) (1)

(2) (2)

(1)

Kan-gi wi - éa - sa kin na-

(2)

tan hi - yu - ki - na Mi - wa - ta - ni kin han bli -

(2)

he - mi - éi ye - lo

WORDS

Kan-gi' wíéa'sa kin the 'row Indians
 natan' hiyu'kina. rushing to fight
 Miwa'tani kinhan' I a Miwa'tani
 blihe'miéi yelo' took courage

Analysis.—The rhythmic structure of this song is interesting. The two rhythmic units are almost alike, yet their difference gives variety to the rhythm of the song as a whole. With the exception of the ascent of an octave with the entrance of the words there are only three intervals in the song—the fourth, the minor third, and the major second, the last-named forming 60 per cent of the entire number of intervals. The song is major in tonality, yet 28 per cent of the intervals are minor thirds. The only tones in the melody are those of the major triad and second. This would suggest that the

song might be harmonic in form, but the second is frequently accented, causing the song to be classified as melodic with harmonic framework. The melody has a range of eight tones, extending from the dominant above the tonic to the dominant below the tonic.

In the time of ripe cherries ¹ a party of Sioux were in the country of the Assiniboin. There they found a little group of cherry pickers and attacked them. This act was seen by the Assiniboin in the camp, who charged the Sioux in a vain attempt to save the cherry pickers. All the men were killed, but the women escaped with the exception of one whom Eagle Shield captured, carrying her away on his horse, as shown in plate 65, *B*. Eagle Shield took the captured woman to the Sioux camp, but the next autumn she ran away and returned to her own people.

The following song celebrates this victory:

No. 166. "Captives I Am Bringing" (Catalogue No. 510)

Sung by EAGLE SHIELD

VOICE ♩ = 96

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 staff has a 3/4 time signature. The second staff has a 3/4 time signature. The third staff has a 2/4 time signature, with a tempo marking of ♩ = 112. The fourth staff has a 3/4 time signature, with a tempo marking of ♩ = 96. The fifth staff has a 2/4 time signature. The lyrics are written below the staves, aligned with the notes.

Ko-la na - ya - hon - pi hu - wo

wa - ya - ka ko a - wa - ku - we

WORDS

kola'	friend
naya'honpi huwo'	do you hear?
waya'ka	captives
ko	also
awa'kuwe	I am bringing home

¹ The month of July is called by the Sioux Čampa' sa'pa wi, 'black-cherry moon.'



A



B

A. HODENB. CO. LITH.

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

- A. EAGLE SHIELD CAPTURES HORSES
- B. EAGLE SHIELD RESCUES A WOUNDED FRIEND

Analysis.—In regard to a keynote, this melody is classified as irregular. (See analysis of No. 108.) For this reason the signature should be understood as indicating only the pitch of the tones. Of the intervals, 45 per cent are minor thirds, and the minor second appears six times. The descending fourth at the close of each part of the song is peculiar and was clearly given in every rendition of the song. The song contains a change of tempo. (See No. 5.)

A memorable incident is depicted in plate 66, *A*. The Sioux attacked a Crow camp, capturing 80 horses. This was not the entire number of horses owned by the Crows, but the expedition was considered a successful one. The Sioux killed three Crows. On their way home they sang this song, the melody being the same as that of the preceding song.

WORDS

kola'	friend
naya'honpi huwo'	do you hear?
tašun'ke	their (the enemy's) horses
ko	also
awa'kuwe	I am bringing home

The narrative of the exploit illustrated by plate 66, *B*, runs thus: Eagle Shield said that the advance section of the war party deserted their leader, who was wounded in the knee, leaving him to the mercy of the enemy. Eagle Shield was a member of the second section of the war party. When he saw the leader's plight he went to him and succeeded in carrying him to a place of safety. In connection with the event he sang the following song, the words of which express derision for warriors who would desert their wounded leader.

No. 167. "They Deserted Their Leader" (Catalogue No. 520)

Sung by EAGLE SHIELD

VOICE ♩ 96

DRUM ♩ 96

Drum-rhythm similar to No. 8

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff has a measure marked (1) and a bracketed phrase. The second staff has two measures marked (2). The third staff has two measures marked (2). The fourth staff has two measures marked (2). The lyrics are written below the staves: Psa-lo - ka kin na - tan a - hi - ye - lo blo - tan-hun-ka un - yan na - pa - pi ye - lo.

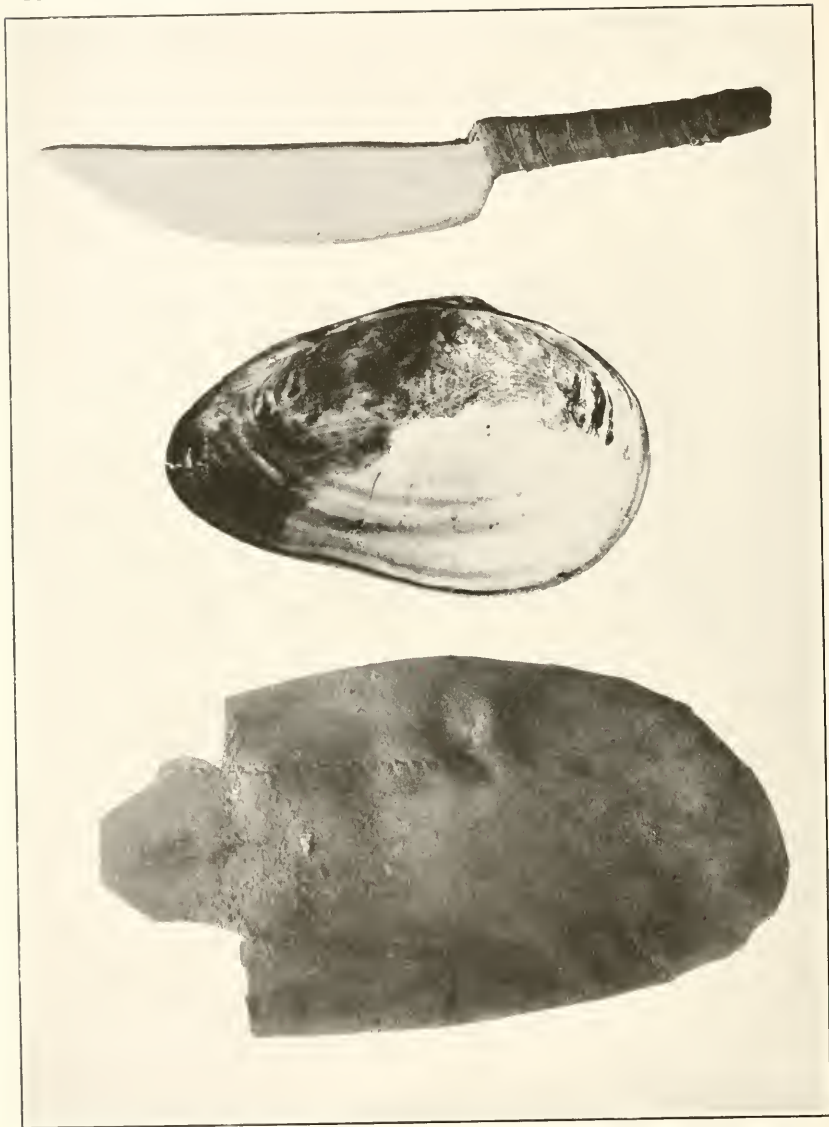
WORDS

Psa'loka¹ kin..... the Crow Indians
 natan'..... came
 ahi'yelo..... attacking,
 blotan'hun-ka..... their leader
 un'yan napa'pi yelo'..... was left behind

Analysis.—Several renditions of this song were recorded, in every one of which E flat was sung. This suggests the key of B flat, but the melody progressions are along the lines of the minor triad on D, and the song is accordingly analyzed as being in the key of D minor. The song has a compass of nine tones and lacks the sixth and seventh tones of the complete octave. Two rhythmic units are found in the song, the division of the last count being the same in each.

Eight of Eagle Shield's companions made a litter of poles and placed the wounded man upon it. They were 50 miles from home and were obliged to cross the Missouri River with their burden. After traveling about 25 miles they made a camp and also killed a buffalo. Food for a war party was obtained from the country through which it passed. Mention is frequently made of the killing of buffalo, the flesh being used for food and the hide for robes or for making

¹ See p. 337, footnote.



IMPLEMENTS USED IN SKINNING BUFFALO

moccasins. The use of the clamshell as an implement for skinning buffalo may have had its origin in some emergency. Plate 67 shows a clamshell which was said to have been used for that purpose, with the case in which it was carried. The size of the shell indicates that it was found at some distance from the territory of the Sioux, while the slits at the top of the case show that it was attached to the belt of the owner. This specimen was purchased from the mother of Eagle



FIG. 32. Apparatus for cooking meat without a kettle.

Shield, who was a very old woman. Plate 67 shows also a skinning knife made of the shoulder blade of a buffalo, the handle being wound with buffalo hide. The wounded man wanted soup, but the party carried no utensil large enough for boiling meat. Eagle Shield, remembering, however, that his grandfather told him how the warriors of his day cooked meat in the stomach casing of the slain animal, resolved to try the experiment. The casing, suspended on a tripod, was filled with water in which heated stones were placed. (See fig. 32.)

When the water was boiling the meat was put into it, and the process of cooking was accomplished without difficulty.¹

The wounded man was refreshed by the broth, and after making him comfortable and cooking a quantity of meat, the war party left him in charge of a young man. Eight days later another war party passing that way found the wounded man able to travel. He and his companion joined this war party and reached home in safety.

As Eagle Shield, who gave this narrative, is a medicine-man who makes a specialty of treating wounds and fractures, his account of the man's injury was somewhat professional. He said the injury was so severe that at first the bones protruded and buckshot came from the wound for some time, after which the flesh began to heal, and that in one moon and the first quarter of the next moon the leg was entirely well.

Eagle Shield said that on one occasion he was pursued by Crow Indians as he was carrying with him a friend whose horse had been shot. This incident is depicted in plate 68, A.

The following song was said to have been sung at this time, but the meaning of the words in this connection is not clear:

No. 168. "One of Them Will Be Killed" (Catalogue No. 521)

Sung by EAGLE SHIELD

VOICE $\text{♩} = 104$

DRUM not recorded

(1) (1) (1)

(1) (1) (1)

(2) (2) (1) (2)

lo - ka kij na - tarj hi - ye - lo ki - ci yaj-ka yo ki -

(2) (2) 3 (2)

ci yaj-ka - yo ki - ci yaj-ka - yo waj-zi kte-pi kte-lo he yo

Psa-

¹ The writer saw a cooking outfit of this kind prepared and used in a Sioux camp at Bull Head, S. Dak., on July 5, 1913. The stones were heated in a fire near the tripod, each stone being lifted on a forked stick and placed in the water. A blunt stick was used in pushing the heated stones on the forked sticks, and a short stick was used for stirring the boiling meat. All these articles (shown in fig. 32) are now in the U. S. National Museum, at Washington.



B



A

A. HODEN & CO. LITH.

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

- A. EAGLE SHIELD IS PURSUED BY CROW INDIANS
- B. EAGLE SHIELD CAPTURES HORSES IN CROW CAMP

WORDS

Psa'loka kin.....	the Crow Indians
nataŋ 'hi'yelo.....	come attacking
kiči' yaŋka' yo.....	sit you with them
waŋži'.....	one of them
kte'pi ktelo'.....	will be killed

Analysis.—The rhythmic form of this song is interesting. Two rhythmic units appear, which in the middle of the song are used alternately. In the second complete measure containing words the rhythmic unit begins on the second count of the measure, the first count being clearly accented by the singer. The progressions of the melody are chiefly by whole tones, 60 per cent of the intervals being major seconds. The other intervals are varied and range from a minor third to a tenth. The song is based on the second five-toned scale and has a compass of 12 tones. In structure the song is melodic, with harmonic framework.

On one occasion when Eagle Shield led a war party against the Crows they found that the latter had picketed their horses within the circle of tents. Eagle Shield and a companion, having entered the village as scouts, saw these horses. (Pl. 68, *B.*) Eagle Shield said to his companion, "Let us go and get some of the horses." His companion replied, "No; if we do that the rest of the party will be angry." Eagle Shield then said, "Let us each take *one* horse." His companion replied, "*You* do it." Thereupon Eagle Shield, creeping into the circle of tents, took two horses, a black and a brown, and escaped without detection. Each mounting a horse, he and his companion reached their camp about daybreak.

The loss of the horses was soon discovered by the Crows, who increased their watchfulness, so that the other members of the Sioux war party were unable to secure any horses. So it happened that Eagle Shield and his companion were the only ones who returned on horseback, the rest being obliged to walk.

Eagle Shield said that he sang the following song when he went to steal the Crow horses:

No. 169. "I Intend to Take His Horses" (Catalogue No. 522)

Sung by EAGLE SHIELD

VOICE ♩ = 80 (or ♩ = 160)

DRUM not recorded

Kan-gi to-ka kiŋ

waŋ - bla-ke éi - na - haŋ ta-šun-ke kiŋ-haŋ - éu wa - éaŋ-mi

ye he - éa-moŋ kiŋ-haŋ o - ma - tiŋ - iŋ kte

WORDS

Kan-gi' to'ka kiŋ.....	the Crow enemy
waŋbla'ke éi'nahaŋ.....	if I see him
tašun'ke kiŋhaŋ' éu' waéaŋ'mi	
ye.....	it is my intention to take his horses
he'éamōŋ kiŋhaŋ'.....	if I do this
oma'taŋiŋ kte.....	it will be widely known

Analysis.—The tempo of this song is slightly hastened in the first measure containing words, but the change is not steadily maintained. The 5–8 measures, however, are clearly given and are accurate in time. (See song No. 64.) The triad of D major is strongly suggested by the melody progressions; but F, the third of that chord, does not appear. The song, however, is analyzed as in the key of D major. The third is absent from 12 songs in the series of 340 Chippewa songs, this peculiarity being considered in the analysis of song No. 53 in Bulletin 53 (p. 140). In the present work the third is absent from only five songs. (See p. 135.) The interval of the fourth is remarkably prominent in this song, constituting more than half the entire number of intervals.

Swift Dog (Šun'ka-lu'zahan) was one of the oldest informants among the Sioux, being 68 years of age in 1913, when giving his information. Before beginning his narrative Swift Dog (pl. 69) said: "I am the son of an Hunkpati chief and it is from him that I

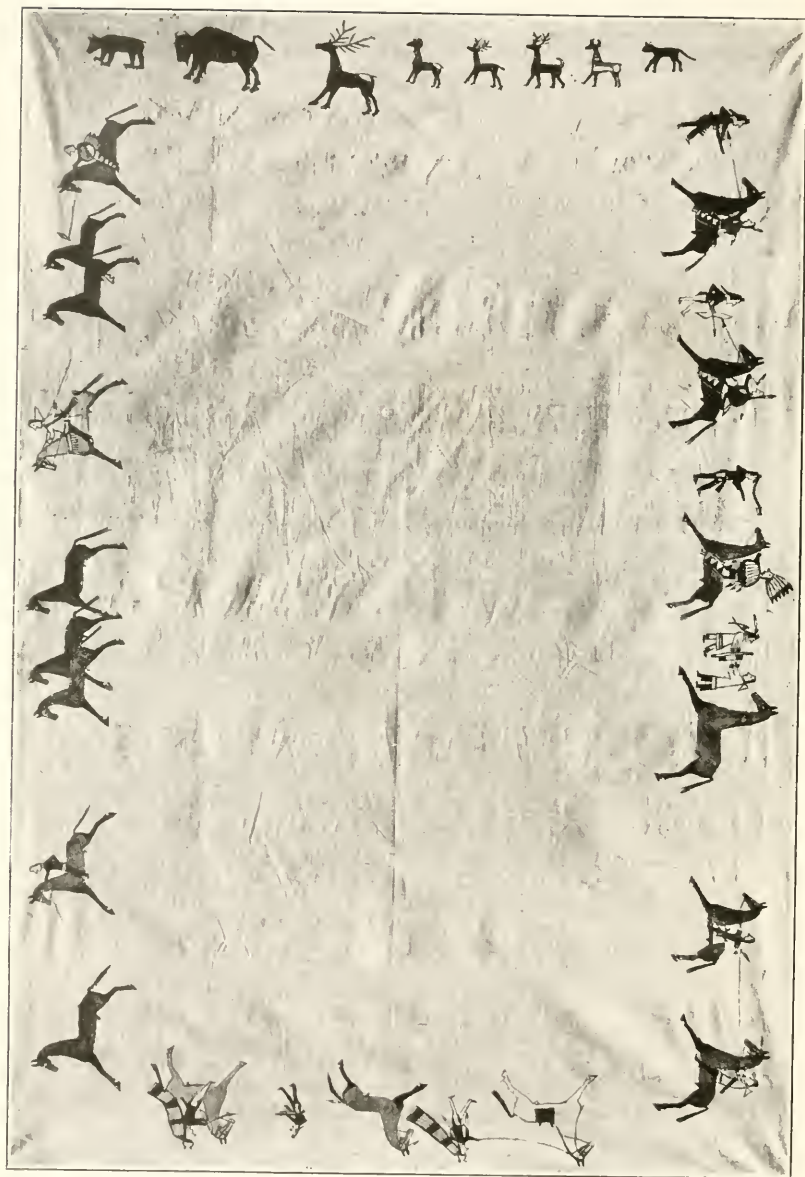


SWIFT DOG

G

H

I



A

B

F

C

D

E

INCIDENTS IN THE LIFE OF SWIFT DOG (DRAWING BY HIMSELF)

get my fame. My father's name was Running Fearlessly (Kaġi'-šni-in'yanka). When he went to Washington, long ago, he was given one of the first medals that ever were made. It is now in my possession. I belonged to Sitting Bull's band, known as the Band of the Bad Bow. In his portrait Swift Dog is shown wearing a headdress known as a "four-horned bonnet." He said that the Sioux once killed an enemy who wore a headdress similar to this and imitated the design for their own use. This incident occurred in the year 1852, designated in the Sioux picture calendar *Heto'pa uy'way kte'pi*, 'winter of the killing of the four-horned enemy.'

Several of Swift Dog's war exploits are shown in his own drawing (pl. 70), and the songs accompanying these exploits are given herewith. In this drawing (A) Swift Dog has shown the first encounter in which he killed a man. He was then 24 years of age and had been to war several times. This expedition was to the country of the Assiniboin, and the man whom he killed was a member of that tribe. In describing the event he said that the enemy was on foot, while he was on horseback, on higher ground. On this expedition he sang the following song:

No. 170. "It is I, Myself"

(Catalogue No. 583)

Sung by SWIFT DOG

VOICE $\text{♩} = 80$

DRUM not recorded

(1) (2) (2) (1)

(2)

$\text{♩} = 56$

Ko - la-pi-la tu-wa ċaŋ-te ka-ċaš mi-ċaŋ-

(2)

te mi-ye o-ma-wa-ni ye

WORDS

kola'pila	friends
tu'wa	no one's
ċaŋte'	heart (cf. song No. 177)
kaċaš'	it is
miċaŋ'te	my own heart
miye'	I, myself
oma'wani ye	I am wondering

Analysis.—Progressions of a semitone characterize this melody, 55 per cent of the intervals being minor seconds. Strange to say, the major third is next in point of frequency, constituting one-fourth of the intervals, though the song is minor in tonality, and the minor triad on F forms the framework of the melody. The trend of the melody is such that F is considered to be the keynote, and the song is analyzed as in the key of F minor, though E and B are always sung natural instead of flat. This is one of many instances in which the term "key" is used for convenience, not as indicating a system of tones, all of which have an established relation to a keynote. In every rendition of this song the tempo began as indicated and after 10 or 12 measures began to retard, the words being sung in the indicated time. A dotted eighth and sixteenth note division of the count characterizes the rhythm of the song, and forms part of both rhythmic units. The upward and downward progressions are more nearly equal than usual, the ascending progressions being 20 and the descending intervals being 25. A change of tempo occurs in the song. (See No. 5.)

While Swift Dog was chasing the Assiniboin they ran and hid in a white man's house. Those who came near the window of the house were fired at by the Sioux. Meantime he stole one of the Assiniboin horses and rode away. He took a white horse with a saddle on it. (See pl. 70, *B*.) He said that he had a bow and arrows and shot as fast as he could, but did not know whether he hit anyone. At that time he sang the following song:

No. 171. "Horses I Seek"

(Catalogue No. 584)

Sung by SWIFT DOG

VOICE ♩ = 84
 DRUM not recorded

(1)

(1) (2) (2)

Šuŋ-ka - wa-kaŋ o-wa -

(2) (1)

le ǵaŋ-na he-ǵa - moŋ we

WORDS

śun'kawakan.....	horses
owa'le.....	I seek
ćan'na.....	whenever
he'ćamon we.....	I do this

Analysis.—This melody contains little that is of special interest. It is based on the second five-toned scale and has only one interval larger than a major third. Two rhythmic units appear, each having the same division of the first two counts. A slight increase of tempo was made as indicated, with a return to the original tempo at the close of the song. This was uniform in the two renditions of the melody. (See No. 5.)

Swift Dog said that he once struck a woman with a coup stick. (See p. 359.) Later he struck a young man with the coup stick and took away his quiver. (See pl. 70, (').) He was a handsome young man. Afterward two others struck the young man, and he was killed by the last man who struck him.

The melody of this song is the same as that of the song next preceding, hence only the words are given.

WORDS

ite' isa'bye.....	black face'paint (see p. 359.)
ađ'pazan.....	(and a) feather
owa'le.....	I seek
ća.....	so
he'ćamon ye.....	I have done this

Concerning *D* of this drawing Swift Dog said: "I once struck an Assiniboin with a sword given me by a soldier. The man's name was Short Bull. He is still alive though I gave him a terrible wound on his temple."

The following song is said to have been sung at this time:

No. 172. "When I Came You Cried" (Catalogue No. 585)

Sung by SWIFT DOG

VOICE ♩ = 84

DRUM not recorded

The musical score is written in a single staff with a key signature of two sharps (F# and C#) and a time signature of 2/4. The melody is composed of eighth and quarter notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into five measures by vertical bar lines. The first measure is 2/4, the second is 3/4, the third is 2/4, the fourth is 3/4, and the fifth is 2/4. The lyrics are: 'Ta - ku o - we', 'hi - lu - hu - wo', 'hel i - to - he - ya', 'he hi - bu we ya - ée', and 'ye - lo'.

Ta - ku o - we

hi - lu - hu - wo hel i - to - he - ya he hi - bu we ya - ée

ye - lo

WORDS

taku' owe'.....	why
hilu'huwo.....	do you come
hel ito'heya.....	toward here?
he.....	when
hibu' we.....	I came
ya'éé' yelo.....	you cried (cf. words of song No. 12)

Analysis.—The minor third and major second comprise all except four of the intervals in this melody. The final tone is low but audible in the phonograph record. As in many of these songs, the rhythmic unit appears in the first and last parts, but not in the middle part, which contains the words. This shows a rhythmic form, which is interesting. This song contains all the tones of the octave except the second, has a compass of 10 tones, and is melodic in form.

In explanation of *E*, Swift Dog said that he chased a number of Crow Indians, but they escaped. This song relates to the expedition:

No. 173. "I Struck the Enemy" (Catalogue No. 586)

Sung by SWIFT DOG

VOICE  60

DRUM not recorded



E -haŋ-na he-ča - moŋ



kte čuŋ nom - la - la keš a - wa - pe - lo he



ho na-ya - ŋioŋ - pi hu - wo

WORDS

ehaŋ'na..... a long time ago
 he'čamoŋ kte čuŋ..... I would have done this
 nom'lala keš..... only twice again
 awa'pelo..... I struck (the enemy)
 ho..... now
 naya'ŋioŋpi huwo'..... do you hear it?

Analysis.—This song was recorded twice, the duplication being accidental. Both records were transcribed and are given herewith. The first was by Swift Dog, the second by Kills-at-Night (Haŋhe'pikte) and his wife Wita'hu (Woman's Neck), women being accustomed to join in these songs. The melody tones in both instances are the major triad and sixth, but it will be seen that the note values differ slightly with the difference in the words, and that in the second rendition the words are so placed as to repeat the rhythmic phrase of the previous measures. This seems to indicate a feeling for a rhythmic unit. The first rendition is by an old singer, the second by a comparatively young man, who usually "sits at the drum" at tribal gatherings of the present time. His wife is considered one of the best among the younger singers. The first rendition is the more complete, as it gives a considerable part of the song before the introduction of the words. In both renditions about 28 per cent of the intervals are minor thirds. The song has a range of 12 tones and is melodic in form.

Duplication of preceding

Sung by KILLS-AT-NIGHT

VOICE $\text{♩} = 60$

DRUM not recorded

E - han-na he-éa-moj mo kta éa e - éel tan in-yan yun-ke lo

wa - na na - ya - lionj pe-lo

WORDS

ehan'na he'éamonj..... a long time ago
 kta éa..... I would have done this
 eéel'..... well
 tan in'yan yunke' lo..... it is widely known
 wana'..... now
 naya'hionj pelo'..... you have heard it

Analysis.—This is a duplication of the preceding, and its structure is considered in the analysis of that song. The renditions by Kills-at-Night and his wife were recorded on two cylinders, each containing four renditions of the song. In every instance her voice was silent during the opening measures, the point of entrance varying one or two measures. The transcription shows the earliest point of entrance. The words, of course, are the same in both parts.

The reason for twice recording this song by Kills-at-Night and his wife was that in the first performance there was a suggestion of “part singing,” the wife holding a tone during the length of several tones in his part and then singing the delayed words rapidly in order to overtake him. The writer questioned the singers concerning this and asked whether they could repeat it. The woman said it was unintentional on her part, as she had a “catch in her throat,” and the seven other renditions showed no trace of it. Much concerted singing has been heard by the writer. In this the women invariably sing an octave above the men, the note values being identical.

F of plate 70 was said to represent animals killed by Swift Dog on the hunt. Depicting war exploits is resumed in *G*, concerning which Swift Dog said:

It was almost winter when we went to the Crow country. It was very cold, but the river had not yet frozen. We made a corral near the river; then we jumped into the water and swam across to the side where the Crows were camped. The splash of the water was like that of great falls when we swam across. We drove all the Crow horses into the river and made them swim over. Then we put them into the corral until we were ready to start for home.

No. 174. "I Come After Your Horses" (Catalogue No. 587)

Sung by SWIFT DOG

VOICE $\text{♩} = 58$

DRUM not recorded

Kau-gi to - ka ni -

ta - súj - ke hi-yo wa - u we - lo blu-ha - kta éa hi -

yo wa - u we - lo

WORDS

Kangi' to'ka.....	Crow enemies
nita'sunke.....	your horses
hiyo' wau' welo'	I come after
bluha'kta.....	I want to own them
éa.....	so
hiyo' wau' welo'.....	I come after them

Analysis.—In this melody will be noted what is often referred to as "the influence of the rhythmic unit on parts of the song in which it does not occur in entirety." Thus in the measure following the third occurrence of the rhythmic unit we have one quarter note followed by a group of four sixteenth notes, a reversal of count divisions appearing in the unit. The time quickens with the introduction of the words, a peculiarity often found in Sioux war songs, but not noted among the Chippewa. The song is major in tonality and progresses largely by whole tones, the major second constituting 46 per cent of the entire number of intervals. With the

exception of three ascending fourths all the remaining intervals are major and minor thirds. The melody tones are those of the fourth five-toned scale, but the tonic is not prominent, the song beginning and ending on the third. The melody is harmonic in structure. Three renditions were recorded; these show no points of difference. Concerning a change in tempo see song No. 5.

See plot of this melody on page 419.

No narrative was given regarding *II* of this drawing (pl. 70), Swift Dog simply stating that he and his brother-in-law went after horses and each secured three, the following song being sung:

No. 175. "Two War Parties"

(Catalogue No. 588)

Sung by SWIFT DOG

VOICE ♩ = 54

DRUM not recorded

Zu - ya nom-la - la o -

ma - wa - ni ye - lo mi - ye šuŋ - ki - ću wa - ćin - hći o -

ma-wa-ni ye-lo

WORDS

zuya' nom'lala.....	two war parties
oma'wani yelo'.....	I roam with
miye'.....	I, myself
šun'ki'ću.....	to capture horses
waćin'hći.....	was my desire
oma'wani yelo'.....	in roaming about

Analysis.—The proportion of minor thirds in this major song is larger than usual, the minor third forming about 60 per cent of the entire number of intervals. The major second is the only other interval used in descending progression. The song is based on the

fourth five-toned scale, has a compass of 10 tones, and is melodic in structure. No rhythmic unit appears in the melody, and the time was not strictly maintained.

The incident depicted in *I* is connected with the song which appears below. Swift Dog said: "When the railroad first passed through the Black Hills we went on the warpath as far as the end of the road. We went through Shell River. I do not remember what tribe we went after, but I think it was the Omaha." Swift Dog captured a horse which he gave to his sister with the following song:

No. 176. "Sister, I Bring You a Horse" (Catalogue No. 589)

Sung by SWIFT DOG

VOICE ♩ = 80

DRUM not recorded

Taj - ke hi-na - pa yo šun-ka-wa-kan a-wa - ku-we

ho hi-na - pa yo wan-zi lu-ha kte

WORDS

tanke'	older sister
hina'pa yo	come out
šun'kawakan	horses
awa'kuwe ho	I bring
hina'pa yo	come out
wan'zi'	one (of them)
luha' kte	you may have (cf. words of No. 145)

Analysis.—Three renditions of this song were recorded, in each of which a short pause was made after the third and sixth measures, and also after the fourth measure containing the words. These pauses were not such as are indicated by rests, but appeared to be merely breathing spaces. Such pauses are unusual in the singing of Indians and were probably due to the fact that Swift Dog recorded his songs during a period of intense heat, in a small, close building.

Considering B flat the keynote implied by the trend of this melody we find the melody tones to be those of the fourth five-toned scale.

This scale is major in tonality, yet about 55 per cent of the intervals in the song are minor thirds. Only four intervals occur which are larger than a minor third, all of these being in ascending progression.

OLD BUFFALO'S WAR NARRATIVE

In August, 1913, Old Buffalo (Tatank'-chan'ni) (see pl. 41), with Swift Dog came to McLaughlin, S. Dak., to confer with the writer. They regarded this conference very seriously. Old Buffalo said, "We come to you as from the dead. The things about which you ask us have been dead to us for many years. In bringing them to our minds we are calling them from the dead, and when we have told you about them they will go back to the dead, to remain forever."

Old Buffalo was born in the year 1845, designated in the Sioux picture calendar *Titay'ka oble'ca kaha'pi kiy wani'yetu*, 'Winter in which lodges with roofs were built.' When he was 28 years old he



FIG. 33. Incident in the life of Old Buffalo (drawing by himself).

led a war party against the Crows. On this expedition he and his comrades were entirely surrounded by the Crows, an event which Old Buffalo depicted in a drawing. (Fig. 33.) Old Buffalo said that at the time of this expedition his band of the Sioux were living in the "Queen's Land" (Canada), but had come down to the United States on a buffalo hunt. From this temporary camp the expedition started under his leadership.

Old Buffalo said further: ¹

One night the Crows came and stole our horses. I had an older sister of whom I was very fond. The Crows stole her horse, and she cried a long time. This made my heart very bad. I said, "I will go and pay them back." A friend said that he would go with me. I said to my friend, "We will go and look for the Crows. Wherever their horses are corralled we will find them." Eleven others went with us, so there were 13 in the party, and I was the leader. It was in the coldest part of the winter, the moon called by the Sioux *Cay napo'pa wi*, 'Wood-cracking moon'. The

¹ This narrative was interpreted by Mrs. Hattie Lawrence (see p. 365), and is given as nearly as possible in her words. Another narrative by Old Buffalo appears on p. 274.

snow was deep, and I am lame in one leg, but I was angry, and I went. I thought, "Even if I die, I will be content." The women made warm clothing and moccasins for us to wear, and we started away. We carried no shelter. When night came we shoveled aside the snow and laid down brush, on which we slept. At the fork of the Missouri River we took the eastern branch and followed its course. It was 11 nights from the fork of the river to the enemy's camp, and every night we sang this song. It is one of the "wolf songs." (See p. 333.)

No. 177. Song of Self-reliance

(Catalogue No. 636)

Sung by OLD BUFFALO

VOICE ♩ = 76

DRUM ♩ = 76

Drum-rhythm similar to No. 5

E - ya miś - e - ya tu - wa éaŋ - te ka - čaś e - éiŋ šuŋk

o - wa - le

WORDS

eya'..... well

mišeya' tuwa' éapte'..... I depend upon no one's heart (or courage) but
my own (cf. song No. 170)

kačas'..... so

éiŋ'..... thinking this

šuŋk owa'le..... I look for horses

Analysis.—Like many other melodies on the fourth five-toned scale, this song contains a large proportion of minor thirds, in this instance 58 per cent of the intervals, while the major third does not appear. The song has a compass of an octave, extending from the dominant above to the dominant below the tonic. Two-thirds of the progressions are downward. The chord of B major is prominent in the melody, which, however, is not harmonic in structure but is classified as melodic with harmonic framework. Three renditions were recorded; these are uniform in every respect.

See plot of this melody on page 419.

Old Buffalo continued:

As we neared the end of our journey, we were overtaken by a fearful blizzard. There was a butte in which we found a sheltered place and stayed for two days, as my leg was very painful. After the storm subsided we looked around and could see the enemy's village. Night came again, but my leg was so painful that we rested another day. The next afternoon, as the sun was getting low, I tightened my belt and made ready for whatever might befall. We walked toward the enemy's village and entered a rocky country, like the Bad Lands. Then it was dark.

A great number of Crows were camped at this place, and there was dancing in two parts of the village. We were close to the village, but no one saw us. Only the dogs barked. We went up to the edge of the village and got in where there were many horses in a bunch. We drove the herd before us, and they trotted quietly along. After getting a safe distance from the camp we mounted some of the horses and drove the rest before us. We did not stop, but kept the horses trotting fast all night. When daylight came we counted the horses and found that there were 53. All that day we traveled, and as the sun sank we rested. We were tired, as we had no saddles, and that night we slept.

The next morning there came another terrible blizzard. My eyelashes were frozen so that I could scarcely see. I went back a little distance to see if we were being followed, then I returned to my companions. I had realized that the tracks of the horses made a trail and I saw that the enemy were pursuing us. This was my war party and I felt a great responsibility for its safety.

The Crows overtook us and secured most of the horses which we had captured from them. We jumped down a steep rocky place, and soon we were entirely surrounded by the Crows. A Sioux boy, about 15 years old was with us, and he was shot in the back. We fought as long as the sun moved in the sky. It was a hard struggle. Every time we fired a gun it turned white with frost. During this fight I sang a very powerful song of the Fox society, to which I belong. [Concerning the Fox society, see p. 314 et seq.]

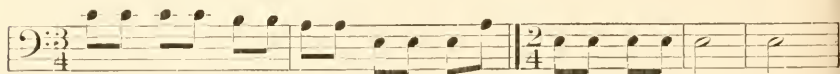
No. 178. "I Am the Fox"

(Catalogue No. 637)

Sung by OLD BUFFALO

VOICE ♩ = 66

DRUM not recorded



To - ka - la ʔon mi - ye ye - lo ta - ku o - te -



li - ka o - wa - le ye - lo

WORDS

toka'la ʔon.....	the fox
miyo' yelo'.....	I am
ta'ku.....	something
ote'lika.....	difficult
owa'le yelo'.....	I seek

Analysis.—This is a particularly interesting melody. It contains only the tones A, B, C, and E, these being the tonic triad and second in the key of A minor, and the song is analyzed as being in that key. The melody is framed on the interval of a fourth, almost half the entire number of intervals being fourths. The major third occurs four times, but the minor third does not appear; there are, however, four minor seconds, or semitone progressions. In structure the song would be harmonic except for the accented B near the close; it is therefore classified as melodic with harmonic framework. Songs containing only one accented nonharmonic tone are frequently noted in both Chippewa and Sioux music. At the opening of the song there is a repeated phrase, which is not considered a rhythmic unit because it has seemingly no influence on the rhythm of the song as a whole. Its repetition on the same tone suggests that it may be simply an introductory phrase. The final tone is immediately preceded by a tone a major third lower, this close being somewhat unusual in the songs under analysis.

The account of his exploit was resumed by Old Buffalo as follows:

The Crows took the saddles from their horses and charged back at us, but our fire was more than they could stand, and they finally retreated, leaving their saddles on the ground. We captured these saddles and took them back to the place where we were first overtaken by the Crows. There we found only four horses alive. We put one of the captured saddles on a horse and lifted the wounded boy to the horse's back. I held the reins and walked beside the horse all that night. When daylight came we rested. The boy had no pillow, so I lay down and he laid his head on my body. There was timber near the place, and the next day we made a travois for the boy, and I rode the horse that dragged it. That night we traveled on, and about midnight we reached a certain place and made a camp. We had occasionally killed a buffalo for food, and as the men on foot had worn out their moccasins, we took fresh buffalo hide and tied it on their feet. The three horses ran away, but we caught them.

All the following night we traveled, and the next day we were at the fork of the Missouri River, where we stayed two nights.

While we were on the warpath our friends had finished their buffalo hunt and returned to Canada. I kept four men with me and the sick boy, and sent the others home to make a report of the expedition. We kept the horses with us and followed slowly. The boy was thirsty, and as there was no cup I took the hide of a buffalo head, put snow in it and then put a hot stone in the snow. Thus the boy had hot water to drink. He wanted soup, so I took the buffalo tripe and boiled meat in it. So the boy had soup. (See p. 399.)

We camped for a time beside a creek, and as we came near the "Queen's Land" we camped again. There the father and mother of the boy met us. They had heard the news from the other members of the party and started at once to meet us. After we had given the boy to his parents we went on with the horses, leaving them to travel more slowly. It was dark when we reached home, and we fired our guns to let the people know of our coming. The next day the boy arrived. For two days and nights I stayed with him constantly. I did this because I felt myself to be the cause of his misfortune. The boy had come to call me "father," and at the end of this time he said, "Father, you can go home now to your own lodge." I went to my own lodge and slept that night. The next morning the boy died. He is always spoken of as Wana'gli ya'ku, 'Brings the arrow,' because he brought home the arrow in his body.

I did not keep any of the horses for myself, because I was the leader of the war party.



FIG. 34. Incident in the life of Old Buffalo (drawing by himself).

Another expedition was described by Old Buffalo and illustrated by a drawing (fig. 34). Concerning this expedition he said:

A large number of Sioux were once moving camp, and five men left the party to steal horses. They were successful, and brought back 30 horses. The enemy were also moving camp. I made up my mind that I would go and see if I could get some horses, too. So I sent for a young man and talked with him about it. Then I said, "We will go;" and he replied, "I will go with you." One man asked to go with us, making three in the party. I said, "We will start without telling anyone and travel in the creek, so they will not know how we went." The one whom I invited gave up going at the last moment, but the man who had volunteered to go left camp with me while everyone was asleep.

On our expedition we sang this song, hoping that we would capture many horses:

No. 179. "I Look for Them"

(Catalogue No. 638)

Sung by OLD BUFFALO

VOICE ♩ = 72

DRUM ♩ = 72

Drum-rhythm similar to No. 5

The musical score is written on a single staff in bass clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The melody consists of several measures of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, aligned with the notes.

Kaŋ-ġi wi-ċa - ŝa kiŋ o-wi - ċa-wa-le i ya e i ya i -

ye - wa-ya ċa i ya ta - ŝuŋ-ke kiŋ a-wa-ku-we

WORDS

Kaŋġi' wiċa'ŝa kiŋ.....	the Crow Indians
owi'ċawale.....	I look for them
iy'e'waya.....	I found them
ċa.....	so
taŝuŋ'ke kiŋ.....	their horses
awa'kuwe.....	I brought home

Analysis.—This song contains only the tones of the minor triad and fourth. Unlike the preceding song, from which the minor third was entirely absent, that interval constitutes about one-third of the intervals in this song. The fourth is also prominent in the melody. Exactly two-thirds of the intervals are downward. Except for the accented B the song would be classified as harmonic in structure. The form of the melody is simple, the song beginning on the octave and twice descending to the tonic along the intervals of the tonic chord.

In conclusion Old Buffalo said:

We found the direction in which the Crows were traveling, went around, and headed them off. It was almost dark when we approached their village. They were camped in a circle. The afterglow was still in the sky and this light was back of us as we went up a little creek from that direction toward the village. We could see the cooking fires. We were on horseback, and we lay flat on our horses, leaning close to the horses' heads. So we crept near to their horses.

When we stepped among the horses, one of them snorted at a stranger. Then the Crows came with their guns. They had seen us, though we did not know it. My eyes were only for the horses. They began firing, and before I had a chance to get away my horse was shot. I snatched the reins and pulled, but the horse's jaw was broken. I went on. They shot again, and he fell. I jumped as he went down. The man who went with me ran away at the first attack and left me alone. I ran ahead, and as the Crows were loading their guns, I dodged from one shelter to another. They kept firing in the direction I had started to go.

The young man who ran away saw me. He was in a safe place, and he shouted, "Come this way." He was on horseback, and we sat double on his horse. We traveled some distance and came to the creek by which we had approached the Crow camp. We staid at the creek that night. The Crows broke camp, and late the next day we went back to the deserted ground. There lay my horse, dead. We examined the horse and found that his shoulder was broken. My oldest sister had raised that horse.

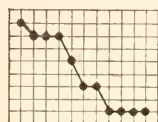
We went back to the creek and staid that night. The Sioux were moving to their last camp of the year, and there we joined them.

PLOTS OF SONGS OF WAR

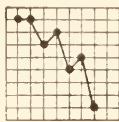
The songs of war, as already noted, are called "wolf songs." Many of them make reference to the wolf and many pertain to horses, hence we find among the plots of these songs (fig. 35) numerous examples of Class D (see p. 54). Song No. 120, however, is an example of Class A; No. 101 has the same general trend; and No. 136 is a good example of Class B. These types, as already stated, appear throughout the series. The interval of a fourth is prominent in songs concerning animals and implying motion, and this appears in the plots of the songs. Songs Nos. 111, 127, 145, and 174, as reference to their respective titles will show, are songs concerning horses, and the plots of the songs are seen to resemble one another. Songs 146 and 161 concern man and contain the idea of motion; their titles are, respectively, "He is returning," and "I wish to roam." These plots show the characteristics of Class D. No. 177 is called "A song of self-reliance," and we note in the plot of the song the emphasis and dwelling on the lowest, or keynote, which characterizes Class C and appears to be coincident with firmness of purpose and self-confidence. The interval of a fourth characterizes songs Nos. 99 and 100, the first of which is a song concerning the buffalo, and the second, the personal song of a man named Brave Buffalo, the words being "Brave Buffalo I am, I come." Such a song as the latter would undoubtedly be received in a dream of buffalo. The ascending interval at the opening of song No. 99 suggests Class E (see p. 519), and on reference to the words of the song we find in them the idea of suffering on the part of the buffalo, who are being driven in such a way that the wind strikes their faces like a lance.

ANALYSIS OF WAR SONGS

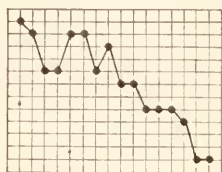
The songs of the military societies and the songs of war are divided into two analysis groups, the first comprising songs a majority of which are believed to be more than 50 years old and the second comprising songs believed to be of more recent origin.



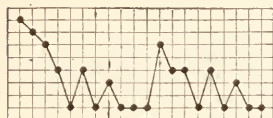
No. 120



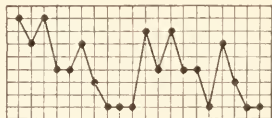
No. 101



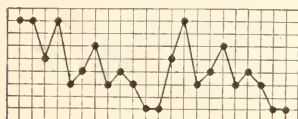
No. 136



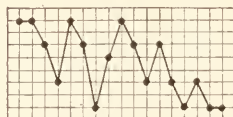
No. 111



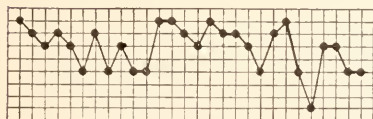
No. 145



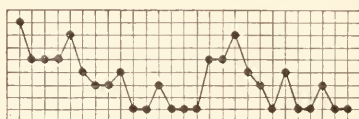
No. 127



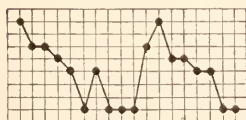
No. 174



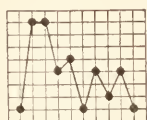
No. 146



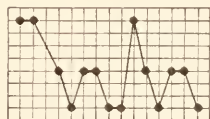
No. 161



No. 177



No. 99



No. 100

FIG. 35. Plots, Group 5.

In the first group are the songs of the Miwa'tani and Kangi'yuha, the older of the military societies, together with the older war songs. This group comprises songs Nos. 122, 125-177, and No. 179. In the second group are those of the military societies more recently organized among the Teton—that is, the Fox, Badger, and Strong Heart societies, and the White Horse Riders—together with war songs found in the description of the Sun dance, and in the

section on war customs; also such songs in honor of an individual as were sung to the melodies of these war societies. This group comprises songs Nos. 6, 7, 8, 9, 10, 22, 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 114, 115, 116, 117, 118, 119, 120, 121, 123, 124, 178, 223, 224, 225, 231. The age of many war songs can not be stated with exactness, but the division between these two classes has been made as nearly accurate as possible.

The first of these analysis groups marks the end of the older songs contained in this volume, and with the second analysis group we enter on a consideration of musical material which is comparatively modern.

Old Songs—(6) War Songs (section 1)

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major.....	23	128, 131, 132, 134, 137, 144, 151, 153, 155, 156, 157, 159, 160, 163, 164, 165, 169, 171, 173, 174, 175, 176, 177
Minor.....	31	122, 125, 126, 127, 129, 130, 133, 135, 136, 138, 139, 140, 141, 142, 143, 145, 146, 147, 148, 149, 150, 152, 154, 158, 161, 162, 167, 168, 170, 172, 179
Irregular.....	1	166
Total.....	55	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	7	122, 130, 136, 139, 143, 158, 168
Eleventh.....	1	150
Tenth.....	3	142, 172, 173
Ninth.....	2	138, 157
Octave.....	14	129, 133, 134, 135, 141, 145, 148, 152, 154, 159, 160, 161, 162, 179
Fifth.....	16	126, 131, 140, 144, 146, 147, 151, 153, 155, 156, 164, 165, 166, 170, 175, 177
Third.....	6	128, 137, 163, 171, 174, 176
Keynote.....	5	125, 127, 132, 149, 169
Irregular.....	1	166
Total.....	55	

Old Songs—(6) War Songs (section 1)—Continued

MELODIC ANALYSIS—Continued

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	16	126, 129, 131, 138, 140, 147, 151, 153, 155,
Third.....	8	156, 164, 165, 166, 169, 170, 177
Keynote.....	30	128, 132, 137, 163, 171, 174, 175, 176, 122, 125, 127, 130, 133, 134, 135, 136, 139, 141, 142, 143, 144, 145, 146, 148, 149, 150, 152, 154, 157, 158, 159, 160, 161, 162, 168, 172, 173, 179
Irregular.....	1	166
Total.....	55	

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.....	53	122, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 165, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 179
Immediately preceded by whole tone below.....	1	164
Irregular.....	1	166
Total.....	55	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Thirteen tones.....	4	129, 148, 149, 154
Twelve tones.....	14	122, 125, 130, 133, 136, 138, 139, 142, 143, 145, 152, 158, 168, 173
Eleven tones.....	2	150, 169
Ten tones.....	4	126, 166, 172, 175
Nine tones.....	7	128, 153, 157, 159, 161, 164, 167
Eight tones.....	23	127, 131, 132, 134, 135, 137, 140, 141, 144, 147, 151, 155, 156, 160, 162, 163, 165, 170, 171, 174, 176, 177, 179
Six tones.....	1	146
Total.....	55	

Old Songs—(6) War Songs (section 1)—Continued

MELODIC ANALYSIS—Continued

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
First five-toned scale.....	1	131
Second five-toned scale.....	11	122, 125, 126, 129, 133, 136, 137, 150, 152, 158, 168
Fourth five-toned scale.....	11	130, 132, 151, 153, 159, 163, 171, 174, 175, 176, 177
Major triad.....	1	155
Major triad and second.....	3	144, 165, 173
Minor triad and fourth.....	5	135, 139, 142, 162, 179
Octave complete.....	3	138, 157, 161
Octave complete except seventh.....	5	128, 146, 154, 160, 164
Octave complete except seventh and sixth.....	2	156, 167
Octave complete except seventh and second.....	2	127, 134
Octave complete except sixth.....	2	140, 170
Octave complete except sixth and third.....	1	169
Octave complete except fourth.....	1	147
Octave complete except second.....	6	141, 143, 145, 148, 149, 172
Other combinations of tones.....	1	166
Total.....	55	

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	47	125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 148, 149, 150, 151, 152, 154, 155, 156, 157, 158, 159, 160, 161, 162, 165, 168, 169, 171, 172, 173, 174, 175, 176, 177, 179
Seventh raised a semitone.....	2	122, 147
Seventh and fourth lowered a semitone.....	1	170
Sixth lowered a semitone.....	1	163
Third lowered a semitone.....	2	153, 164
Second lowered a semitone.....	1	167
Irregular.....	1	166
Total.....	55	

Old Songs—(6) War Songs (section 1)—Continued

MELODIC ANALYSIS—Continued

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	36	126, 127, 128, 129, 131, 134, 135, 137, 138, 139, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 156, 157, 158, 160, 161, 163, 164, 165, 167, 169, 170, 171, 172, 173, 175, 176
Melodic with harmonic framework.....	10	125, 132, 136, 141, 143, 144, 159, 168, 177, 179
Harmonic.....	8	122, 130, 133, 140, 142, 155, 162, 174
Irregular.....	1	166
Total.....	55	

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	37	122, 129, 130, 131, 134, 135, 136, 137, 138, 139, 140, 141, 143, 145, 147, 150, 151, 154, 155, 156, 157, 158, 160, 162, 163, 165, 166, 168, 169, 170, 171, 172, 174, 175, 176, 177, 179
Upward.....	18	125, 126, 127, 128, 132, 133, 142, 144, 146, 148, 149, 152, 153, 159, 161, 164, 167, 173
Total.....	55	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	1,251
Upward.....	757
Total.....	2,008

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—	
Major sixth.....	1
Fifth.....	3
Fourth.....	118
Major third.....	102
Minor third.....	409
Major second.....	559
Minor second.....	59
Total.....	1,251

Old Songs—(6) War Songs (section 1) —Continued

MELODIC ANALYSIS—Continued

INTERVALS IN UPWARD PROGRESSION

	Number of songs.	
Interval of a—		
Tenth.....	2	
Ninth.....	1	
Octave.....	24	
Seventh.....	2	
Major sixth.....	3	
Minor sixth.....	12	
Fifth.....	33	
Fourth.....	96	
Major third.....	103	
Minor third.....	223	
Major second.....	209	
Minor second.....	40	
Total.....	757	

AVERAGE NUMBER OF SEMITONES IN EACH INTERVAL

Total number of intervals.....	2,008	
Total number of semitones.....	5,465	
Average number of semitones in an interval.....	2.7	

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A major.....	3	131, 155, 164
A minor.....	6	125, 133, 136, 142, 143, 168
B flat major.....	7	128, 130, 151, 156, 133, 174, 176
B flat minor.....	2	140, 152
B major.....	1	177
B minor.....	2	139, 158
C major.....	2	132, 137
C minor.....	1	150
C sharp minor.....	2	146, 147
D major.....	2	157, 169
D minor.....	3	138, 161, 167
E flat minor.....	1	162
F major.....	3	144, 159, 160
F minor.....	5	127, 129, 135, 170, 179
F sharp major.....	1	153
F sharp minor.....	5	126, 145, 148, 149, 172
G major.....	3	134, 165, 175
G minor.....	2	141, 154
A flat major.....	2	171, 173
G sharp minor.....	1	122
Irregular.....	1	166
Total.....	55	

Old Songs—(6) War Songs (section 1)—Continued

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure	22	122, 125, 126, 127, 132, 135, 136, 138, 142, 144, 147, 150, 152, 154, 161, 165, 166, 167, 168, 173, 177, 179
Beginning on accented part of measure.....	33	128, 129, 130, 131, 133, 134, 137, 139, 140, 141, 143, 145, 146, 148, 149, 151, 153, 155, 156, 157, 158, 159, 160, 162, 163, 164, 169, 170, 171, 172, 174, 175, 176
Total.....	55	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	27	122, 127, 129, 130, 133, 134, 138, 139, 140, 142, 144, 145, 146, 148, 149, 153, 156, 158, 161, 164, 167, 168, 172, 174, 175, 176, 179
3-4 time.....	28	125, 126, 128, 131, 132, 135, 136, 137, 141, 143, 147, 150, 151, 152, 154, 155, 157, 159, 160, 162, 163, 165, 166, 169, 170, 171, 173, 177
Total.....	55	

CHANGE OF TIME, MEASURE LENGTHS

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	1	155
Songs containing a change of time.....	54	122, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 179
Total.....	55	

Old Songs—(6) War Songs (section 1)—Continued

RHYTHMIC ANALYSIS—Continued

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	3	130, 133, 162
Quarter notes unaccented.....	2	142, 143
Eighth notes accented in groups of two.....	2	129, 167
Each beat preceded by an unaccented beat corresponding to third count of a triplet.	10	125, 127, 128, 132, 135, 151, 154, 161, 177, 179
Drum not recorded.....	38	122, 126, 131, 134, 136, 137, 138, 139, 140, 141, 144, 145, 146, 147, 148, 149, 150, 152, 153, 155, 156, 157, 158, 159, 160, 163, 164, 165, 166, 168, 169, 170, 171, 172, 173, 174, 175, 176
Total.....	55	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	22	122, 125, 126, 127, 130, 135, 140, 143, 146, 147, 148, 149, 152, 157, 158, 159, 162, 163, 169, 173, 175, 179
One rhythmic unit.....	27	128, 131, 132, 133, 134, 136, 137, 138, 139, 141, 142, 144, 145, 150, 151, 153, 154, 155, 156, 160, 161, 164, 166, 172, 174, 176, 177.
Two rhythmic units.....	5	165, 167, 168, 170, 171
Three rhythmic units.....	1	129
Total.....	55	

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
48.....	1	141
54.....	1	175
56.....	2	146, 147
58.....	2	131, 174
60.....	1	173
63.....	2	142, 156
66.....	2	122, 148
69.....	3	138, 144, 155
72.....	3	140, 157, 179
76.....	4	143, 150, 158, 177
80.....	6	126, 134, 135, 169, 170, 176
84.....	5	137, 145, 153, 171, 172
88.....	2	162, 164

Old Songs—(6) War Songs (section 1)—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF VOICE (TEMPO)—Continued

	Number of songs.	Serial Nos. of songs.
Metronome—Continued.		
92.....	8	127, 128, 132, 151, 152, 159, 161, 165
96.....	7	125, 130, 133, 160, 163, 166, 167
104.....	2	129, 168
112.....	1	136
116.....	2	149, 154
144.....	1	139
Total.....	55	

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
63.....	1	142
72.....	1	179
76.....	2	143, 177
80.....	1	135
88.....	2	161, 162
92.....	4	127, 128, 132, 151
96.....	4	125, 130, 133, 167
104.....	1	129
116.....	1	154
Drum not recorded.....	38	122, 126, 131, 134, 136, 137, 138, 139, 140, 141, 144, 145, 146, 147, 148, 149, 150, 152, 153, 155, 156, 157, 158, 159, 160, 163, 164, 165, 166, 168, 169, 170, 171, 172, 173, 174, 175, 176
Total.....	55	

COMPARISON OF METRIC UNIT OF VOICE AND DRUM

	Number of songs.	Serial Nos. of songs.
Drum and voice having same metric unit.....	16	125, 127, 128, 129, 130, 132, 133, 135, 142, 143, 151, 154, 162, 167, 177, 179
Drum faster than voice.....		
Drum slower than voice.....	1	161
Drum not recorded.....	38	122, 126, 131, 134, 136, 137, 138, 139, 140, 141, 144, 145, 146, 147, 148, 149, 150, 152, 153, 155, 156, 157, 158, 159, 160, 163, 164, 165, 166, 168, 169, 170, 171, 172, 173, 174, 175, 176
Total.....	55	

COMPARATIVELY MODERN SONGS¹

(1) WAR SONGS (SECTION 2)

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	14	8, 9, 10, 27, 29, 30, 32, 35, 114, 116, 121, 123, 124, 225
Minor tonality.....	18	6, 7, 22, 23, 26, 28, 31, 33, 34, 115, 117, 118, 119, 120, 178, 223, 224, 231
Total.....	32	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	7	6, 30, 34, 35, 117, 118, 224
Eleventh.....	1	23
Tenth.....	5	27, 28, 32, 33, 119
Ninth.....	3	26, 116, 124
Octave.....	6	22, 114, 120, 123, 223, 225
Fifth.....	6	9, 29, 31, 115, 121, 231
Third.....	1	8
Second.....	1	7
Keynote.....	2	10, 178
Total.....	32	

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	12	7, 9, 10, 26, 31, 32, 114, 115, 116, 124, 178, 231
Third.....	5	8, 29, 33, 119, 121
Keynote.....	15	6, 22, 23, 27, 28, 30, 34, 35, 117, 118, 120, 123, 223, 224, 225
Total.....	32	

¹ This group comprises songs a majority of which are believed to be less than 50 years old.

Comparatively Modern Songs—(1) War Songs (sec. 2)—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.....	27	6, 7, 8, 9, 22, 23, 26, 27, 29, 31, 32, 34, 35, 114, 115, 116, 117, 118, 119, 120, 121, 123, 124, 223, 224, 225, 231
Immediately preceded by major third below.....	1	178
Immediately preceded by whole tone below.....	1	28
Immediately preceded by semitone below.....	1	30
Songs containing a minor third below the final tone....	2	10, 33
Total.....	32	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Thirteen tones.....	5	32, 34, 35, 124, 178
Twelve tones.....	10	6, 7, 26, 27, 30, 114, 116, 117, 118, 224
Eleven tones.....	1	23
Ten tones.....	6	8, 28, 29, 33, 120, 121
Nine tones.....	2	123, 223
Eight tones.....	7	9, 22, 31, 115, 119, 225, 231
Six tones.....	1	6
Total.....	32	

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Second five-toned scale.....	2	23, 120
Fourth five-toned scale.....	3	8, 29, 225
Major triad and seventh.....	1	9
Major triad and second.....	1	124
Minor triad and fourth.....	3	118, 119, 231
Minor triad and second.....	1	178
Octave complete.....	4	34, 114, 117, 224
Octave complete except seventh.....	4	27, 32, 35, 123
Octave complete except seventh and sixth.....	3	7, 31, 223
Octave complete except seventh and fourth.....	2	26, 115
Octave complete except seventh and second.....	1	10
Octave complete except sixth.....	1	28
Octave complete except sixth, fifth, and second.....	1	33
Octave complete except sixth and second.....	1	6
Octave complete except fourth.....	2	30, 116
Octave complete except third and second.....	1	22
Octave complete except second.....	1	121
Total.....	32	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

MELODIC ANALYSIS—Continued

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidentals.....	23	7, 8, 10, 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 115, 116, 117, 118, 119, 121, 178, 223, 231
Seventh raised a semitone.....	2	6, 120
Sixth raised a semitone.....	1	224
Second raised a semitone.....	1	225
Seventh lowered a semitone.....	1	9
Sixth lowered a semitone.....	1	123
Fourth lowered a semitone.....	1	22
Third and second lowered a semitone, and fourth raised a semitone.....	1	114
Third lowered a semitone.....	1	124
Total.....	32	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	16	7, 22, 23, 26, 28, 29, 30, 33, 35, 114, 117, 120, 124, 224, 225, 231
Melodic with harmonic framework.....	10	31, 32, 34, 115, 116, 119, 121, 123, 178, 223
Harmonic.....	6	6, 8, 9, 10, 27, 118
Total.....	32	

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	26	6, 7, 9, 10, 22, 23, 26, 27, 28, 29, 30, 31, 32, 33, 35, 114, 115, 116, 117, 118, 119, 121, 178, 224, 225, 231
Upward.....	6	8, 34, 120, 123, 124, 223
Total.....	32	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	707	
Upward.....	390	
Total.....	1,097	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

MELODIC ANALYSIS—Continued

INTERVALS IN DOWNWARD PROGRESSION

	Number of songs.	
Interval of a—		
Minor sixth.....	1	
Fifth.....	2	
Fourth.....	98	
Major third.....	49	
Minor third.....	186	
Augmented second.....	3	
Major second.....	316	
Minor second.....	52	
Total.....	707	

INTERVALS IN UPWARD PROGRESSION

Interval of a ⁺ —		
Ninth.....	1	
Octave.....	12	
Major sixth.....	4	
Fifth.....	28	
Fourth.....	63	
Major third.....	44	
Minor third.....	90	
Major second.....	116	
Minor second.....	32	
Total.....	390	

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	1,097	
Total number of semitones.....	3,374	
Average number of semitones in an interval.....	3.07	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

MELODIC ANALYSIS—Continued

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A major.....	2	22, 29
A minor.....	2	31, 178
B flat minor.....	1	34
B major.....	1	35
B minor.....	2	117, 231
C major.....	2	8, 121
C minor.....	5	6, 23, 115, 119, 224
D major.....	2	27, 30
D minor.....	3	26, 33, 120
E flat major.....	2	116, 124
E flat minor.....	1	28
E major.....	4	10, 32, 114, 123
E minor.....	1	7
G major.....	1	225
G minor.....	1	223
A flat major.....	1	9
G sharp minor.....	1	118
Total.....	32	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	7	7, 8, 26, 27, 117, 119, 178
Beginning on accented part of measure.....	25	6, 9, 10, 22, 23, 28, 29, 30, 31, 32, 33, 34, 35, 114, 115, 116, 118, 120, 121, 123, 124, 223, 224, 225, 231
Total.....	32	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	27	6, 7, 8, 9, 22, 23, 26, 27, 29, 30, 31, 32, 33, 34, 35, 115, 116, 117, 118, 119, 120, 121, 123, 178, 224, 225, 231
3-4 time.....	5	10, 28, 114, 124, 223
Total.....	32	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

RHYTHMIC ANALYSIS—Continued

CHANGE OF TIME, MEASURE LENGTHS

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	4	31, 32, 34, 121
Songs containing a change of time.....	28	6, 7, 8, 9, 10, 22, 23, 26, 27, 28, 29, 30, 33, 35, 114, 115, 116, 117, 118, 119, 120, 123, 124, 178, 223, 224, 225, 231
Total.....	32	

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	6	28, 32, 35, 117, 121, 231
Quarter notes unaccented.....	11	6, 26, 27, 29, 31, 33, 34, 114, 120, 123, 124
Eighth notes accented in groups of two.....	3	8, 30, 118
Each beat preceded by an unaccented beat correspond- ing to third count of a triplet.....	4	9, 10, 115, 119
Drum not recorded.....	8	7, 22, 23, 116, 178, 223, 224, 225,
Total.....	32	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	5	22, 23, 178, 223, 231
One rhythmic unit.....	19	9, 10, 27, 28, 29, 31, 32, 35, 114, 115, 116, 117, 119, 120, 121, 123, 124, 224, 225
Two rhythmic units.....	6	6, 8, 26, 33, 34, 118
Three rhythmic units.....	1	7
Five rhythmic units.....	1	30
Total.....	32	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
56.....	1	23
63.....	1	22
66.....	3	123, 178, 225
69.....	1	224
72.....	1	223
76.....	2	27, 124
80.....	6	6, 29, 30, 115, 120, 231
84.....	3	31, 35, 116
88.....	4	26, 114, 117, 119
92.....	1	28
96.....	2	7, 9
104.....	3	8, 118, 121
112.....	1	10
176.....	3	32, 33, 34
Total.....	32	

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
56.....	1	114
60.....	1	29
63.....	1	124
66.....	1	123
76.....	1	27
80.....	4	6, 30, 115, 120
84.....	2	31, 35
88.....	3	26, 117, 231
92.....	1	28
96.....	2	8, 119
104.....	4	9, 10, 118, 121
176.....	3	32, 33, 34
Drum not recorded.....	8	7, 22, 23, 116, 178, 223, 224, 225
Total.....	32	

Comparatively Modern Songs—(1) War Songs (sec. 2)—Continued

RHYTHMIC ANALYSIS—Continued

COMPARISON OF METRIC UNIT OF VOICE AND DRUM

	Number of songs.	Serial Nos. of songs.
Drum and voice having same metric unit.....	16	6, 26, 27, 28, 30, 31, 32, 33, 34, 35, 115, 117, 118, 120, 121, 123
Drum faster than voice.....	3	9, 119, 231
Drum slower than voice.....	5	8, 10, 29, 114, 124
Drum not recorded.....	8	7, 22, 23, 116, 178, 223, 224, 225
Total.....	32	"

A majority of the remaining songs in this work are comparatively modern, their analyses, together with section 2 of the war songs, comprising Group 2 in the collective analyses shown on pages 12-21.

THE BUFFALO HUNT (WANA'SAPI¹)

The buffalo may be said to have been the essential element in the life of the Plains Indians, as it supplied them with material for their tents, clothing, and mooccasins; with food and containers for food, and household articles; with tools for their handicraft, and even with fuel for their fires. Every part of the animal was utilized. Among the less familiar articles made from parts of the buffalo were handles for small tools. These were fashioned from a certain heavy sinew of the neck, sharp needles of bone or metal, and knife blades, being inserted in pieces of the "green" sinew. When dry the sinew served as a firm and servicable handle for the tool. It is said also that a heavy sinew of the buffalo's hind leg was dried and cut into arrowpoints.

The tribal life of the Sioux passed away with the herds of buffalo. The last great buffalo hunt on the Standing Rock Reservation took place in 1882, under the supervision of Maj. James McLaughlin, then Indian agent on that reservation. During this hunt 5,000 buffalo were killed, the hunting party comprising about 600 mounted Sioux.² Major McLaughlin became agent at Standing Rock in 1881, that year being designated in the Sioux picture calendar *Wable'za Tatay'ka-iyota' take wana' nape'yuza wani'yetu*, "Winter in which Major McLaughlin shook hands with Sitting Bull." The following year is called *wable'za Lako'ta ob wana'sa ipi' wani'yetu*, "Winter in which Major McLaughlin with the Sioux went on a buffalo hunt." The drawing which marks this year is shown in figure 36.

A graphic account of buffalo hunting is given by Catlin, who took part in the buffalo hunts of the Indians in the same part of the country, many years ago.³

In studying the customs of the buffalo hunt among the Teton Sioux the writer interviewed many old men, later reading the unfinished narrative to them so they might discuss it and make corrections or additions. The completed material comprises an account of the making of buffalo bows and arrows, and the cutting up of the buffalo, by White Hawk, a narrative of the searching party by Šiya'ka, and an account of the hunt consisting chiefly of information given by Swift Dog and Gray Hawk.

¹ This word means "hunt," the name of the animal to be hunted being understood. (Cf. use of the word *itay'tan*, footnote, p. 70.)

² McLaughlin, James, *My Friend the Indian*, pp. 97-116, Boston and New York, 1910.

³ Catlin, George, *The Manners, Customs, and Condition of the North American Indians*, vol. 1, pp. 251-261, London, 1841. Cf. also a description of the hunting customs of the Omaha in *The Omaha Tribe*, Fletcher and La Flesche, op. cit., p. 275.

The usual time for a buffalo hunt was the early fall, when the buffalo came down from the north, but a few could be found at almost any season of the year. The medicine-men had an important part in maintaining the food supply for the camp. They sometimes gave warning of times of scarcity and advised the procuring of a liberal supply of food. This advice was heeded and a special hunt was made. There were times when it was not permissible for a man to hunt independently. At such a time, if a man were found with a supply of fresh meat which he could not satisfactorily account for, it was the duty of the *aki'cita* to seize it. Further, they might beat the man with clubs and tear down his tipi. (See p. 313.)

The making of bows and arrows for the buffalo hunt was described by White Hawk (*Cetan'ska*), a Sioux from the Cheyenne River

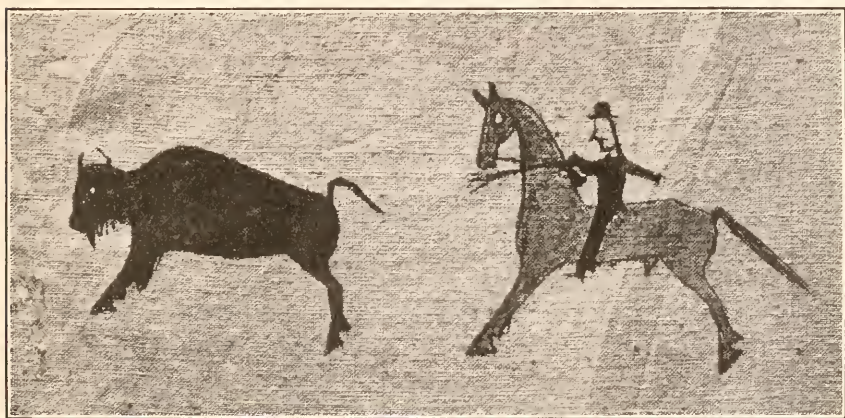


FIG. 33. Drawing from picture calendar—the year of the last buffalo hunt.

Reservation (Mr. Edward Swan interpreting). Although these were said to be “buffalo bows and arrows,” it is probable that they were similar in design to those used in war. White Hawk said:

The buffalo bows of two men were seldom exactly alike, either in pattern or in strength, but one characteristic which all had in common was that the place for fitting the arrow was nearer the upper than the lower end of the bow, the lower section being longer and thicker than the upper. Some men used the wood of the cherry or plum tree for their bows, while others preferred the crab apple or some other hardwood. The back of the bow was covered with sinew which had been made flexible by rubbing and then dried. When this was ready the back of the bow was cut in numerous places and covered with glue made from the hide of the buffalo, the part used for this purpose being a strip between the horns, back of the eyes; the sinew was then applied and became part of the bow. The string of the bow was of the sinew of the buffalo bull, twisted and dried.

White Hawk said further he knew of three kinds of arrow points: (1) His great grandfather used arrow points of cut flint; he had seen

these as a boy, but had never used them. (2) His father used arrow points of bone, made from the outer thickness of ribs or marrow bones. (3) He himself used arrow points of steel. It was the custom in his hunting days to cut arrow points from the thin frying pans sold by traders or used by the soldiers. Feathers used on the arrows were not confined to any one kind. Some used feathers of the prairie hen, owl, or chicken hawk that were large enough to split, while others used the smaller feathers of the eagle or buzzard. White Hawk said that after splitting a feather he held one end in his mouth and "scratched it carefully with a knife to smooth it." Three feathers were fastened to each arrow. Glue was placed under the feathers and under the arrow point, both being fastened by wrappings of deer sinew.

It was said that a *good* bow would send an arrow into a buffalo so that the arrow point was imbedded in the flesh, an *excellent* bow would drive it in almost to the feather, while a *fine* bow would send the same arrow clear through the animal.

The proper length for a man's buffalo arrow was the distance on the outside of his arm from the elbow to the end of the third finger, plus the length of his hand from the wrist to the large knuckle of the third finger. It was the intention to make the arrow as light as possible, therefore the woods preferred for the shaft were juneberry (*wi'pažukahu*) and wild currant (*wi'ca'ganaškahu*). These were so flexible that if a buffalo fell on an arrow, the latter bent without breaking. Thus the arrow could be recovered and used again by its owner.

Certain lines were cut in the shaft of an arrow "to make it go straight." A straight line about an inch long was cut in the shaft, extending downward from the point of attachment of the feather. Then the graving tool was held firmly in the hand while the shaft was moved sidewise, so that the line became wavy. At a distance of about 3 inches from the arrow point the shaft was held still so that a straight line was again secured. White Hawk said that the proper manner of cutting these lines was "the result of long experience," and that an arrow would not move in a direct course without them.

After fastening the arrow point and the feathers, and cutting the lines, the maker used a pair of small whetstones in polishing the shaft. These were said to be composed of a certain kind of stone found in the Black Hills, which was rather soft. A groove was cut in each whetstone, the grooves being of such size that when the stones were fitted together, the opening formed by the two grooves was the diameter of the arrow shaft, which was polished by moving the stones to and fro. In order that the surface of the arrow shaft might be kept clean the whetstones were brushed with buckskin after being used and were then carefully wrapped in the same material.

Each man had a special mark for his arrows. Bear Face (p. 78) said that he considered pelican feathers as best for arrows, and that he always used one pelican feather on his arrows, the other feathers being taken from some other bird. Others are said to have painted their arrows red, or with a blue section in the middle, or to have made "dents" in the shaft, each man using his own device.

As a final process the shaft of the arrow was smeared with buffalo blood, White Hawk saying this made the arrow go more smoothly through the tissues of the animal.

Most quivers held 10 arrows. A man might make his own quiver, although he usually ordered arrows from an arrow maker, a hundred at a time. Red Fox (pp. 90, 375, et seq.) was known as a skillful arrow-maker in the old days.

A buffalo hunt frequently took place when the tribe was about to move to a new camping place. In describing such a hunt Šiya'ka said:

When the tribe was about to move to a new camp the old men met to decide whether there was enough food to last for a considerable time. If it was decided that a hunt was advisable these old men consulted the leaders in the various societies (as the Strong Heart or White Horse societies), and together they decided on the young men who were to go and search for the buffalo. This task required young men who were known to be truthful and faithful to duty, as well as possessed of the necessary physical ability and general equipment. Only men were selected who were known to be ready, as there was not sufficient time to prepare after they were notified. This was one of the greatest honors which could be conferred on a man, as it indicated that the tribe depended upon him for help in the food supply, without which it could not exist. It was necessary that these men know the topography of the country and understand the ways of the buffalo.

These young men were notified, and as soon as they could make the arrangements which of necessity must be left till the last moment, they went to the center of the tribal circle, with their equipment of food and extra moccasins, each man carrying also a drinking cup and perhaps some cooking utensil. The man who was first selected was the leader of the searching party.¹ Their relatives were so gratified that the young men were thus honored that they gave away many presents when the party started out, these presents being valuable and including horses and blankets.

The departure of the searching party was a great event.² They were gathered in the midst of the camp circle, surrounded by rejoicing and gifts. A man recognized for high standing in the tribe was chosen to "start them off." A stick was placed upright in the ground, and he led them as they marched single file around this stick. The stick signified an enemy or a buffalo, and no one was allowed to strike it unless he had killed either an enemy or a buffalo. The man chosen to start off the party was usually a man who had done both these. People on horseback were ready to escort the party from the camp. The direction in which the buffalo were probably located was pointed out, and the party started in that direction. They moved with a dancing step, and no drum or rattle was carried. The following song was sung at this time.

¹ Šiya'ka was once appointed leader of a searching party, and six times was a member of such a party. Bows and arrows were used on those hunts.

² Compare description of departure of those who went to select the Sun-dance pole, p. 107.

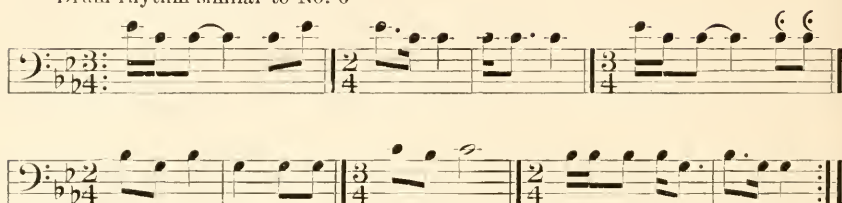
No. 180. Song of the Buffalo Hunt (a) (Catalogue No. 475)

Sung by ŚIYA'KA

VOICE ♩ = 92

DRUM ♩ = 92

Drum-rhythm similar to No. 6



Analysis.—The tones in this song are E flat–G–B flat and C. By the test of the ear E flat seems the most satisfactory keynote; the song is therefore classified as major in tonality, and its tone material is considered to be the major triad and sixth. The tonic is found only in the upper octave and in connection with C, forming the interval of a minor third, which comprises 69 per cent of the entire number of intervals. In this, as in many other Indian songs, the fact that a certain tone seems the keynote of the song does not imply that the corresponding “key” is fully established. Six renditions were recorded; these are uniform throughout. The song as a whole has an interesting completeness of rhythm, though there is no repeated phrase which can be regarded as a rhythmic unit.

Śiya'ka continued:

After the escorting party had returned to the camp, the searchers were entirely under the control of their leader. Sometimes he assigned a territory to each of his men and scattered them over the prairie, directing them to meet at a certain time and place. When the men made their report to him, they were expected to be definite and sure in their statements. If they reported that they had seen buffalo they must be able to give an estimate of the number in the herd. It occasionally happened that a searching party was unsuccessful. In that event they straggled back to the main camp, attracting as little attention as possible. The longest absence of a party remembered by Śiya'ka was 12 days.

As soon as the searching party had started, the tribe broke camp and began its journey to the place designated for the next camp, where the searchers were expected to make their report. Having reached this place and made their camp, they began an anxious watch for the return of the searchers. Men were stationed to watch for them, and if these men saw them coming they returned to the camp, and the crier announced to the people that the searching party was in sight. The searching party gave certain signals to indicate the result of their search, running back and forth if the buffalo were close at hand, or waving a blanket at its full width and then laying it flat on the ground if they had seen a particularly large herd. Some went on horseback to meet them, and the entire tribe assembled in the middle of the circle to hear their report. The following song was sung as they returned.

No. 181. Song of the Buffalo Hunt (b) (Catalogue No. 476)

Sung by ŠIYA'KA

VOICE ♩ = 80

DRUM ♩ = 80

Drum-rhythm similar to No. 6



Analysis.—Five renditions of this song were recorded. The time was not strictly maintained, and the rhythm of the opening measures was difficult to discern; however, as in all such songs, when the correct note values are determined it is found that all the renditions are alike, and that the rhythm is in reality quite simple. The only ascending intervals in this song are the major second and fourth, and the only descending intervals are the major second and minor third. The song is based on the fourth five-toned scale, has a compass of nine tones, and is melodic in structure.

The party entered the tribal circle with the leader in advance.¹ The stick was again placed upright in the ground, and they circled around it, many striking it. In the middle of the council tent a small space of bare ground had been made ready. This was hard and smooth, not pulverized as in the Alo'wanpi ceremony, the Spirit-keeping lodge, and the Sun-dance ceremony. [See pp. 71, 82, 122.] A buffalo chip was placed on this bare ground, and beside it were placed a little sweet grass and a pipe filled and ready to smoke. The searcher who was first to see the buffalo entered the lodge in advance of his companions. As they entered the lodge many of the people stood with hands upraised, then saying *Hi, hi!* they stooped and placed the palms of their hands on the ground.

Beside the spot of bare ground stood a man whose record was above reproach, and who had been selected to act as itaŋ'caŋ, master of ceremonies. [See footnote, p. 70.] His entire body was painted red. Lifting the pipe from the ground, he took a little of the buffalo chip and sprinkled it on the tobacco in the pipe. He then took flint and steel, lit the chip on the ground and laid the sweet grass upon it. After passing the pipe over the smoke of the sweet grass four times, he pretended to light it, holding the bowl first to one side and then to another side of the chip. This was done three times, and the fourth time he lit the pipe. The itaŋ'caŋ then swung the pipe in a circle over the chip, holding the bowl in the center, after which he offered it to the man who first saw the buffalo. He puffed it four times. The itaŋ'caŋ swung it again four times above the buffalo chip, and offered it to the other searchers, who also puffed it four times. It was necessary that this be done four times, and therefore if there were only two searchers the pipe was offered to each of them twice in order that the proper number be observed. After the searchers had puffed the pipe it was offered to all those sitting in the lodge, and they touched their lips to the pipe, even though it had gone out. When this was finished, the itaŋ'caŋ emptied the pipe, and the people in the front row of listeners sat with the palms of their hands on the ground as the searchers were

¹ From this point the narrative is chiefly that of Swift Dog, interpreted by Mrs. McLaughlin.

asked for their report. The itay'can did not ask a direct question but said to the man who first saw the buffalo, "You are not a child. You must tell me truthfully what you have seen, and where you saw it." The man might reply thus: "I mounted a certain butte and looked down where I have seen buffalo before, and there I saw two herds, near the butte on which I was standing." [It was the custom when speaking of buffalo to point with the thumb, not with the finger, and this custom was followed by Swift Dog when describing the event.]

"You say that you have seen the wallows and those who make the wallows. I am sure you have spoken truly, and you have made my heart good," said the itay'can, while the listeners cried *Hi'*, and touched the ground again with the palms of their hands.

Then the itay'can said, "If you saw anything beyond this which is worth reporting, tell it to me." The searcher might reply, "Beyond the two herds I saw the plain black with buffalo." And the people would say *Hi'* once more.

Thus far the people had remained very quiet, but when the report was completed there was great excitement. The crier shouted, "Put saddles on your horses! Put saddles on your horses! We go now to hunt the buffalo!" As soon as this announcement was made to the whole village, the horses were brought in, and men and horses were painted. Whetstones were brought out and knives were sharpened. The scene was one of busy preparation for the great event.

Five or more men were selected from among the aki'cita to keep order during the hunt. These men went to the council tent and received their final instructions from the chiefs, who told them to be sure to secure beeves for the helpless, the old and cripples, as well as for women who had no one to provide for them. These aki'cita were men of executive ability, and were men to whose authority the people were accustomed. They directed the people on their journey and required them to move quietly so that the buffalo would not become alarmed. When nearly in sight of the buffalo other aki'cita were selected. The method of approaching the herd was of course not always the same, but in an ordinary hunt the party was divided into two sections, each led by about five aki'cita, under whose direction they surrounded the herd, and at whose command they plunged into the chase. Those who were to chase the buffalo took the saddles from their horses. Every man had his arrows ready, with the special mark so he could claim the animals he killed. It was like a horse race. As soon as the man shouted "Ready!" they were off, and you could see nothing but dust. The men who had fast horses tried to get the fattest buffalo. Each man tried to get the best possible animals as his trophies of the hunt.

The following is a song of the chase, sung by Gray Hawk (pl. 71), a successful buffalo hunter in the old days, who contributed interesting details to the foregoing narrative.

No. 182. Song of the Buffalo Hunt (c) (Catalogue No. 545)

Sung by GRAY HAWK

VOICE $\text{♩} = 92$

DRUM $\text{♩} = 92$

Drum-rhythm similar to No. 6





GRAY HAWK

Used by permission.

Analysis.—In many respects this song is like No. 181. E flat appears to be most satisfactory as its keynote, and analyzing it in the key of E flat major, we find the tone material to be the tonic triad and sixth, yet 73 per cent of the intervals are minor thirds. The remaining intervals are two major seconds and one ascending fourth. The song is so short that the phonograph cylinder contains a large number of renditions, in which there are no points of difference. The song was usually sung twice with no break in the time, then shrill cries were given, after which the song was resumed, the drum continuing a steady beat throughout the entire performance.

When the killing of the buffalo was finished the meat was dressed and prepared for transportation to the camp. White Hawk gave a description of the cutting up of a buffalo, which was read to Heha'ka-wa'-kita (Looking Elk), who pronounced it correct. These two men were said to be especially proficient in this phase of the buffalo hunt. The description, which follows (interpreted by Edward Swan), is that of the cutting up of a buffalo cow:

If the hide were to be used for a tent it was removed whole instead of being cut along the back. In this process the animal was turned on its back, the head being turned to the left so it came under the shoulder, and the horns stuck in the ground so that the head formed a brace. In old days a clamshell was used as a skinning knife; such a tool with its case was carried by the mother of Eagle Shield. [See pl. 67.] When steel knives became available they were used instead of the shells.

In removing a hide to be used for a tent they began on the under side of a front leg, cut to the center of the breast, to the lip, then up to a point between the horns, and then from one horn to the other. A cut was made down the belly and the inside of the hind legs; the tail was also split. When removing a hide for use as a robe, they laid the animal on its belly with legs extended front and back. In this case the cut began on the upper lip and extended along the backbone to the tip of the tail. The hide of one side was folded back and spread on the ground, and the carcass was laid on that while the cuts were made along the belly as described above.

When removing a hide they did not cut all the meat from the inner surface, but left a layer of meat on the hide of the back and a still thicker piece along the belly. This was later removed by the women and was said to be very good to eat. After removing the hide it was the custom to take out the tongue, which was the part of the animal considered most delicate by the Sioux.

Beyond this point there were no established rules. White Hawk said, however, that the front quarters were usually removed first. He said there was a "blanket of flesh" on the back and sides of the animal which was removed in one piece, but that before taking this off they "worked up under it" and detached the front quarters. The hind quarters were removed at the hip joints. The hump was underneath the outer "blanket of flesh." It was composed of fat and was cut off at the backbone. Below the outer "blanket of flesh" is the inner "blanket," which was removed in two parts. One side of it was turned down, exposing the ribs and the entrails. The carcass was then cut along the belly, up the shoulder, and along the backbone. A fresh hoof was used as a hatchet, and in the old days a knife made of the shoulder blade was used in cutting up the animal. [See pl. 67.] The ribs were removed in the form of a slab, and the kidneys, liver, and fat also were taken out, as were the brains. White Hawk said: "In the intestines there is a pocket-shaped piece about the size

of a man's arm. This was turned wrong side out, fastened with a stick, and tied at one end. The brains were put into it, and the liver and hump were tied in a bundle with it. The paunch was turned wrong side out and the heart, kidneys, and fat were put into it. The lower backbone was split and later would be chopped for boiling to extract the grease."

Each hunter usually provided two horses for bringing home the meat of one buffalo. This meat was divided into eight portions, as follows: (1) The outer "blanket of flesh"; (2) the hump, brains, and liver; (3) the intestines and small split bones; (4) the inner "blanket of flesh"; (5) the slabs of ribs; (6) the front quarters; (7) the hind quarters; (8) the hip bones and backbone.

If the hide had been split for a robe it was customary to put half the hide on each horse, then to lay the "outer blanket of flesh," which is in one piece, on the horse, and the inner "blanket of flesh," which is in two pieces, on the other horse, then to pile on the other bundles of meat but not tie them, as the ends of the hide were folded over and held them in place. If the hide had been removed in one piece for a tent, it was made into an additional bundle, and the hunter packed it separately.

A few women who were good riders usually went with a hunting party to help herd the pack horses until the men had the meat ready to load. After the hunting party returned to their camp the women finished cutting up the meat, the long strips for drying being cut with the grain of the meat. These long strips were hung in the open air and when thoroughly dried were pounded and mixed with wild cherries, or with the fat of the animal. Meat prepared in this way was kept for an indefinite length of time and constituted a staple article of food among the Sioux.

The following song is a medicine-man's song to secure buffalo in time of famine. Šiya'ka said that he had known of its successful use in this connection.

The medicine-man painted a buffalo skull with red and blue stripes and laid beside it a filled pipe on a bed of fresh sage.¹ It was believed that "the skull turned into a real buffalo and called others." This song was sung in the dark. In the song it is the buffalo who speaks. Šiya'ka said that in the old days, after this ceremony on the part of the medicine-man and the singing of this song, the buffalo came near the camp and thus the famine was relieved.

¹ See p. 185, footnote.

No. 183. Song To Secure Buffalo in Time of Famine (Catalogue No. 469)

Sung by ŠIYA'KA

VOICE ♩ = 76

DRUM not recorded

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of four staves. The first staff is in 2/4 time. The second staff changes to 3/4 time. The third staff changes to 3/4 time with triplets indicated by a '3' over a bracket. The fourth staff is in 2/4 time. The lyrics are written below the staves, aligned with the notes.

Ca-non-pa waj éa-ze - yal
 ma - ni - pi o - ta e - ya - lipe - ya ma - wa - ni

WORDS

(First rendition)

éanon'pa waj.....	a pipe ¹
éaze'yál.....	they mentioned
ma'nipi.....	as they walked
o'ta.....	many times
eya'lipeya.....	I have offered this
mawa'ni.....	as I walked

(Second rendition)

maka' sa waj.....	a red earth
éaze'yál.....	they mentioned
ma'nipi.....	as they walked
o'ta.....	many times
ícali'tak.....	it has been placed upon me
mawa'ni.....	as I walked

(Third rendition)

maka'to waj.....	a blue earth
éaze'yál.....	they mentioned
ma'nipi.....	as they walked
o'ta.....	many times
ícali'tak.....	it has been placed upon me
mawa'ni.....	as I walked

¹ This was said to refer to the pipe brought to the Sioux by the White Buffalo Maiden. (See pp. 63-66.)

Analysis.—All the “verses” of this song were recorded, the repetitions of the melody showing no differences except in note values affected by the words. It is not a rhythmic melody. In structure the song is melodic. The tonality is minor, and all the tones of the octave are present except the second. Two-thirds of the progressions are downward, and about 57 per cent of the intervals are major seconds.

A white buffalo is said to have been particularly swift and wary; for this reason, as well as because of its rarity, it was very difficult to secure. It was a handsome animal, the rougher parts of the fur being soft and fine, and the smooth parts shiny and glossy. The horns were black and the hoofs pinkish, the end of its nose, too, being pink. The last white buffalo seen on the Standing Rock Reservation was killed near the Missouri River, in the vicinity of the present town of Pollock.

If a white buffalo were killed in a hunt the fatal arrow was purified in the smoke of burning sweet grass. A knife was similarly purified before the animal was skinned, and the hide was removed in such manner that no blood was shed on it. Only men who had dreamed of animals were allowed to eat any portion of the flesh of a white buffalo.

Although a large prize was offered for the killing of this animal, the hide was not disposed of while the tribe was on the hunt, but was held until the people reached home, so that all the requirements could be fulfilled. The skin was not treated like an ordinary buffalo hide. Only women noted for purity of life could touch or tan it, and after the tanning was finished certain important ceremonies were required. It was the custom for a medicine-man to purify the hide with sweet grass.

The tanned robe was always kept in a rawhide case. The owner of such a robe usually retained it to be buried with him. If, however, he was willing to dispose of it, he might call together men who had owned similar robes and make this known to them. Great honor was given a man who was willing to dispose of a white buffalo robe. A small piece was worth a horse; even the smallest portion of the robe was a “sacred article” to the person who secured it, and could be taken only by one who had owned part or all of a similar robe.

Jaw said that he killed a white buffalo when his band of the tribe were in Canada. He was only 13 years of age at the time, and the buffalo which he killed was the only white one in a herd of about a hundred. Not caring for the others, he killed only this one. It was a beautiful animal, only its horns being black. Jaw killed it in the fall and kept the hide all winter, selling it in the spring to a man named Bone Club (Hohu'-éau'lipi) for two horses, a big buffalo-hide

tent, and many other articles. This exploit, as well as his killing of a bear and an elk with bow and arrows, is shown in one of his drawings. (See pl. 60, A.)

Jaw said that on three occasions he killed a bear with a gun, but that it was very hard to do so with bow and arrows. The circumstances under which he was successful in this are as follows.

One summer he and another man had been hunting deer and were returning with their horses loaded with meat. Jaw had a gun, while his companion carried a bow and arrows. They saw a mother bear and two cubs coming toward them. Giving the gun to his companion, Jaw took his bow and arrows. The bear tried to fight him, and as it turned he hit the beast with an arrow. Three times the bear renewed the attack, but each time he wounded it with an arrow, finally killing it.

The elk hunt (shown in pl. 60) took place in winter, when he was 22 years old. He had recently married a Yankton Sioux girl and was staying in her part of the country. There were two other families camping near them, making three tents in all. Early one morning Jaw's wife left the tent, but returned, saying: "Wake up! There are lots of elk. Come and see." Putting on moccasins and leggins, and taking his arrows and his best horse, he went after them. The snow was very deep. It was early in the morning when he shot the elk.

COUNCIL AND CHIEF SONGS

COUNCIL SONGS

The following are known as "council songs"; these were sung when the chiefs met in the council tent to decide matters of tribal importance. This tent was placed inside the camp circle and was decorated in various ways. Plate 72 shows the council tent at the gathering at Bull Head, S. Dak., July 4, 1912.

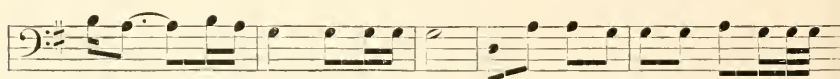
The first song of this group was sung by Many Wounds (Wopo'-tapi), who preceded the singing by an announcement of the song, which was recorded by the phonograph and translated as follows: "Tribe, listen to me. I will sing a song of the dead chiefs. What are you saying? The chiefs have come to an end, and I sing their songs. I wish I could do as they have done, but I will try to sing their song."

No. 184. "I Sing of the Dead Chiefs" (Catalogue No. 669)

Sung by MANY WOUNDS

VOICE ♩ = 63

DRUM not recorded



Ko - la ta - ku ya - ka pe - lo i -



taŋ - éaŋ kiŋ he - na - pi - la ye - lo he



mí - ye ka - keś e - éaŋ u - wa - ta - he we yo he e

WORDS

kola'..... friend
ta'ku yaka' pelo'..... what you are saying (is true)
itaŋ'éaŋ kiŋ..... the chiefs



DECORATED COUNCIL TENT

hena'pila..... are gone
 yelo' he..... so
 miye' kakeš' e'cuŋ' uwa'tahe
 we..... I myself will try it

Analysis.—This song contains only the tones of the major triad and second. Of the intervals 55 per cent are whole tones, and about 22 per cent minor thirds, the remaining intervals presenting a variety of progressions, including fifths, fourths, and one major third. In structure the song is melodic with harmonic framework.

Šiya'ka stated that the following song is very old, having been used in the days when the entire tribe assembled for a council. It is still sung before a council of the tribe.

No. 185. "I Fear Not"

(Catalogue No. 455)

Sung by ŠIYA'KA

VOICE $\text{♩} = 76$ DRUM $\text{♩} = 76$

Drum-rhythm similar to No. 6



Ko-la ta-ku



o - te - li - ka i - ma - ku - wa - pe o i e



he - na ko - wa - ki - pe šni le wa-oŋ we he

WORDS

kola'..... friends
 ta'ku ote'hiika..... with all manner of difficulties
 ima'kuwape..... I have been pursued
 he'na..... these
 kowa'kiye šni..... I fear not
 le..... still
 waōŋ'..... alive
 we..... am I

Analysis.—Three renditions of this song were recorded, and in every instance the difference between the tones transcribed as C natural and C sharp was clearly marked. This accidental is the sharped seventh, often present in songs of minor tonality, making a semitone between the seventh and eighth tones of the octave. This song contains the tones of the second five-toned scale and has a compass of 11 tones. Almost one-third of the intervals are minor thirds, a proportion which corresponds with the tonality of the song. Two-thirds of the intervals are downward progressions.

The following is a typical song of the chiefs in council:

No. 186. "I Wish To Do My Part" (Catalogue No. 614)

Sung by USED-AS-A-SHIELD

VOICE $\text{♩} = 66$

DRUM $\text{♩} = 66$

Drum-rhythm similar to No. 6

The musical score is written in bass clef with a 3/4 time signature. It consists of seven staves of music. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of two flats. The fourth staff has a key signature of two flats. The fifth staff has a key signature of two flats. The sixth staff has a key signature of two flats. The seventh staff has a key signature of two flats. The music is a single melodic line with some rests and ties. The lyrics are written below the staves.

O - ya - te kin - han ya ta - ku wa a - ki - ya - pi

can - ho - na he he - na o - ki - hi wa - can - mi ye - lo

WORDS

oya'te kinhan' ta'ku aki'yapi

can'na he..... whatever the tribe decide upon in council

he'na oki'hi wa'can'mi yelo'.. that is what I wish to do my part in accomplishing

Analysis.—In prominence of the fourth and the minor second this song resembles No. 194. The proportion of fourths is about 22 per cent, and of minor seconds about 36 per cent. A combination of these two intervals is unusual. Next in number are the minor thirds. The intonation is not good, yet in both renditions the flatted fourth was clearly sung. The song is minor in tonality and lacks the seventh tone of the complete octave. It is melodic in structure and has a compass of an octave, extending from the dominant above to the dominant below the tonic.

This council song is similar in use to the preceding:

No. 187. "His Customs I Adopted" (Catalogue No. 615)

Sung by USED-AS-A-SHIELD

VOICE $\bullet = 66$

DRUM $\bullet = 66$

Drum-rhythm similar to No. 6

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 measures with first, second, and third endings. The second system continues the melody with more first, second, and third endings, and includes a 3/4 time signature change. The third system concludes the piece with a final first ending. The lyrics are written below the notes, with some syllables aligned under specific notes or groups of notes. The melody features various intervals, including fourths and minor seconds, and includes triplet markings.

(1) (1) (2) (1)

(2) (1) (2) (3)

(3)

A - te ta - wi - éo - lian - pi kiŋ

(2)

o - wa - piŋ na he ya i - yo - ti - ye wa - ki ye - lo

(1) (3)

WORDS

ate'	father (referring to the old men, his ancestors)
tawi'éolian'pi kiŋ.	his customs
owa'piŋ.	I adopted
na.	and
he.	hence
iyo'tiye.	a hard time
waki' yelo'	I am having

Analysis.—This song contains a large variety of intervals, there being seven kinds of upward, and six kinds of downward, progressions. Of the intervals 75 per cent are minor thirds and major seconds. The song is major in tonality, melodic in structure, and lacks the seventh tone of the complete octave. Three rhythmic units are found in the song, the second and third having one count division in common. The manner in which these units are used is particularly interesting.

CHIEF SONGS

There appear to be two kinds of Chief songs: Those which voice the thought of the chiefs, and those sung in honor of the chiefs. Thus the second song in the Sun-dance group was said to be a Chief song. It contains the words, "Friends take courage; right here we are coming; they see us." In explanation of this class of songs a Sioux said, "The chiefs do not sing these songs; the people sing them meaning 'the *chief says* so and so'." The following belongs to the second class of Chief songs and is said to be an old and particularly good example. Two Bears was the head chief of the Lower Yanktonais band of Sioux, the most numerous band on the Standing Rock Reservation, and was prominent in tribal councils. He died about the year 1886. An interesting record concerning this man is preserved in the report of the Indian agent for the year 1874.¹ This record is as follows:

On the 1st of July I was informed that a party of young men had left this agency to make war on Indians up the river. I asked the principal chiefs to stop these proceedings. They promptly responded by sending their soldiers out, who overtook the war party and brought them back. The conduct of Chief Two Bears and Chief Antelope on this occasion deserves particular credit. The defeat of the party is mainly attributable to the energetic action of these two chiefs.

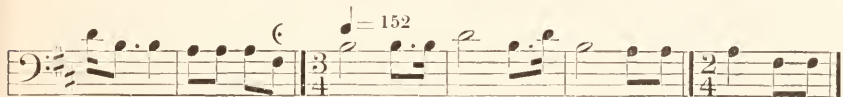
¹ Palmer, Edmond, in *Indian Affairs Rep.* for 1874, p. 248, Washington, 1874.

No. 188. Song in Honor of Two Bears (Catalogue No. 454)

Sung by ŠIYA'KA

VOICE  = 112DRUM  = 112

Drum-rhythm similar to No. 19



O - ya - te kin ta - ku a - ki - ya - pi



čan - na Ma - to - non - pa wi - ča - la šni wa - ni - čé



WORDS

oya'te kin..... the tribe
 ta'ku aki'yapi čan'na..... whenever they council
 Mato'-non'pa..... Two Bears
 wiča'la šni wani'čé..... never refuses

Analysis.—Like many other melodies on the fourth five-toned scale, this song has a large proportion of minor thirds, that interval forming more than 55 per cent of the entire number. The major third and the fourth each appears three times. The indicated change of tempo occurs in all three renditions, the metronome speed of each part of the song being accurate. The tempo of the drum remains the same throughout the song. (See song No. 5.) The song has a compass of an octave and was sung with good intonation.

The two songs next following are in honor of Gabriel Renville, chief of the Sisseton Sioux, and were recorded at Sisseton by his son, Moses Renville. The following information concerning him has been published by the South Dakota Historical Society:¹

Gabriel Renville, chief of the Sissetons, was a representative of one of the most noted families of the frontier. . . . The first representative of the Renville family in the Northwest was Joseph Renville, or Renville, a French Canadian voyageur and fur hunter, who married into the Kaposia, or Little Raven band of the Sioux. The

¹ Robinson, De Lorme W., in *South Dakota Historical Collections*, vol. 1, p. 126, Aberdeen, S. Dak., 1902.

result of this union was two half-breed sons, Joseph and Victor, father of Gabriel. The elder Joseph Renville died about 1790. . . . Gabriel, the subject of this sketch, was born at Sweet Corn's village on the west shore of Big Stone Lake, April, 1824, and died at Brown's Valley, within 10 miles of his birthplace, August 26, 1892. He became chief of the Sissetons through the aid of the military, after his band had been located on their reservation in the northeast part of South Dakota. Subsequent to the Minnesota massacre he became chief of scouts under Gen. Sibley and gained distinction for his ability.

No. 189. Song in Honor of Gabriel Renville (a) (Catalogue No. 665)

Sung by MOSES RENVILLE (MAWIS)

VOICE ♩ = 92

DRUM ♩ = 84

Drum-rhythm similar to No. 19

Ti - wa - kaj he - ye - do a - ki - ci -
ta wa - onj we a ya he ya naj - ke noj
na na de wa-on we

WORDS

Ti'wakan ¹	Holy House (known as Gabriel Renville)
heye'do.....	has said
aki'cita.....	a soldier
waõŋ' we.....	I am
nanke' noj na de.....	it is but a short life ²
waõŋ' we.....	I have to live

Analysis.—This and the following song were recorded at Sisseton; the words are in the Santee dialect. The rhythmic form of this song is interesting. Three phrases comprise practically the entire melody, the first consisting of three measures, the second also consisting of three measures, and the third (after a connecting measure) of four measures, after which two unimportant measures close the song. Several renditions were recorded, in all of which the drum is slightly slower than the voice. The song has a distinctly minor quality, though fewer than one-fourth of the intervals are minor thirds. All the tones of the octave except the sixth are contained in the melody, which has a compass of nine tones.

See plot of this melody on page 461.

¹ Full form is Ti'piwakap.

² Cf. words of songs Nos. 222 and 231.

No. 190. Song in Honor of Gabriel Renville (b) (Catalogue No. 666)

Sung by MOSES RENVILLE

VOICE $\bullet = 92$ DRUM $\bullet = 84$

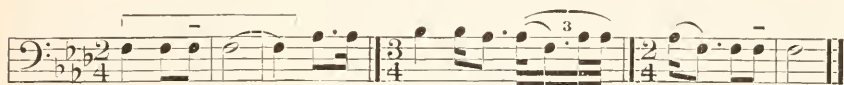
Drum-rhythm similar to No. 19



Ti - pi -



wa - kan kiŋ he to - ki i - ya - ye ǵa tu-we ni wa-ǵiŋ wa -



ye ǵni a he Si-si - te-ton-waŋ kiŋ he e ha - ya-pi do

WORDS

Ti'piwakaj.....	Holy House (known as Gabriel Renville)
kiŋ he.....	even he
to'ki iya'ye.....	is departed (I know not where)
ǵa.....	therefore
tuwe'.....	upon
ni.....	no one
waǵiŋ' waye' ǵni he.....	can I rely
Sisi'tonwaŋ kiŋ.....	the Sisseton Sioux
heya'pi do.....	have said

Analysis.—In general character this song resembles the preceding, but it is longer and contains a rhythmic unit. The drum is persistently slower than the voice, as in the preceding song, throughout five renditions. Of the intervals 80 per cent are minor thirds and major seconds, the other intervals consisting of five fourths and one ascending fifth. The song has a range of an octave and is melodic in structure.

Songs Nos. 191 and 192 are in honor of men living at the present time who were chiefs of the Teton Sioux under the old tribal organization. While their actual authority has passed away, they are still regarded as chiefs and accorded some of their former honor.

This melody was recently composed and was said to be a grass-dance tune. During a gathering of Sioux at the Standing Rock Agency in the summer of 1912 this song was sung in honor of John

Grass (pl. 73), one of whose native names is Mato'-wata'kpe (Charging Bear). John Grass is the most prominent Sioux chief living at the present time (see p. 89).

No. 191. Song in Honor of John Grass (Catalogue No. 643)

Sung by SHOOTs FIRST (ToKÉ'YA-WÍĆA'O)

1st rendition

VOICE ♩ = 63

DRUM ♩ = 63

Drum-rhythm similar to No. 6

O - ya - te kiŋ wa - ċiŋ - ma - ya - yaŋ - pi ċaŋ - na

he ye ye e ti-lii-hi-ya o-ma - wa - ni'ye-lo he ye ye

Ma-to - wa - ta - kpe ya he-ya-ke - ya pe-lo he ye yo'

WORDS

oya'te kiŋ.....	the tribe
waċiŋ'mayaŋ'pi.....	depend upon me
ċaŋ'na he.....	thence
tehi'liiya.....	through difficulties
oma'wani yelo'.....	I have traveled
Mato'-wata'kpe.....	Charging Bear
heya'keya' pelo'.....	said this (it is reported)

Analysis.—This modern melody contains a larger variety of intervals than most of the older songs. Thus we note five different ascending and four different descending intervals. The numbers of ascending and descending intervals are more nearly equal than in the older songs. All the tones of the octave except the sixth and seventh are found in the melody.



JOHN GRASS



RED FISH

No. 192. Song in Honor of Red Fish (Catalogue No. 673)

Sung by RED FISH (pl. 74)

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

Drum-rhythm similar to No. 19



WORDS

kuwa'pe.....	pursued
te'haŋ.....	a long time
kuwa'pe.....	pursued
Psa'doka kinj.....	the Crow Indians
kuwa'pe do.....	pursued him
Hogaŋ'-du'ta.....	Red Fish ¹
Psa'doka kinj.....	the Crow Indians
na'ziŋ yam'pi.....	surrounded him
te'haŋ.....	a long time
kuwa'pe.....	pursued
Psa-do'ka kinj.....	the Crow Indians
kuwa'pe do.....	pursued him

¹ As Red Fish is a Santee-Yanktonais Sioux, the words of his song are in the Santee dialect. Cf. the words of the songs recorded at Sisseton, among the Santee Sioux (Nos. 95, 96, 97, 189, 190, 235-240).

Analysis.—The triplet of eighth notes is so constantly repeated that it can scarcely be called a rhythmic unit. It resembles a vibrato, yet was evenly and distinctly sung in all the renditions of the song. With the exception of the octave, which occurs midway of the song, there are no intervals other than minor thirds and major seconds. There are 24 progressions in the song, 17 of which are downward. The melody tones are those of the second five-toned scale, and the song is melodic in structure.

Probably no Sioux chief is more famous than Sitting Bull (Tatay 'ka-iyotake, literally translated "Sitting Buffalo Bull"), plate 75, of whom the Handbook of the Indians (pt. 1, pp. 583-584) says:

Sitting Bull . . . a noted Sioux warrior and tribal leader of the Hunkpapa Teton division, born on Grand R., S. Dak., in 1834, his father being Sitting Bull, . . . a subchief. . . . He took an active part in the Plains wars of the sixties, and first became widely known to the whites in 1866, when he led a memorable raid against Ft. Buford. Sitting Bull was on the warpath with his band of followers from various tribes almost continuously from 1869 to 1876, either raiding the frontier posts or making war on the Crows or the Shoshoni, especially the former. . . . His refusal to go upon a reservation in 1876 led Gen. Sheridan to begin against him and his followers the campaign which resulted in the surprise and annihilation of Custer's troop on Little Bighorn R., Mont., in June. During this battle, in which 2,500 to 3,000 Indian warriors were engaged, Sitting Bull was in the hills "making medicine," and his accurate foretelling of the battle enabled him "to come out of the affair with higher honor than he possessed when he went into it." (McLaughlin.) Sitting Bull . . . escaped to Canada, where he remained until 1881, when he surrendered at Ft. Buford under promise of amnesty and was confined at Ft. Randall until 1883. Although he had surrendered and gone upon a reservation Sitting Bull continued unreconciled. It was through his influence that the Sioux refused to sell their land in 1888; and it was at his camp . . . that Kicking Bear organized the first ghost dance on the reservation. The demand for his arrest was followed by an attempt on the part of some of his people to rescue him, during which he was shot and killed by . . . the Indian police, Dec. 15, 1890.

Part of the writer's work was done near the site of Sitting Bull's camp, and a majority of her informants had known him in the days of his power. It was said that a striking feature of his every-day appearance was a bunch of shed buffalo hair painted red, fastened on the side of his head.¹ There is a large number of songs connected with his name, these being either songs which he sang or songs into which his name has been introduced. No attempt was made to collect many of these songs or to study the character of Sitting Bull. Two songs said to have been used by him in the practice of medicine appear as Nos. 191 and 192. Sitting Bull is also mentioned on pages 218 and 220.

The following two songs of Sitting Bull's are connected with the last years of his life.

¹ Shed buffalo hair was, and still is, greatly valued by the Sioux. It is said to "signify the times when the buffalo were plenty and also a remembrance of the coming of the White Buffalo Maiden." In the old days it was used as an ornament for the head, especially at a buffalo dance, and also as a charm by the Buffalo societies. (See p. 64.)



SITTING BULL

The following song was sung by Sitting Bull after he had surrendered to the United States authorities, some time after the Custer massacre.

No. 193. Song of Sitting Bull (a) (Catalogue No. 612)

Sung by USED-AS-A-SHIELD

VOICE $\text{♩} = 60$

DRUM $\text{♩} = 60$

Drum-rhythm similar to No. 6

The musical score is written on five staves. The first four staves are for the voice, and the fifth is for the drum. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a single line on a five-line staff. The drum part is indicated by a series of vertical lines with dots, representing a steady rhythm. The lyrics are written below the staves, corresponding to the notes.

I - ki - cí - ze wa-on ʔon he wa - na he - na - la ye - lo

he i - yo-ti - ye ki - ya wa-on

WORDS

iki'cíze.....	a warrior
waŋ' ʔon.....	I have been
wana'.....	now
hena'la yelo'.....	it is all over
iyo'tiye kiya'.....	a hard time
waŋ'.....	I have

Analysis.—There is an unusually large variety of intervals in this song, two renditions of which were recorded. It contains six kinds of upward and four of downward progressions. The song is characterized by the descending fourth, about one-fourth of the intervals being fourths, this number being exceeded only by the number of intervals of a major second. The tone material is the minor triad and fourth. The tonic chord is prominent in the melody, but the accents are so placed that the song is classified as melodic with harmonic framework.

See plot of this melody on page 461.

In explaining the following song Used-as-a-Shield said: "The last time that Sitting Bull was in a regular tribal camp was in the year

1889. The Sioux were camped together on the Standing Rock Reservation to consider ceding some land. Sitting Bull used to go around the camp circle every evening just before sunset on his favorite horse, singing this song." This gathering of the Sioux is mentioned on page 4.

No. 194. Song of Sitting Bull (b) (Catalogue No. 613)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 60

DRUM ♩ = 60

Drum-rhythm similar to No. 6

(1)

(1)

(1)

(2)

(2)

(2)

O-ya - te kin-hay éa - ha - ze ma - ya - ta - pi éa bli -

he - éi - ya wa - oŋ kte he he - ya ke - ya pe - lo

Ta-tan-ka - i-yo-ta-ya-ke he he-ya ke-ya-pi lo he yo

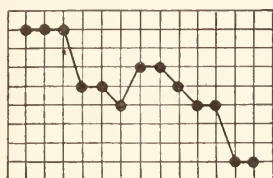
WORDS

oya'te kinhan'	the tribe
éaze' maya'tapi	named me
éa	so
blihe'iciya	in courage
waŋ' kte	I shall live
he heya' keya' pelo'	it is reported
Tatan'ka- iyo'take	Sitting Bull
he heya' keya'pi lo	said this.

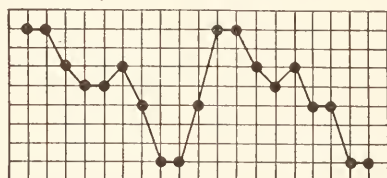
Analysis.—The upward and downward progressions are more nearly equal in this than in many of the songs under analysis, the upward intervals being 18 and the downward intervals 22. The fourth is prominent, constituting 37 per cent of the intervals, while the minor second constitutes 31 per cent. Like the fourth five-toned scale, this song lacks the fourth and seventh tones of the complete octave, but the fourth five-toned scale is major in tonality (the first third being a major third), while this song is minor in tonality. This tone material is found in a few Chippewa songs and is considered in the analysis of No. 26 in this work. Syncopations occur in this melody, being clearly given in both renditions. These are unusual in Sioux and Chippewa songs. (See Songs Nos. 165 and 237, also Bull. 53, p. 130.)

PLOTS OF CHIEF SONGS

Although both Buffalo and Chief songs are included in the tabulated analysis, the plot of the hunt songs is considered with the war songs, the plot of song No. 177 appearing in figure 35, page 419.



No. 189



No. 193

FIG. 37. Plots, Group 6.

An interesting peculiarity appears in the plots of the Chief songs. (Fig. 37.) Of the 8 songs constituting this group, 5 have a compass of an octave, beginning on the upper tonic and ending on the lower tonic, the note being repeatedly sounded in both octaves. It will be recalled that emphasis on the tonic is a characteristic of songs expressing self-reliance. The songs of the medicine-men and also certain war songs show this emphasis on the lower tonic. The placing of the emphasis on the upper as well as the lower tonic suggests a quality of character in the chiefs which was not in the medicine-men or the warriors. The two plots herewith shown are the songs of two men of radically different character. The first (No. 189) is a song concerning Gabriel Renville, whose stability of character won him an enduring place in history. His song, in addition to the emphasis on the tonic, shows the steadily descending trend which may be said to be the simplest as well as the most prevalent type of Indian melody. No. 193, a song of Sitting Bull's, shows as great a contrast as there was between the two men. Not only are the intervals wider

and more irregular, but there appears an ascent from the lowest to the highest tone midway through the song. Such an interval at the opening of songs has been found associated with disappointment or distress. In this connection it is interesting to note that this song was associated with the last years of the life of Sitting Bull, and is said to have been sung by him during a gathering of the Sioux in 1889. This gathering was for the purpose of considering the ceding of a large portion of their land and was the preface to the breaking up of the tribe. Sitting Bull, who was a man of unusual discernment, may have foreseen what must inevitably follow. In this, as in other remarks concerning the form of these songs, the writer desires to be understood as offering only tentative observations.

The songs of this analysis group have neither origin nor use in common, the grouping being chiefly for convenience. The songs of the buffalo hunt (Nos. 180, 181) were favorite songs for that purpose, but the same songs could be used by those who went out to look for the enemy. These are followed by a song of the chase and a song to secure buffalo during a famine. (Nos. 182, 183.) Some of the council songs (Nos. 184-187) are undoubtedly very old, but it is impossible to determine their exact age. Some of the Chief songs (Nos. 5, 188-194) may also be old, as new names were often substituted for old names in songs of honor, but one of the songs (No. 191) was said to have been composed only three years ago.

Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also Council and Chief Songs

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	7	180, 181, 182, 184, 187, 188, 191
Minor tonality.....	9	5, 183, 185, 186, 189, 190, 192, 193, 194
Total.....	16	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	1	5
Tenth.....	2	185, 192
Octave.....	5	183, 187, 189, 190, 193
Sixth.....	1	182
Fifth.....	4	184, 186, 191, 194
Third.....	1	188
Second.....	1	181
Keynote.....	1	180
Total.....	16	

*Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also
Council and Chief Songs—Continued*

MELODIC ANALYSIS—Continued

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	5	181, 184, 186, 191, 194
Third.....	3	180, 182, 188
Keynote.....	8	5, 183, 185, 187, 190, 192, 193
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.....	15	5, 180, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194
Songs containing a minor third below the final tone...	1	181
Total.....	16	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Twelve tones.....	1	5
Eleven tones.....	1	185
Ten tones.....	2	180, 192
Nine tones.....	3	181, 187, 189
Eight tones.....	8	183, 184, 186, 188, 190, 191, 193, 194
Six tones.....	1	182
Total.....	16	

TONE MATERIAL

	Number of songs.	Serial Nos. of songs.
Second five-toned scale.....	2	185, 192
Fourth five-toned scale.....	2	181, 188
Major triad and sixth.....	2	180, 182
Major triad and second.....	1	184
Minor triad and fourth.....	3	5, 190, 193
Octave complete except seventh.....	2	186, 187
Octave complete except seventh and sixth.....	1	191
Octave complete except seventh and fourth.....	1	194
Octave complete except sixth.....	1	189
Octave complete except second.....	1	183
Total.....	16	

*Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also
Council and Chief Songs—Continued*

MELODIC ANALYSIS—Continued

ACCIDENTALS

	Number of songs.	Serial Nos. of songs
Songs containing—		
No accidentals.....	13	5, 180, 181, 182, 183, 184, 187, 188, 190, 191, 192, 193, 194
Seventh raised a semitone.....	2	185, 189
Fourth lowered a semitone.....	1	186
Total.....	16	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	11	181, 182, 183, 185, 186, 187, 189, 190, 191, 192, 194
Melodic with harmonic framework.....	5	5, 180, 184, 188, 193
Harmonic.....	None	
Total.....	16	

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	11	5, 180, 181, 183, 184, 186, 188, 190, 192, 193, 194
Upward.....	5	182, 185, 187, 189, 191
Total.....	16	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	328	
Upward.....	196	
Total.....	524	

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—		
Fifth.....	2	
Fourth.....	47	
Major third.....	13	
Minor third.....	106	
Major second.....	139	
Minor second.....	21	
Total.....	328	

*Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also
Council and Chief Songs—Continued*

MELODIC ANALYSIS—Continued

INTERVALS IN UPWARD PROGRESSION

	Number of songs.	
Interval of a—		
Ninth.....	1	
Octave.....	5	
Seventh.....	1	
Major sixth.....	1	
Minor sixth.....	3	
Fifth.....	9	
Fourth.....	39	
Major third.....	15	
Minor third.....	57	
Major second.....	47	
Minor second.....	18	
Total.....	196	

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	524	
Total number of semitones.....	1,319	
Average number of semitones in an interval.....	2.5	

KEY

Key of—		
A minor.....	1	186
B flat minor.....	1	194
B major.....	1	191
B minor.....	1	5
D major.....	1	188
D minor.....	1	185
E flat major.....	1	182
E flat minor.....	1	193
E major.....	2	180, 181
E minor.....	1	183
F major.....	1	187
F minor.....	3	189, 190, 192
G major.....	1	184
Total.....	16	

*Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also
Council and Chief Songs—Continued*

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure.....	1	188
Beginning on accented part of measure.....	15	5, 180, 181, 182, 183, 184, 185, 186, 187, 189, 190, 192, 193, 194
Total.....	16	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	10	5, 182, 183, 184, 187, 188, 189, 190, 192, 194
3-4 time.....	6	180, 181, 185, 186, 191, 193
Total.....	16	

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.....	16	5, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194
Total.....	16	

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	4	188, 189, 190, 192
Quarter notes unaccented.....	8	180, 185, 186, 187, 191, 193, 194
Each beat preceded by an unaccented beat correspond- ing to third count of a triplet.....	1	5
Drum not recorded.....	3	181, 183, 184
Total.....	16	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	6	180, 181, 183, 185, 189, 192.
One rhythmic unit.....	7	182, 184, 186, 188, 190, 191, 193
Two rhythmic units.....	2	5, 194
Three rhythmic units.....	1	187
Total.....	16	

*Comparatively Modern Songs—(2) Songs of the Buffalo Hunt, also
Council and Chief Songs—Continued*

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
60.....	2	193, 194
63.....	2	184, 191
66.....	2	186, 187
76.....	2	183, 185
80.....	2	181, 192
92.....	4	180, 182, 189, 190
112.....	1	188
126.....	1	5
Total.....	16	

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
60.....	2	193, 194
63.....	1	191
66.....	2	186, 187
76.....	1	185
80.....	1	192
84.....	2	189, 190
88.....	1	5
92.....	2	180, 182
112.....	1	188
Drum not recorded.....	3	181, 183, 184
Total.....	16	

COMPARISON OF METRIC UNIT OF VOICE AND DRUM

	Number of songs.	Serial Nos. of songs.
Drum and voice having same metric unit.....	10	180, 182, 185, 186, 187, 188, 191, 192, 193, 194
Drum slower than voice.....	3	5, 189, 190
Drum not recorded.....	3	181, 183, 184
Total.....	16	

SONGS CONNECTED WITH DANCES AND GAMES

DANCES

In every Sioux village there was a lodge of suitable size for social gatherings or dances. An old type of Sioux dance lodge is shown in plate 76, *A*, the walls being of logs and the roof of branches covered with earth, a large smoke-hole being left in the center. Plate 76, *B*, shows a lodge on the Standing Rock Reservation in which the writer witnessed a dance in 1912. The following summer she learned that it had been torn down, as the Government was enforcing more vigorously the restrictions on dancing among the Indians. In this lodge, as in the older type, the construction was of logs, branches, and earth, but the shape was rectangular, the logs were plastered with earth, and the roof was almost flat with projecting stovepipes, indicating that the lodge was heated by stoves instead of an open fire.

Concerning Indian dances it was said that—

In dancing the Indians imitate the actions of animals. In the grass dance the men imitate the motions of the eagle and graceful birds. In the buffalo dance they imitate the buffalo. The old-time dancing dress of the Indians imitated the animals, but there was always a charm or a headdress which indicated the personality of the wearer. The Indians imitate the cries of birds or animals when they dance. Some headdresses imitate the comb of a bird, and a man wearing such a headdress would imitate the actions of that bird. The actions of a dancer always correspond to his costume. This is a matter of choice and usually is not connected with a dream.

THE GRASS DANCE

The grass dance (peži' wači'pi) may be said to exist at the present time among all the tribes of the northern plains, even to the Kutenai. The name Omaha identifies it with the Omaha tribe, from which it was received by many other tribes, but in transmission it has lost its significance, having become simply a social dance. According to Miss Fletcher, the dance originally was connected with the Hethu'shka society of the Omaha, a society whose object "was to stimulate an heroic spirit among the people and to keep alive the memory of historic and valorous acts."¹

Miss Fletcher describes one of its meetings, stating that²—

No clothing except the breechcloth was worn by the members, and a long bunch of grass representing scalps the wearer had taken was fastened to the belt at the back. . . . When the dance became known to the Dakota tribes and the Winnebago, the significance of the bunch of long grass having been forgotten, they gave the

¹ Fletcher and La Flesche, *The Omaha Tribe*, op. cit., p. 459.

² *Ibid.*, p. 461.



A



B

SIoux DANCE LODGES.

name "grass dance," or the "Omaha dance," the latter name in recognition of the tribe from which the dance had been obtained. Among the Omaha the leader had to be of sufficient rank to be able to wear "the crow," a decoration of the highest order.

The grass dance was noted among the Yankton Sioux by De Smet, who described it in a letter to Father Terwecoren, dated November, 1867, as follows:¹

The principal one [society] among the Yanktons is called the Grass band or *Peji-makinnanka*. All the braves, or men of heart, as the Indians express it, belong to this fraternity. . . . At the ceremonial dances each member carries a long bunch of grass, which is among them the emblem of abundance and charity. . . . The badge or distinctive mark of the society is the bunch of grass braided and attached to the waist of each member in the form and appearance of a long tail.

In this description we note the use of the grass, but a different symbolism is assigned to it.

Mr. La Flesche, who saw the Omaha and Yankton Sioux dance the grass dance together on the Yankton Reservation in the seventies is quoted as follows:

The rhythm of the He-thu'-shka songs sung by the Yanktons was the same as that of the songs of the Omaha and the steps and bodily actions that were in accord with the rhythm of the music were the same as those of the Omaha. In fact the Yankton He-thu'-shka was and is now the same as the Omaha, except for certain preliminary ceremonies which the Omaha, also, have now omitted. Until within very recent times men only danced the He-thu'-shka, as it was strictly a warrior's dance.

The grass dance among the Sioux is briefly mentioned by George Bushotter, a Teton Sioux, in his "Texts," written in 1887-88. He includes it among the "intrusive dances" which took place in the camp while a Sun dance was in progress, and mentions the wearing of grass at the dancer's belt.²

In 1903-1912 Wissler found a society called the Omaha among the Oglala Sioux,³ which he identifies with the grass dance.⁴ "Crow belts" were worn in the ceremony of this society, but no mention is made of grass, either carried or hung from the belt. The grass dance among the Sisseton Sioux is described by Lowie, who says it was also called by them the Wincebago dance.⁵ This widely distributed dance is noted by Wissler as existing at the present time among the Blackfoot, Piegan, Crow, Gros Ventre, and Assiniboin Indians.⁶ A "feather-tail belt" seems to have been generally considered part of the dance regalia by these tribes.

¹ Life, Letters, and Travels of Father Pierre-Jean De Smet, S. J. 1801-1873 (edited by Hiram M. Chittenden and Alfred T. Richardson), III, pp. 1059, 1060, New York, 1905.

² The Bushotter Texts, translated by J. Owen Dorsey, A Study of Siouan Cults, *Eleventh Rep. Bur. Ethn.*, p. 463.

³ Wissler, Clark, Societies and Ceremonial Associations of the Teton Dakota, op. cit., pp. 48-52.

⁴ Ibid. (p. 49, footnote) "According to Mr. Nines *pezi mignaka* is another name for Omaha *kaiyotag*, which reached the Oglala through the Yankton."

⁵ Lowie, Robt. H., Dance Associations of the Eastern Dakota, op. cit., p. 130.

⁶ Wissler, Clark, Societies of the Blackfoot Indians, op. cit., pp. 451-456.

Many similarities may be traced between the accounts of the grass dance already cited and the descriptions of the dream dance, as practiced by the Menomini and the Chippewa. These resemblances touch, among other things, the custom of "presenting the pipe to the sky," the position of the drum in the dancing circle, the wearing of "crow belts," and the custom of divorce in connection with the ceremony of the society.¹

Mr. Higheagle said that two kinds of grass dance are now danced on the Standing Rock Reservation—the old men's grass dance and the young men's. The former is shown in figure 38, reproduced



FIG. 38. Grass dance.

from a photograph taken several years ago on that reservation and identified by Mr. Higheagle. This view undoubtedly presents some of the old features of the dance which have been changed by the present generation.

An instrument used in connection with this dance is called an elk whistle (*heh'ka š'i'yotayka*). (Fig. 39.) Mr. Higheagle states that this instrument is called by the Santee and Yanktonais *éotayka* (*éot*, 'pith'; *tayka*, 'large'). The whistle was made from the small, straight branches of a tree having a large pith, which could easily

¹ Cf. (1) Hoffman, Walter James, *The Menomini Indians*, *Fourteenth Rep. Bur. Ethn.*, pp. 157-161, Washington, 1896.

(2) Barrett, S. A., *The Dream Dance of the Chippewa and Menomini Indians of Northern Wisconsin*, *Bull. Pub. Mus. Milwaukee*, 1, art. 4, Milwaukee, 1911.

(3) Skinner, Alanson, *Social Life and Ceremonial Bundles of the Menomini Indians*, *Anthr. Papers, Amer. Mus. Nat. Hist.*, xii, pt. 1, p. 30, New York, 1913.

(4) *Bulletin 53, Bur. Amer. Ethn.*, pp. 142-180.

(5) Concerning the custom of divorce, see also Beckwith, Paul, *Notes on Customs of the Dakotahs*, *Smithson Rep.*, 1886, pt. 1, p. 256, Washington, 1889.



A

GRASS DANCE

B



be removed, a heated iron being commonly used for the purpose. Ash and box elder were woods frequently selected. The open end of the instrument was usually carved to represent the head of a bird. Mr. Higheagle stated further that the instrument was called *śi'yotayka* (*śi'yo*, 'prairie chicken'; *tay'ka*, 'large') by the Teton Sioux. The instrument is said to have had two uses: It was used in dances, especially in the grass dance, and also by young men as a "courting call." Plain bone whistles and bead-decorated whistles were similarly used in dances; these also were known as *śi'yotayka*. Three or four dancers might carry these whistles, but the signal was usually given by the recognized leader of the dancers. If the singers "came near the end of the tune," and he wished the dancing continued, he blew his whistle, whereupon they continued their repetitions of the melody.

In construction this instrument is a whistle, being an open pipe with the usual whistle or flageolet mouthpiece near one end. The pipe furnishes the series of harmonics obtained from a bugle or trumpet. The specimen illustrated¹ is old, having been in the possession of Mrs. James McLaughlin about 30 years, and could not be played, but a similar instrument, in perfect condition, was obtained among the Hidatsa at Fort Berthold, N. Dak., in 1915. The length of this instrument below the mouth is $22\frac{5}{8}$ inches. The instrument was played by its Hidatsa owner, and a phonograph record of the performance was made. It was played also by Mr. E. H. Hawley, curator of musical instruments, United States National Museum. The following part of the long harmonic series could be produced on the Hidatsa whistle, the tones being named in ascending order: A flat (second space treble staff), D flat, F, A flat, C flat, D flat, E flat, F.

The grass dance of the Standing Rock Sioux at the present time (pl. 77, A) was thus described by Kills-at-Night (*Hanhe'pikte*), a comparatively young man, who is a prominent singer at the drum whenever a dance is held:

This dance came to us from the Omaha and at first all the songs were Omaha. The melodies were repeated with care, and Sioux words were sung, but now we have many



Fig. 33. Grass-dance whistle.

¹ This instrument has been described as follows by Mr. Hawley, above mentioned: "Length, 25 inches; diameter, $\frac{3}{8}$ inch. A straight stick of wood, its lower end carved to represent a crane with open beak, and its throat is the open end of the whistle. The bore appears to be from $\frac{1}{16}$ to $\frac{1}{4}$ inch in diameter. A rectangular opening $\frac{1}{2}$ inch wide by 1 inch long, commencing $6\frac{1}{2}$ inches below the upper end is made from the outside into the bore. A little above the middle of this opening a dam of wax or pitch is placed in the bore to deflect the current of air so as to impinge against the lip of the sound hole. The sound hole is about $\frac{1}{8}$ inch square. Its cap is a piece of split quill, its lower edge a trifle above the crest of the dam of wax. The lip of the sound hole is also a split quill and is about $\frac{1}{4}$ inch below the lower edge of the cap. Both lip and cap are bound to the stick with red colored sinew. The instrument is a whistle."

grass-dance songs of our own, the melody and also the words being Sioux. There is always a feast at a grass dance. The men who have charge of the meeting decide who shall provide the feast, and the Crier notifies them. The same people are not asked to provide for two successive feasts. Each "cook" brings what she likes—dried berries or grapes, wild turnips, and sometimes sweet corn, prepared by boiling it with ashes until the husk drops off, then washing it thoroughly and boiling it with a bone which has fat on it. Dog is not insisted upon, but if one of the appointed "cooks" wishes to provide a dog it is greatly appreciated. The head and chest of the dog are cut into four pieces and put in a large dish. Four young men are selected to eat them, and after the young men have finished this the bones are put in a pile, and the four young men, one after another, dance four times around it. The pile is not in the center of the circle made by the young man as he dances; it is near one side, and as the young man passes near the pile of bones he extends his hand over it.¹

In a grass dance the drum is outside the circle of dancers, near that side of the assembly where the men sit. A few women sing with the men at the drum.

One feature of this dance is that a lost article must be redeemed with a gift. Thus, if a feather falls to the ground the whole party dance around it, and one of the men goes forward and strikes it, afterwards giving a present to some old man, who is not expected to make any return. More than one may strike a feather, each being required to give a present to an old man. Sometimes four men do this, after which the feather is returned to its owner.

The men dance alone. The women also dance alone, but occasionally summon a few men, whom they call by various terms of relationship, as "brother" or "cousin." If a woman calls a married man into the dancing circle his wife regards it as an honor, which is correspondingly greater the longer he is required to dance. His wife always gives a present to the woman who asked him to dance. Sometimes a woman, rising, tells the brave deed of some relative, and all the women respond with the high, quavering cry which is their customary applause.

At the end of the men's dances the participants sit down, but the drum continues a moment or two, whereupon one of the men rises and dances around the circle, singing a short phrase. This is called "dancing the tail" (see pl. 77, *B*), and words are often used only in this part of the song. The tail dancer is selected by the other dancers, and it is considered an honor to be so chosen. Only a man who has done some brave deed may be chosen as a tail dancer. According to Mr. Higheagle, this feature of the grass dance had its origin in an honor dance, signifying that the dancer had acted as rear guard in a certain war expedition and been successful, or had been left behind on the warpath and had acted nobly. The same honor might be given to a man whose horse had been shot under him and who had

¹ Cf. the dog feast in the drum-presentation ceremony of the Chippewa (Bull. 53, pp. 173-189), which resembles the dream dance of the Menomini.

been rescued by a friend riding double in a fight. The honor dance, in which also a man dances alone, is believed to be the origin of the tail dance.

This is the only recorded grass-dance song in which the words are continuous:

No. 195. "They Are Charging Them" (Catalogue No. 593)

Sung by KILLS-AT-NIGHT

VOICE $\text{♩} = 72$

DRUM $\text{♩} = 72$

Drum-rhythm similar to No. 19

The musical score is written for voice and drum. It consists of five staves. The first staff is in treble clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). It contains a melody with a triplet of eighth notes. The second staff is also in treble clef, 4/4 time, continuing the melody. The third staff is in bass clef, 4/4 time, with a key signature of two flats. It contains a melody with a triplet of eighth notes. The fourth staff is in bass clef, 4/4 time, continuing the melody. The fifth staff is in bass clef, 4/4 time, continuing the melody. The lyrics are written below the staves, corresponding to the notes.

E he a - wi - éa u pe - lo he na - ki - kta yo.
 he a - wi - éa u pe - lo he ha - ki - kta yo
 he a - wi - éa u pe ni - ta - ko - la he a - wi - éa u pe he
 ha - ki - kta yo he a - wi - éa u pe he ha - ki - kta yo
 he a - wi - éa u pe ha - ki - kta yo

WORDS

awí'éa u pelo'..... (they) are charging them
 haki'kta yo..... look back
 nita'kola..... your friends
 awí'éa u pelo'..... are charging them

Analysis.—This song has the remarkable compass of 17 tones, or 2 tones more than 2 octaves. (See songs Nos. 55, 202.) In order to observe this song the more closely it was recorded on two cylinders, thus securing six complete renditions. These were uniform except that the last four measures were omitted from the fifth rendition. The melody tones are those of the second five-toned scale. The song

appears to be a melody of much freedom, but on examination we find that only three intervals are used. All the ascending intervals are minor thirds. The descending intervals are as follows: 3 fourths, 14 minor thirds, and 3 major seconds. Minor thirds constitute 82 per cent of the intervals. The rhythmic unit is repeated throughout almost the entire song.

See plot of this melody on page 484.

In the following song the words were sung only during the "dancing of the tail of the song." Thus the principal part of the melody is found many times on the phonographic cylinder, while the part containing the words appears only at the close.

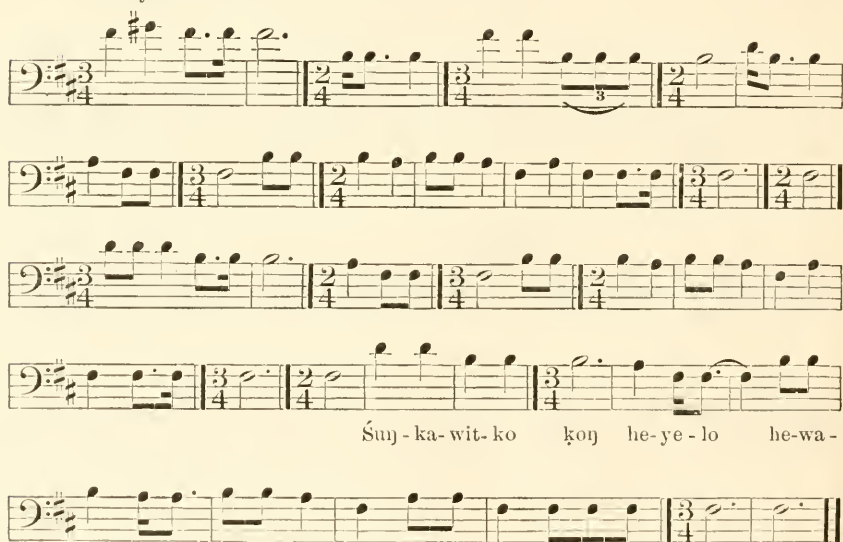
No. 196. Song of the Grass Dance (a) (Catalogue N. 596o)

Sung by KILLS-AT-NIGHT

VOICE  = 116

DRUM  = 116

Drum-rhythm similar to No. 19



wo - ki - ya he wa - oŋ we he - e - ye - lo  a he yo

WORDS

Šuŋ'ka-witko' ɬoŋ..... Crazy Dog himself
 he'yelo..... said
 hewawo'kiya he..... "I helped"
 waŋŋ'..... living
 he'yelo..... he said (this)

Analysis.—The accidental in the first measure of this song was clearly given in all the renditions. The words are found in what is called the tail of the song. The intervals in the first part of the

song are larger than in a majority of these songs, but the intervals in the tail of the song are small. The time was not so strictly maintained in this as in many other songs. Thus in the first rendition the final tone in the third measure was sung as a half instead of a quarter note, and there was also a slight hastening of some measures in one or more of the renditions.

See plot of this melody on page 484.

No. 197. Song of the Grass Dance (b) (Catalogue No. 594)

Sung by KILLS AT-NIGHT

VOICE ♩ = 100

DRUM not recorded



Analysis.—The phonograph cylinder contains three complete renditions of this song, followed by four incomplete renditions from which the first and second measures, and also the sixth measure from the end, are occasionally omitted. The first tone in the transcription is not regarded as part of the melody, but seems to be a mannerism of the singer. The writer recorded the songs of an Hidatsa at Fort Berthold who sang the octave below the opening tone of a song in the same manner, but this is not a common custom among Indian singers. The progressions of this melody are such as to suggest either E or G as a possible keynote, placing the song in either the second or fourth five-toned scale, but as the only accented tones are G and D, the song is analyzed as having G as its keynote and being in the fourth five-toned scale. This indicates its tonality as major, yet the major third is not present, and about one-third of the intervals are minor thirds. This is one of many instances in which the term “key” can scarcely be applied to an Indian song with the full significance of the term as it is used by white musicians.

No. 198. Song of the Grass Dance (c) (Catalogue No. 595)

Sung by KILLS-AT-NIGHT

VOICE $\text{♩} = 144$ DRUM $\text{♩} = 116$

Drum-rhythm similar to No. 8



Analysis.—This is typical of the songs heard at the present time on the reservation when the Indians are gathered for some social occasion. Like other modern Sioux songs, it contains a wide variety of progressions, there being five different ascending and the same number of different descending intervals. The minor second, an interval occurring infrequently in the older songs, is here found four times. The tone material of this song is peculiar. Considering G as the key-note of the entire song, the second, fifth, and seventh tones of the octave are not present. The drum was slightly slower than the voice in all the renditions.

No. 199. Song of the Grass Dance (d) (Catalogue No. 597)

Sung by KILLS-AT-NIGHT

VOICE $\text{♩} = 112$

DRUM not recorded





SHUFFLING-FOOT DANCE.

Analysis.—Six renditions of this song were recorded, some beginning with an unaccented tone an octave below the opening tone, as in No. 197. All but 3 of the progressions are minor thirds and major seconds, the remaining 3 progressions being 2 fourths and 1 ascending ninth. The melody contains the tones of the fourth five-toned scale, has a compass of 13 tones, and is melodic in structure.

No. 200. Song of the Grass Dance (e) (Catalogue No. 526)

Sung by Two SHIELDS

VOICE  = 66

DRUM  = 66

Drum-rhythm similar to No. 19



Analysis.—This is a simple melody, containing only the tones of the minor triad and fourth. It contains only 9 progressions, 6 of which are minor thirds. The melody has a range of 10 tones and is based on the tonic chord. The song was accurately repeated in many renditions, the drum and voice coinciding on each count.

When the gathering comes to a close the men and women stand in their places and dance. The men move more than the women, but none of them go toward the center of the circle.

No attempt to record songs of all the social dances has been made by the present writer. Two dances, in addition to the grass dance, serve to represent this phase of Sioux music, the two additional being the shuffling-feet dance (*naślo'haŋ waći'pi*) and the night dance (*haŋhe'pi waći'pi*).

SHUFFLING-FEET DANCE

The shuffling-feet dance is called also the Cheyenne, the glide, and the dragging-feet dance. (Pl. 78.) Lowie¹ noted this dance among the Sisseton and Santee, and Wissler² among the Oglala, who said they received it from a tribe living west of the Gros Ventre. Both men and women joined in the dance, whose step is indicated by its name.

Two songs of this dance are given herewith; a third song is No. 226.

¹ Lowie, Robt. H., *Dance Associations of the Eastern Dakota*, op. cit., p. 130

² Wissler, Clark, *Societies and Ceremonial Associations of the Teton-Dakota*, op. cit., p. 78.

No. 201. Song of the Shuffling-feet Dance (a) (Catalogue No. 600)

Sung by KILLS-AT-NIGHT AND HIS WIFE

VOICE  76DRUM  76

Drum-rhythm similar to No. 5



Wañ-éi - ya-ka wañ - éa-na e - éi ya - ta-hañ wa-oij

WORDS

wañ'í' yaka..... I see (you)
 wañ'a' na..... once
 e' í' ya' tahañ waōj' (as) you stay on your side

Analysis.—The song, which is very rhythmic, is typical of the songs heard at gatherings on the reservation at the present time. The part sung by the woman is an octave above that of the man and is transcribed to show the manner of its entrance. The song has a range of 11 tones and progresses chiefly by whole tones.

No. 202. Song of the Shuffling-feet Dance (b) (Catalogue No. 592)

Sung by KILLS-AT-NIGHT

VOICE $\text{♩} = 63$

DRUM not recorded



Analysis.—This is typical of the songs heard at gatherings of the Sioux at the present time. It has a range of 17 tones, but a less proficient singer might omit the lowest tone. Two other songs with similar range are comprised in this series. (See Nos. 55, 195.) This song is harmonic in structure and contains only the tones of the major triad and second. Two rhythmic units occur, the division of the first count in the first unit being reversed in the second unit. The song was recorded twice, and the renditions on the two cylinders were exactly alike, showing that the two units and the rhythmic form of the song as a whole were clear in the mind of the singer. No interval larger than a fourth occurs in the melody.

See plot of this melody on page 484.

NIGHT DANCE

The night dance is mentioned by both Wissler and Lowie in connection with the shuffling-feet dance. It is also mentioned by Dorsey.¹ Both young men and women took part in this dance, which Wissler² describes as follows:

The young men sat on one side of the tipi, the young women on the other. As the songs for this dance were sung, a man would rise and dance with a present which he then presented to one of the young women. In the same way the young women danced with presents for the young men.^[3] This was regarded as a kind of courting ceremony. Then all danced in a circle, holding hands. At the close a feast was made.

¹ Dorsey, J. Owen, *Study of Siouan Cults*, op. cit., p. 498.

² Op. cit., p. 79.

³ [Cf. the giving of presents in the woman's dance of the Chippewa, Bull. 45, p. 192.]

No. 203. Song of the Night Dance (Catalogue No. 601)

Sung by KILLS-AT-NIGHT AND HIS WIFE

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

Drum-rhythm similar to No. 6

The musical score is written for voice and drum. It consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The voice part is written on a treble clef staff, and the drum part is written on a bass clef staff. The score includes various musical notations such as notes, rests, and triplets. The first system shows the beginning of the song with a key signature change from three sharps to two sharps (F#, C#). The second and third systems continue the melody and drum accompaniment, featuring several triplet markings in both parts.

Analysis.—This song has a compass of nine tones, the entire compass being attained in two progressions at the opening of the song. The rest in the fourth measure is somewhat unusual. The Indian does not seem to require “breathing spaces” in his songs, and when definite rests are found in a melody they are the more worthy of attention. (See song No. 79.) The rhythmic unit consists of a triplet of eighth notes on the accented part of a measure, followed by a quarter note. A similar triplet occurs on the unaccented part of the measure, showing the influence of the rhythmic unit on the rhythm of the song as a whole. The song is major in tonality and contains all the tones of the octave except the fourth. The seventh lowered a semitone is present as an accidental. The song is freely melodic in structure.



STICKS USED IN BEGGING



CAMP AT GRAND RIVER.

BEGGING DANCE

The begging dance is sometimes mentioned as though it were one of the social dances of the tribe, but it should rather be regarded as a custom, in which the dance step is merely incidental. The begging of food from tent to tent, which has been witnessed by the writer at tribal gatherings, was accompanied at times with merriment. Such a begging dance was seen among the Chippewa at Red Lake, Minn. (See Bull. 45, p. 171.) Certain songs are known from usage as begging-dance songs; most of these are very short. The songs originally used in begging food were "praise songs," the company standing in front of a tent and singing the praises of the occupant until he appeared with the desired donations. While this might be done for a social gathering it was more often done for the council tent or for some society. (See pp. 103, 320, 327.) When "praise songs" were used in this connection the time was gradually hastened, the begging party singing the song first in the usual tempo, after which the time was increased with each rendition until the gifts were received.

The council of chiefs might request contributions of food from three classes of men—those who had been successful leaders of war parties, those who had been victorious, but not as leaders, and those who had been wounded in battle. The request was made by means of sticks (pl. 79), appropriately decorated, which were placed in the ground before the tents. It was considered that the chiefs met in council for the benefit of the tribe, and therefore it was an honor for certain members of the tribe to provide them with food, while they were thus convened. One of the military societies usually decorated the sticks and "sang around the camp" to secure the food. A man was sent in advance to ascertain who occupied the various tents and to place the proper sticks in the ground. When the party collecting the food reached a tent they were ready to sing a song in honor of the occupant, who responded with a suitable contribution. Before the tent of a man who had been a successful leader of war parties they placed a stick covered with black paint and having a black feather suspended from it. For a man who had been victorious, but not as a leader, the stick was encircled with black bands, the number of which indicated the number of his victories, while for the man who had been wounded a stick was decorated in red. The elaborateness of the stick varied with the honor accorded the man. The sticks bearing the feather and the red tassels were used at a gathering of Sioux on the Standing Rock Reservation, July 4, 1911. The site of this gathering is shown in plate 80.

Distinct from the songs which were used when a party of people went from one tent to another is the following song of four old women.

It is called simply *wiči'loway'pi*, 'begging song.' Yellow Hair said that she had a relative who went to war, and that the man's wife, with three other women relatives of the absent warrior, stood in the middle of the village and sang this song until donations were brought to them. The words are not transcribed, but are taunting in character, their general idea being, "If you have no buffalo chips in the tipi, go find some on the prairie for us," buffalo chips, used as fuel, being mentioned as the smallest gift which could be bestowed upon the poor.

No. 204. Begging Song of the Old Women (Catalogue No. 682)

Sung by YELLOW HAIR

VOICE ♩ = 96

DRUM not recorded



Analysis.—In this song, as in No. 215 by the same singer, the only tones are those of the minor third and fourth, the song having a compass of four tones. (See song No. 217.) It is a wailing melody, well calculated to wear out the patience of listeners. The intonation was particularly unsteady, but the repetitions were so many that it was possible to determine the tones and make the transcription. The minor third and major second are the only progressions.

The following song is said to have been composed about the year 1870, being, therefore, comparatively modern. It came into use when the Indians first secured bread and coffee by trading with the white men. If it were known that an Indian had bread and coffee in his tent a party would go and sing this song, remaining in front of the tent and singing until he shared his luxuries with them.

No. 205. Begging Song

(Catalogue No. 619)

Sung by USED-AS-A-SHIELD

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

Drum-rhythm similar to No. 6

Wa-kal-ya-pi wa-ciŋ ye

a - gu-ya - pi wa-ciŋ ye

WORDS

wakal'yapi..... coffee
 wa'ciŋ' ye..... I want
 agu'yapi..... bread
 wa'ciŋ' ye..... I want

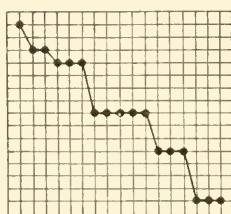
Analysis.—The interval of the major third is prominent in this song, comprising 44 per cent of the intervals and occurring 9 times in upward and 12 times in downward progression. The song is based on the fourth five-toned scale, has a range of 10 tones, and is melodic in structure. The rhythmic unit appears 6 times, as well as in the first and second endings of the song where it is not indicated by the usual sign.

See plot of this melody on page 484.

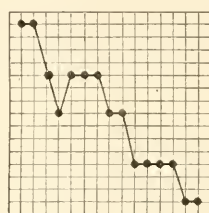
PLOTS OF GRASS-DANCE SONGS

The four song plots here presented (fig. 40) are of two grass-dance songs (Nos. 195, 196), one shuffling-feet dance (No. 202), and a begging song (No. 205). As the first three contain no words, and as various kinds of songs could be sung in these dances, it is impossible to connect the idea of the song with its form. Songs Nos. 195 and 202 are of class A, which is a general type, and No. 196 is of class D, showing the characteristics of songs of motion or of animals.

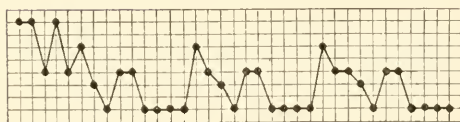
In song No. 205, however, we have a plot which merits closer inspection. In this song the final interval between accented tones is an ascending interval, suggesting class E, in which the *first* such interval is ascending, and which was found to contain songs of distress. Songs similar to No. 205 can scarcely be said to constitute a class by themselves, yet on examining the plots of these songs in connection with their titles and words we find that many of them contain what might be called a "sense of indefiniteness." An exception to this is song No. 16, which was sung after the raising of the Sundance pole, though at this point in the ceremony there was an intense feeling of suspense and expectation. The only other songs having this interval between accented tones at the close are as follows: No. 47, "Owls were hooting in the passing of the night"—the song of a



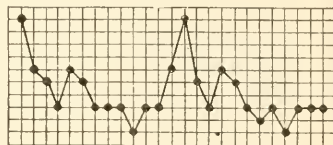
No. 195



No. 202



No. 196



No. 205

FIG. 40. Plots, Group 7.

medicine-man who anxiously watches a patient; No. 92, a medicine song of Sitting Bull's containing the words "No one is sacred, you said"; Nos. 95 and 97, concerning the buffalo walking in the north; No. 178, a war song with the words, "I am the fox, something difficult I seek"; No. 181, a song of the buffalo hunt; and Nos. 207 and 208, songs of the moccasin game, without words. In addition to these the only songs containing an accented tone lower than the final tone are as follows: No. 19, the opening song of the Sun dance, and No. 33, a dancing song used during that ceremony; Nos. 57 and 89, songs said to have been received from the bear, and No. 103 from the buffalo; No. 78, a song concerning the sacred stones, with the title "A voice I sent"; Nos. 147 and 149, songs concerning warriors slain on the warpath; and No. 218, the song of the maiden who leaped from the ledge.

GAMES

THE MOCCASIN GAME (HAŃ'PA APE'ÉCŪŃPI)

Guessing the location of a hidden object was the central idea in one distinct class of Indian games, the object varying in the different games. The moccasin game is a familiar example of this class. Culin says: "The moccasin game was played by the Algonquian tribes, and is found among the Dakota and Navajo. Two, three, four, six, or eight moccasins are used, but four is the standard number. The objects hidden vary from one to four, and consist either of bullets, stones, or little billets of wood."¹ The game as played by the Santee Sioux in Minnesota is briefly described by Rev. E. D. Neill, as follows: "A bullet or plum stone is placed by one party in one of four moccasins or mittens and sought for by the opposite."² In the usual manner of playing the game four bullets are hidden, one under each of four moccasins. One of these bullets is marked, and the count is determined by the readiness with which the marked bullet is found by the "guessing side," and also by the position of the moccasin under which it was hidden, whether it were at the end or in the middle of the row. The manner of playing the game among the Sioux is practically the same as among the Chippewa. Illustrated accounts of this game among the Chippewa have been given by Culin,³ and also by the present writer.⁴ The Sioux songs of the moccasin game are especially rhythmic, but the drum is not steadily maintained in one rhythm, as among the Chippewa. Thus we find several drum rhythms occurring in this group of songs. This is one of the instances which suggest a freer use of the drum among the Sioux than among the Chippewa.

¹ Culin, Stewart, Games of the North American Indians, *Twenty-fourth Rep. Bur. Amer. Ethn.*, p. 339, Washington, 1907.

² Dakota Land and Dakota Life (1853), *Minn. Hist. Colls.*, vol. 1, p. 280, St. Paul, 1872.

³ Op. cit., pp. 340-344.

⁴ Bulletin 53, pp. 210-213.

Cf. also The Menomini Indians, by Hoffman, W. J., *Fourteenth Rep. Bur. Ethn.*, pt. 1, pp. 242-244, Washington, 1896; and Skinner, Alanson, Social Life and Ceremonial Bundles of the Menomini Indians, op. cit., xiii, pt. 1, pp. 59-61, New York, 1913.

No. 206. Song of the Moccasin Game (a) (Catalogue No. 551)

Sung by GRAY HAWK

VOICE  = 92DRUM  = 108

Drum-rhythm similar to No. 6



Analysis.—Three renditions of this song were recorded, the repetitions being without a break in the time. Throughout the renditions the drum was slightly faster than the voice, as indicated by the metronome tempo. The rhythmic unit, which is interesting, occurs three times. All the tones of the octave are found in the song, which is freely melodic in structure. The intonation was good. Intervals of an unusually large variety are present in the song, there being five kinds of ascending and five of descending intervals.

The song contains two rests. (See song No. 79.)

No. 207. Song of the Moccasin Game (b) (Catalogue No. 552)

Sung by GRAY HAWK

VOICE  = 76DRUM  = 108

Drum-rhythm similar to No. 19



Analysis.—This song begins and ends on the same tone. (See No. 82.) The other instances of this kind in the present series with one exception begin with an ascent of an octave, returning to the original tone at the close. It will be noted that the first tone of this song is about

midway of the compass. The tones in the melody are those of the minor triad and fourth. Five renditions were recorded, in all of which the peculiar rhythm was steadily maintained. The number of major thirds is twice that of minor thirds, though the song is minor in tonality. The song is harmonic in structure and contains a rhythmic unit which appears three times. Concerning rests in Sioux songs see No. 79.

No. 208. Song of the Moccasin Game (c) (Catalogue No. 560)

Sung by GRAY HAWK

VOICE  = 144

DRUM  = 144

Drum-rhythm similar to No. 19



I - ci sni ya wi - lu - te



WORDS

ici' sni ya..... it is wrong

wi'lute..... your signal ("you guessed wrong")

Analysis.—This melody is simple but has a taunting sound. It resembles song No. 211 in its brevity, its range of six tones, and its tone material, which is that of the second five-toned scale. A majority of the progressions are major seconds. Concerning songs which contain rests see No. 79.

No. 209. Song of the Moccasin Game (d) (Catalogue No. 559)

Sung by GRAY HAWK

VOICE  = 76

DRUM  = 108

Drum-rhythm similar to No. 19



Analysis.—This song was recorded by Gray Hawk on two occasions, the duplication being accidental. On comparison it is found

that the two renditions are identical, even the pitch being the same. The song contains the tones of the minor triad and fourth and has a compass of an octave. It is a rhythmic melody, and the time of the drum is slightly faster than that of the voice.

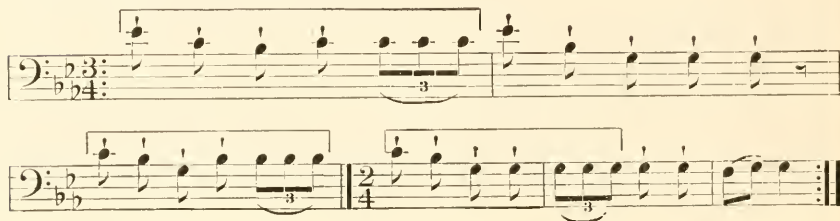
No. 210. Song of the Moccasin Game (e) (Catalogue No. 561)

Sung by GRAY HAWK

VOICE  = 96

DRUM  = 96

Drum-rhythm similar to No. 19



Analysis.—Sharply accented tones characterize this song. Eight renditions were recorded without break in the time and in all the accents were given as indicated. The major triad and sixth are the only tones in the melody, which has a compass of seven tones. The final tone is preceded by a lower tone. Table 4A (p. 27) shows that in a large majority of both Chippewa and Sioux songs the final tone is the lowest tone in the song.

No. 211. Song of the Moccasin Game (f) (Catalogue No. 525)

Sung by TWO SHIELDS

VOICE  = 108

DRUM  = 108

Principal drum-rhythm similar to No. 5



Analysis.—The drum rhythm of this song was not steadily maintained, the principal rhythm being often interrupted by beats separated by the value of a quarter note. (See song No. 125.) The song is very rhythmic and is typical of the songs sung during a moccasin game. The rhythmic unit is continuous, and the song was repeated several times without break in the tempo. The latter part of the song is characterized by a descending fourth followed by the ascent of a whole tone. The melody tones are those of the second five-toned

scale, and two-thirds of the progressions are downward. The song is harmonic in structure and has a compass of only six tones.

THE GAME OF HIDING A STICK

The game of hiding a stick is called by the same name as that of hiding a moccasin (*hay'pa ape'écuyipi*). The implements used in the former are shown in figure 41. The rules of this game are given on the authority of Mr. Robert P. Higheagle, the writer's interpreter, who said:

Ten people play on each side, and 10 score sticks are used. One player from each side is chosen, these two competing to see which side shall first hide the stick. They sit on the ground opposite each other, and each has a little stick which he transfers rapidly from one hand to the other, his opponent watching and trying to determine which hand holds the stick. The player who conceals the stick most successfully

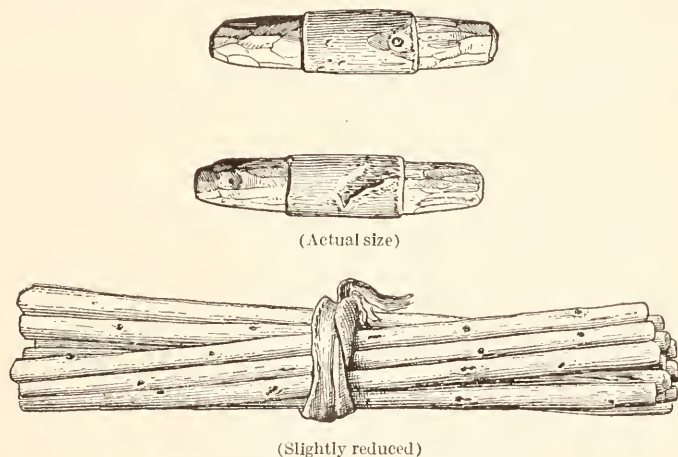


FIG. 41. Implements used in the stick game.

thereby secures two score sticks for his side, in addition to the privilege of being the first side to hide the stick. The two lines of players are seated on the ground, and the leader of each side selects two players. These sit in front of the other players, facing each other, and each with a hiding-stick. The side whose representative won in the first contest is the side which first conceals the sticks, the opposing players being the guessers. If the location of one of the sticks is correctly guessed, the guessing side takes one score stick from the two acquired by their opponents in the first test. If the guessing side fails to locate the second hiding-stick, the rules require that the score stick be returned to the hiding side. If the guessing side succeeds in locating the second hiding-stick, they take the remaining score stick from the other side. The score sticks are taken from the opponent's pile as long as he has any, after which they are taken from the unappropriated pile on the ground. The leader of either side may at any time withdraw a player who is not successful and substitute one from the remaining players. The play of each side continues until the opponents have guessed the location of both sticks, and the game continues until one side has won all the score sticks.

The following signals are used to indicate guesses: Extending the first and second fingers and pointing toward the right indicates a guess that both players have the

stick in their left hands. Similarly, pointing toward the left indicates a guess that both players have the stick in their right hands. Extending the right hand with the fingers spread means "the players have the sticks in the *outside* hands." The right arm descending with the hand cleaving the air like a knife means "the players have the sticks in the *inside* hands."

The writer witnessed a game as above described, at Bull Head, S. Dak., in 1912.

No. 212. Game Song

(Catalogue No. 598)

Sung by KILLS-AT-NIGHT

VOICE ♩ = 100

DRUM ♩ = 100

Drum-rhythm similar to No. 8



Analysis.—The compass of this song is nine tones, and this compass is accomplished in two intervals, at the opening of the song. More than half the progressions in this song are whole tones. The melody tones are those of the fourth five-toned scale. The rhythmic unit is interesting, and the song as a whole has a decided rhythmic quality.

The following song was said to be used when a player was "on the verge of winning the game."

No. 213. Song When a Game Is Almost Won

(Catalogue No. 599)

Sung by KILLS-AT-NIGHT

VOICE ♩ = 108

DRUM ♩ = 108

Drum-rhythm similar to No. 8



Analysis.—This song was recorded on two occasions, each of the records comprising several renditions. The transcription is from the first rendition in the second recording. In this rendition the song began clearly with the ascending ninth, which is a most unusual beginning. Other renditions began with F sung once in the lower

and twice in the upper octave, making the first interval an ascending octave, or with the three first tones on F in the upper octave. The song is rhythmic, with exact repetitions of the rhythmic unit except in one instance, in which the second tone is a quarter instead of two eighth notes. The progressions are chiefly major seconds and minor thirds. The final tone is preceded by a tone a minor third lower, which occurs in comparatively few songs.

The song of victory most commonly used in this game is a war song, the name of the opposing player being inserted in place of the defeated enemy. Used-as-a-Shield sang the song, inserting the name Red Bear as that of a player, and One Feather sang the song, using the words "the Crow tribe" in place of the man's name. The rendition by Used-as-a-Shield is given herewith. The idea of the words is that of derision, a free translation being "Did you think to save your life by that sign?"

No. 214. Song of Victory

(Catalogue No. 618)

Sung by USED-AS-A-SHIELD

VOICE  = 160DRUM  = 80

Drum-rhythm similar to No. 5



Ma-to - lu - ta to - ke - ške wi - lu - te so



ha ya ya-ni ha kta éa ya he-éa-noj so

WORDS

Mato'-lu'ta..... Red Bear

toke'ske wi'lute so..... how did you make that sign? (indicating your guess)

ya'ni kta éa..... in order to be alive

he'éanon so..... did you do that?

Analysis.—This song is without change of time, a feature which is somewhat unusual. The melody tones are those of the minor triad and fourth, and the song is harmonic in structure. The last tone is preceded by one a whole tone lower. It will be recalled that the final tone is usually the lowest tone in the song. The interval of a fourth characterizes this melody, comprising about one-third of the progressions. The major seconds are equal in number, but are often used as passing tones and therefore are less distinctive than the fourths.

MISCELLANEOUS SONGS

CHILDREN'S SONGS

The little girls of the camp had their plays, which could scarcely be called games. In one of these childish plays the girls stood one behind another, each with her hands on the shoulders of the girl in front of her. Then they went around the village in a wavering line singing the following song, the words of which are not transcribed, but which mean "the deer follow each other."

No. 215. Song of Little Girls' Play (a) (Catalogue No. 680)

Sung by YELLOW HAIR

VOICE ♩ = 76

DRUM not recorded



Analysis.—This is an example of a song in which the first part is sung only once, seeming to serve as an introduction to the musical performance. Thus the song was sung as transcribed and the last section was repeated four times. After a pause the song was recorded again, the singer beginning with the repeated part and singing it several times without a break in the tempo. The rhythmic unit is short but clearly given. The interval of a fourth occurs six times, forming about one-fourth of the entire number of intervals.

Another play which afforded much merriment was described by Yellow Hair, who said that the little girls sat in a circle and each girl, putting one hand over the hand of the girl who sat next to her, lightly pinched the hand near the wrist. The tickling sensation could be endured only a few seconds before the little girls all fell over in a state of helpless laughter. Almost immediately the play was resumed, and the song sung again, to be interrupted before it was half

finished. It seems a foolish little play, yet war and ceremony were not all the life of the Indian; there were still the children, to whom life had not yet become serious.

No. 216. Song of Little Girls' Play (b) (Catalogue No. 681)

Sung by YELLOW HAIR

VOICE ♩ = 76

DRUM not recorded



WORDS (FREE TRANSLATION)

hošiší'pa..... I catch but can not hold you

Analysis.—This melody seems almost too short and simple for analysis, yet it is marked by the steady downward trend and the emphasis on the descending minor third, which characterize many of the longer and more important songs. It contains the tones of the minor triad and fourth, a tone material found in 12 per cent of the Sioux songs.

The following was said to be the only lullaby used among the Sioux:

No. 217. Lullaby

(Catalogue No. 679)

Sung by YELLOW HAIR

VOICE ♩ = 66

DRUM not recorded



WORDS

imí'la..... be still
 íští'mana..... sleep

Analysis.—This song contains the tones of the minor third and fourth, the latter being sharpened in three instances. The intonation of the song as a whole is wavering, yet in some renditions the descending semitones around the accidental were sung with reasonable accuracy. About 56 per cent of the intervals are major seconds. This and song No. 204 are the only songs in the present series having a compass of but four tones, a range occurring in only 2 of the 340 analyzed Chippewa songs. It is interesting to compare this with the Chippewa lullaby, which is in a major key. (See song No. 149, Bull. 45.)

SONGS CONNECTED WITH LEGENDS

LEGEND OF THE MAIDEN'S LEAP

The legend of the maiden who killed herself by leaping from a rock is said to be found among many tribes of Indians. The writer first recorded the story and a song at Sisseton, S. Dak., among the eastern Sioux. The song was said to have been sung by the maiden before she leaped from the rock, but the record, being unsatisfactory, was not transcribed. The incident was said to have taken place at Lake Pepin, which is formed by a widening of the Mississippi River, on the eastern boundary of Minnesota. A promontory on the eastern shore of Lake Pepin is known as Maiden Rock, and tradition states that a Sioux maiden leaped thence and was killed on the rocks below.

A similar story was found by the writer at Standing Rock in North Dakota, among the Teton Sioux, who said they had been told that the rock was "somewhere in the west." Their version was as follows:

A young woman had promised to marry a man, but he wished to "make a name for himself" before the marriage took place. He had been on the warpath, but he wished to go again that he might distinguish himself by valor. When the war party returned they said that he had been killed by the Crows. Sometime afterward in the course of tribal wanderings a camp was made at the place where, according to the report of the war party, the young man had been killed. Dressing herself in her best attire, the maiden went to the edge of a cliff, and after singing the following song and giving the shrill "woman's tremolo," jumped into the river below.

No. 218. Song of the Maiden's Leap (Catalogue No. 620)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 108

DRUM not recorded



Zu-ya



i - ya - ye - lo e - ha - pi ʔon he waš - te



wa - la - ke ya he

i - yo - ti - ye wa - ki ye



WORDS

zu'ya iya'yelo..... he is gone to war

cha'pi ʔon..... you said

he waš'te wala'ke..... I love him

iyo'tiye waki' ye..... I am sad

Analysis.—The closing tone in this song is a fourth above the lowest tone of the melody. This is somewhat unusual, the final tone generally being also the lowest tone. The song is characterized by the minor third, which forms more than half the number of intervals. The melody tones are those of the second five-toned scale. The song has a compass of an octave and is melodic in structure. Two renditions were recorded, which show no points of difference.

In connection with Type C, on page 53, it is noted that a recurrence of accent on the lowest tone, usually the keynote, appears associated with the idea of firmness and stability of character. A contrast to this is afforded by the plot of this song (fig. 42).

LEGEND OF GHOST HILL

About 8 miles southeast of Fort Yates is a high butte known as Ghost Hill. (Pl. 81.) The following legend (given by Śiya'ka) and song (recorded by Two Shields) are connected with this butte:

When Sitting Bull and his band were brought from Canada they camped one winter on the lowland beside the Missouri River, a few miles below Fort Yates. It was a large camp, including many hostile Indians, who were afterward located at Pine Ridge and at Cherry Creek in the Cheyenne River Reservation. Among these Indians was a particularly handsome young man, who was very fascinating to the young women. One day he disappeared. As no trace of him could be found, his parents consulted a man who had some sacred stones, giving him a horse and asking that he would tell them of their son. This man said that during the next night the voice of the missing man would be heard passing through the camp, and that all must follow the voice. On the night designated all the camp was on the alert; just before dawn they heard the voice of the young man approaching. His parents and friends, recognizing the voice, began to lament, and the dogs barked as at the approach of a person. The voice passed through the camp, singing a love song, then turned and came back, retracing its way toward this hill. The people followed, but could not go as fast as the voice, which gradually became more distant until it was lost in the darkness.

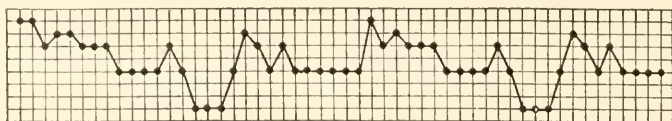
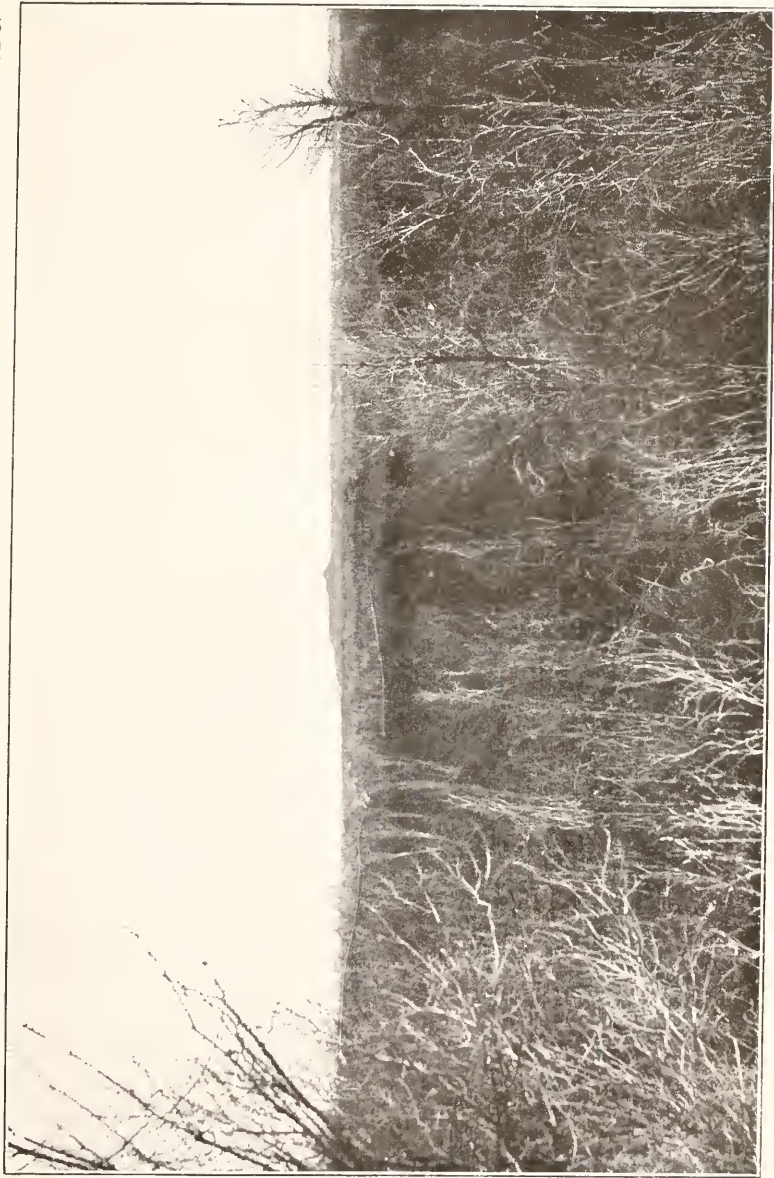


FIG. 42. Plot of song No. 218.

This incident seemed to make the grief of the young man's parents more acute, and they went again to the owner of the stones, to whom they gave another horse, asking him to tell who had killed their son. The man said he had been murdered by 10 men, who were jealous of him, and that one of these men would die in 10 days, another in 10 days after the first, and so on until all were dead. This came to pass as he predicted. The parents of the missing man then went again to the owner of the sacred stones and begged to know where they could find the body of their son. The man said that their son had been chased a long distance by his enemies and finally had been killed far from home, and that his body had been devoured by wolves. He also told the parents to follow the voice (which was still heard at intervals singing the same song) and to keep following it until they reached the place where the voice disappeared, where they would see their son. The next time they heard the voice they hastened toward the place whence it came and saw at some distance before them a figure wrapped in a gray Army blanket. They followed it but never could quite overtake it. Sometimes they would feel its presence behind them, and on looking back, would see it, but it never quite overtook them. It always followed the path toward Ghost Hill, and the parents thought it disappeared in the side of the hill. Accordingly they dug into the side of the hill and made diligent search, but the body of the young man was never found. A man named Walking Elk lived at the foot of Ghost Hill. He had a large family, the members of which died one after another. He laid their deaths to the ghost and shot at it with his rifle. The last appearance of the ghost was about the year 1889. It is said that a similar figure wrapped in a gray Army blanket was later seen at Pine Ridge and on the Rosebud Reservation.



GHOST HILL

111

112

113

114

Great difficulty was experienced in securing the song which was sung by the ghost. Two Shields finally consented to record it, and as compensation the writer gave him a valuable pipe, both the stem and the bowl of which were carved out of red pipestone.

No. 219. Song of a Ghost (Catalogue No. 542)

Sung by Two SHIELDS

VOICE ♩ = 108

DRUM not recorded

He-na-ke wa - ée - ye he-na-ke wa - ée - ye

he-na-ke wa - ée - ye cé - ya o-ma o-wa-ni ye

ye ka-ška-laj-ka wi - o-u-spa-pi éaj i-yo-tan wa-ča-mni ɬoŋ a

i-yo-taj wa-ča-mni ɬoŋ ée - ya o-ma-wa-ni ye yo

WORDS

he'nake.....	finally
wa'é'ye.....	I weep
éeyá'.....	weeping
oma'wani.....	I roam
kaška'laŋka.....	(among) young men
wið'uspapi éaj.....	courting
iyo'taj wača'mni ɬoŋ.....	(I was) most enthusiastic of all
éeyá'.....	weeping
oma'wani.....	I roam

Analysis.—This song is minor in tonality, contains all the tones of the octave, and has one accidental—the sixth raised a semitone. This accidental was clearly given in all the renditions. The song is melodic in structure and has a compass of nine tones. With the exception of three intervals of a fourth all the progressions are minor thirds and major seconds.

SONGS IN HONOR OF AN INDIVIDUAL

The following group of 12 songs illustrates the Sioux custom of introducing a new name in a praise song which has been used for other persons, and also of composing new words for songs. Three of

these songs are melodies of distinct classes, No. 225 being a song of the White Horse Riders, No. 226 of the shuffling-foot dance, and No. 231 of the Strong Heart society. No. 222 is said to have been composed recently. The others are praise songs which have been used in the tribe. In many instances all the words of the song are new.

The person whose name appears in the songs is Two White Buffalo, whom Red Fox adopted in place of his deceased daughter and to whom he gave his daughter's name. Red Fox stated that he had a right to give this name as he had killed two white buffalo. Whenever these songs are sung it is expected that Red Fox will make, in behalf of Two White Buffalo, a gift to the singers or to any project for which donations are being solicited. Red Fox is a man who is highly respected in the tribe, and these songs have been widely sung.

No. 220. "The Poor Are Many"

(Catalogue No. 640)

Sung by SHOOTS FIRST

VOICE $\text{♩} = 72$

DRUM $\text{♩} = 72$

Drum-rhythm similar to No. 6

Pte-saj - non-pa - wij

wa-hta yaj-ka yo o-huj-ke šni o-ta - ye he-ya-pi éaj-na

šuj-ka - wa - kaj we-čuj - we

WORDS

Ptesaj'-non'pawij.....	Two White Buffalo
wakta' yanka' yo.....	watch
o'hunke šni.....	the poor
o'taye.....	are many
heya'pi éaj'na.....	whenever this is said
šujka'wakaj.....	horses
wečuj'we.....	I donated

Analysis.—This is the melody of an old praise song, used only for those who give freely. It opens with an ascending octave, a somewhat unusual feature. Aside from this interval and one ascending sixth, the melody progresses chiefly by minor thirds and major seconds, the former constituting 32 and the latter about 46 per cent of the entire number of intervals.

No. 221. “I Expect to Give Something” (Catalogue No. 641)

Sung by SHOOTS FIRST

1st rendition

VOICE  = 56

DRUM  = 56

Drum-rhythm similar to No. 6

2d rendition

VOICE  = 84

DRUM  = 84

Drum-rhythm as above

The musical score is written on a single staff in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Above the staff, there are several measures of drum accompaniment, indicated by a series of vertical strokes. The score is divided into two renditions. The first rendition is marked with a (1) above the first measure. The second rendition is marked with a (2) above the first measure. The lyrics are written below the staff, aligned with the corresponding notes. The lyrics are: Ka-mi - te kin-han wa-mna-yan-pi éan - na o - ma - ki - ya - ka - po he Pte - san - non - pa - win he - ya - ke - ya - pi éa ko-han wa-cta wa-on ye - lo

WORDS

kami'te¹ kinhan' wamna'- tell me when the committee is raising funds
yanpi éan'na oma'kiyaka po.
Ptesan'-non'pawin..... Two White Buffalo
heyake'yapi éa..... said (it is reported)
kohan' wakta' waöñ' yelo'... so beforehand I expect to give something

¹ This is readily identified as the English word “committee” with the vowel sounds changed. Words are frequently added to Indian languages to express new ideas. An extended table of such words in the Omaha language is given by Miss Fletcher in *The Omaha Tribe*, op. cit., pp. 620, 621.

Analysis.—This song was sung by four singers, and was afterwards recorded by Shoots First alone, in order that it might be more easily transcribed. The structure of the song is interesting. There are two rhythmic units, having the same division of the first count; the first of these units appears nine times. There are also two similar phrases beginning on the unaccented instead of the accented beat. The second unit occurs twice, with a slight difference in the second measure due to the form of the words. The song has a compass of nine tones and lacks the sixth and seventh tones of the complete octave. Of the progressions 60 per cent are whole tones, the remaining intervals comprising 8 minor thirds, 7 fourths, and 1 ascending fifth.

No. 223. "Take Fresh Courage" (Catalogue No. 478)

Sung by ŚIYA'KA

VOICE ♩ = 72

(or ♩ = 144)

DRUM not recorded



WORDS (NOT TRANSCRIBED)

Ptesan'-non'pawin.....	Two White Buffalo
blihe'iciya yo.....	take fresh courage
itan'can.....	(for) the chiefs
wanwi'calaka ée.....	you have seen

Analysis.—This song contains all the tones of the octave except the sixth and seventh. The principal intervals are the fourth and major second—an unusual melodic formation. The song is minor in tonality and has a compass of nine tones. The tonic chord is prominent in the melody, but the accents are so placed that the song is classified as melodic with harmonic framework.

No. 224. "The White Horse Riders Said This" (Catalogue No. 477)

Sung by ŠIYA'KA

VOICE  69

DRUM not recorded



E-éa Pte-saŋ - non-pa - wiŋ

waŋ-bla - kiŋ kte liéin na i-yo-ti-ye ki-ya o-ma-wa-ni ye-lo

Suŋk-ska A - kaŋ-yaŋ-ke éiŋ o he-ya a - u we-lo he yo

WORDS

eéa'	well
Ptesaŋ'-non'pawin	Two White Buffalo
waŋbla'kiŋ kte liéin	I am anxious to see
na	and
iyo'tiye kiya'oma'waniyelo'	I have traveled under difficulties
Suŋk'ska Akan'yanke éiŋ	The White Horse Riders
heya' aŋ' welo'	said this as they are coming

Analysis.—This is a praise song, the structure of which suggests that the melody is old. It is probably a song of the White Horse Riders. With the exception of five progressions the intervals are minor thirds and major sixths, the first being about 36 and the latter 51 per cent of the entire number of intervals. An ascent of 11 tones occurs with the introduction of the words. The rhythmic unit occurs twice, and near the close of the song there is a phrase resembling the rhythmic unit, but having a different accent. All the tones of the octave are contained in the melody. The sixth occurs only twice, and in both instances is raised a semitone.

No. 225. "Two White Buffalo, Take Courage" (Catalogue No. 671)

Sung by HAKA'LA (YOUNGEST CHILD)

VOICE ♩ = 66

DRUM not recorded



Pte-sañ-norj-pa - wiñ bli-he-i - ci-ya yo



wa-wo - ki-ya - pi kinj he waś-te wa-la - ka ke - lo



To-ka - la-lu - ta he he-ya ke - ya pe - lo he yo

WORDS

Ptesañ'-norj'pawij.....	Two White Buffalo
blihe'iciya yo.....	take courage
wawo'kiyapi kinj he.....	to give the assistance
waś'te wala'ka kelo'.....	I love
Toka'la-lu'ta.....	Red Fox
he heya'.....	has said
keya' pelo'.....	so they say

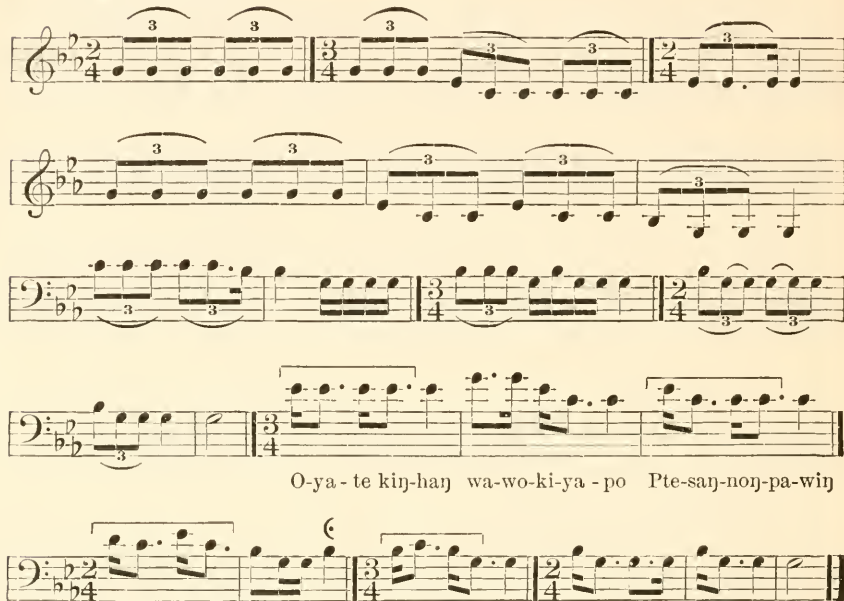
Analysis.—This is a serenade song of the White Horse Riders, the present words being substituted for words formerly used. The man who recorded this song is a leader among the middle-aged singers of the tribe. The keynote appears to be G, and the tonematerial is therefore that of the fourth five-toned scale, but the second is sharpened in every occurrence. The interval of an augmented second occurs three times and was sung with good intonation. This interval is found also in two other songs. (See Nos. 63, 106.) The interval of a semitone appears seven times in this melody, and the minor third forms 47 per cent of the entire number of intervals. About two-thirds of the intervals are downward progressions.

No. 226. "The Tribe You Help" (Catalogue No. 672)

Sung by HAKA'LA (YOUNGEST CHILD)

VOICE $\text{♩} = 66$

DRUM not recorded



O-ya - te kin-haj wa-wo-ki-ya - po Pte-saj-non-pa-win

wa-na ig-la - so-te-a

WORDS

oya'te kinhan'.....	the tribe
wawo'kiyapo.....	(you) help
Ptesaj'-non'pawin.....	Two White Buffalo
wana'.....	now (by helping)
igla'sota.....	has consumed what she had ¹

Analysis.—This is a melody of the shuffling-feet dance. Two renditions of the song were recorded, one being sung by Haka'la as transcribed, and the other having the addition of the women's voices an octave higher. The song contains only the tones E flat–G–B flat–C. E flat seems the most satisfactory keynote, especially at the close of the song, though the tone is not prominent in the melody. Of the intervals 68 per cent are minor thirds, though with E flat as keynote the song is major in tonality. The submediant chord (C–E flat–G) forms the basis of a large part of the melody. The triplets of eighth notes suggest the song (No. 192) in honor of Red Fish and, though often repeated, have so little character that they can scarcely be considered a rhythmic unit of the song.

¹ Among the Sioux it is considered a particularly high compliment to say that a person has been so generous as to give away all his possessions.

No. 227. "Whenever the Tribe Assembles" (Catalogue No. 684)

Sung by SILENT WOMAN (see pl. 54)

VOICE  = 60

DRUM not recorded

A musical score for the song 'The Rose Tree'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody and includes a double bar line with a 2/4 time signature change. The third staff continues the melody and also includes a double bar line with a 2/4 time signature change. The music is written in a clear, legible font on a light-colored background.

O-ya - te kin a - hi - mni-éi - ya éan - na ha mi-ta-sún-ke

yu-ha pe he Pte-san-j-non-pa-win he-ya ke-ya pe

WORDS

oʔa'te kiŋ ahi'mničiya ɕaŋ'na .	whenever the tribe assembles
miŋa'sunke	my horses
yuha' pe	they receive
Ptesaŋ'-non'pawin	Two White Buffalo
heya' keya' pe	said this (it is said)

Analysis.—This is a praise-song melody. It is minor in tonality and lacks the seventh and second tones of the complete octave. Two accidentals occur, the sixth and third raised a semitone, both of which are clearly given in the two recorded renditions of the song. The intonation was good throughout the renditions, the semitone progression, which appears six times, being well given. The tonic chord is prominent in the formation of the melody, though the accented tones are such that the song is classified as melodic in structure.

No. 228. "They Depend Upon You" (Catalogue No. 683)

Sung by SILENT WOMAN

VOICE ♩ = 58

DRUM not recorded

Pte-saj-nou-pa-wiy bli - he - i - ci - ya ye he kam-i - te kinj -

han wa - cinj - ni - yan pe - lo he - ya-pi he e

e can-na ma-zas - ka kinj-han i - lpe-ya on-we ne lu

WORDS

Ptesaj'-nou'pawij.....	Two White Buffalo
blihe'iciya ye.....	take courage
kami'te kinhan'.....	(English word) the committee
wa'cin'niyan pelo'.....	depend upon you
heya'pi.....	they said
can'na.....	hence
ma'zaska kinhan'.....	the money (literally "white metal")
ilpe'ya on'we.....	you donated

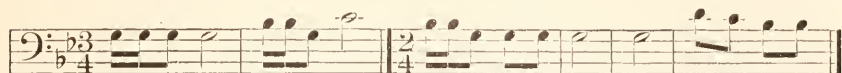
Analysis.—This melody is one of the praise songs, or honor songs, of the tribe. Three renditions were recorded. The first two had no words, and the note values varied, but the third was as indicated, though the florid part of the first measure can not be transcribed with absolute accuracy. The song is minor in tonality, harmonic in structure, and contains all the tones of the octave. The upward and downward progressions are more nearly equal than usual, there being 15 downward and 13 upward progressions.

No. 229. "I Donated a Horse" (Catalogue No. 579)

Sung by SHOOTER

VOICE  = 80DRUM  = 80

Drum-rhythm similar to No. 5



Pte-saŋ-noŋ-pa-wiŋ ɤoŋ bli - hi-éa ye ya e - ha - pi



éa he šuŋ - ka - wa - kaŋ e we-éoiŋ we - lo

WORDS

Ptesaŋ'-noŋ'pawŋ.....	Two White Buffalo
ɤoŋ blihe'íciya ¹ ye.....	take courage
cha'pi éa.....	you said this
he.....	hence
šuŋka'wakaŋ.....	a horse
we'éoiŋ welo'.....	I donated

Analysis.—This, as well as the next preceding song, is a praise song in which new words have been inserted. It is based on the second five-toned scale and is minor in tonality, but the proportion of minor thirds is smaller than in many major songs, 44 per cent of the intervals being minor thirds. The rhythmic unit is the same as the first unit in the next preceding song.

¹ This word was shortened by the singer.

No. 230. "Hence They Come" (Catalogue No. 578)

Sung by SHOOTER

VOICE $\text{♩} = 66$ DRUM $\text{♩} = 66$

Drum-rhythm similar to No. 6



WORDS

o-ya'te kin hi-wi'taya éaŋ'na...	whenever the tribe is gathered together
ohuŋ'ke śni.....	those without resources
mi-ta'śuŋke yu-ha' pelo'.....	obtain my horses
Pte-saŋ'-non'pawin	Two White Buffalo
he heya'éa.....	has said this
he.....	hence
aū' welo'.....	they come

Analysis.—Two rhythmic units are found in this song, the difference between them giving variety and character to the rhythm of the song as a whole. The melody tones are those of the fourth five-toned scale. The fourth is prominent, forming about 25 per cent of the intervals, while the minor thirds form 71 per cent of the entire number. The song is melodic in structure and has a compass of an octave. In addition to the recording of the song by Shooter it was, at the request of the Indians, recorded by several singers assisted by others who gave the sharp yells with which songs of this kind are punctuated.

Rests are considered in the analysis of song No. 79.

No. 231. "A Short Time"

(Catalogue No. 558)

Sung by GRAY HAWK

VOICE $\text{♩} = 80$ DRUM $\text{♩} = 88$

Drum-rhythm similar to No. 19

The musical score is written on three staves in bass clef with a key signature of one sharp (F#). The first staff contains the drum rhythm, which is a series of eighth and sixteenth notes, some beamed together, and rests. The second staff contains the voice melody, which follows the drum rhythm. The third staff contains the lyrics: 'bli-i-he-i-éi-ya yo na-ke-nun-la ya-on'. The melody is composed of simple intervals, mostly whole and half notes, with some eighth notes. There are some triplets indicated by a '3' over a group of notes.

Pte-say - nonj - pa - winj

bli-i-he-i-éi-ya yo na-ke-nun-la ya-onj

WORDS

Ptesay'-nonj'pawinj..... Two White Buffalo

blihe'íciya yo..... take courage

nake'nunla yaon' a short time you live (see songs Nos. 189, 222)

Analysis.—This is a song of the Strong Heart society. It was considered a special honor to be praised in the songs of this society. This song contains only the tones of the minor triad and fourth and is melodic in structure. The progressions are interesting, as the ascending intervals are all larger than (and including) the minor third, while the descending intervals are smaller than (and including) the minor third. A majority of the descending intervals are whole tones. This is a particularly clear-cut and pleasing melody.

LOVE SONGS (WİÖ'WEŠTE OLO'WAN)

The three following songs are comparatively modern. The words of the first song only are transcribed. The words of the second are somewhat similar, being the expression of a maid whose parents object to the man of her choice. The third song was recorded at Sisseton, only the melody being taken.

The older form of love song is considered in connection with the war material on page 370.

No. 232. "Come"

(Catalogue No. 659)

Sung by DOG EAGLE

VOICE $\text{♩} = 88$

DRUM not recorded

(1) (1) (2)

Wi - éa -

ya-ka he - éi-na ya - u sni

(1) (2)

wi - éa - ya-ka he - éi-na ya-u sni wi - éa -

ya-ka he - éi-na ya-u sni Taj-inj-yan-ma-ni-winj hi he-ya

(2)

he - lo wi - éa - ya-ka he - éi-na ya-u sni

WORDS

wíca'yaka hecí'na yaú' sni... if you are truthful, come
 Tajin'yan-ma'niwinj..... Walks Visibly (woman's name)
 he'ya helo'..... has said this

Analysis.—In several respects this melody resembles No. 234. Like that song, it has a range of 10 tones, lacks the sixth and seventh of the complete octave, and in structure is melodic with harmonic framework. About one-fifth of the intervals are fourths, the remaining intervals, with three exceptions, being minor thirds and major seconds. Two rhythmic units are present and a comparison of them

as well as a study of their use is interesting. It will be noted that the first three and the last two counts of the two units are alike. The triplets of eighth notes were distinctly given. Two renditions of the entire song were recorded, with a repetition of the part containing the words. These showed no points of difference.

No. 233. Love Song (a)

(Catalogue No. 590)

Sung by SWIFT DOG

VOICE $\text{♩} = 66$

DRUM not recorded



Analysis.—Two rhythmic units are found in this song, each appearing twice. The larger part of the second unit also appears at the close of the song, but a change of accent alters the phrase so materially that it is not marked as a repetition of the unit. One accidental occurs—the seventh raised a semitone—this being an accidental often found in songs of minor tonality. This melody is based on the second five-toned scale and is harmonic in structure. One-third of the intervals are minor thirds.

No. 234. Love Song (b)

(Catalogue No. 661)

Sung by BLUE CLOUD

VOICE $\text{♩} = 63$

DRUM not recorded



Analysis.—This is an excellent example of the modern Sioux love song. Twenty-seven per cent of the intervals are minor thirds.

The remainder of the progressions show a greater variety than is found in a majority of the Sioux songs. This appears to be a characteristic of the more modern songs. All the tones of the octave except the sixth and seventh are present in the melody. The song begins and ends on the same tone, a somewhat unusual feature in both Chippewa and Sioux songs. (See song No. 82.) This song was recorded at Sisseton. (See below.)

SIoux SONGS RECORDED AT SISSETON, S. DAK.

All the songs of this group were recorded among the Santee Sioux at Sisseton, S. Dak., at the opening of the writer's work among the Sioux. This place was selected because Sioux from this locality frequently visit the Chippewa, among whom the writer's previous work had been done, and it was thought that this acquaintance would facilitate the work. It was impossible, however, to secure a satisfactory interpreter at Sisseton, and most of the songs recorded there were translated from the phonograph record by Mr. Higheagle. Many of these songs were familiar to the Standing Rock Sioux and were identified by them when the records were played. In one instance a Standing Rock singer supplied words which were missing from the Sisseton rendition of a song. A few Sun-dance songs were recorded, but these were said to belong to the Santee ceremony and were accordingly discarded. It is, however, interesting to note Sioux material from more than one locality, and the songs are therefore included in the series. Other Sisseton songs are Nos. 95, 96, 97, 189, 190. The words of the songs recorded at Sisseton are in the Santee dialect. (See p. 2.)

On July 4, 1911, the writer attended a gathering of Indians on the Sisseton Reservation. The number of dancers was small compared with that at Standing Rock, and the striking contrast indicates the progress of the Sioux away from the old customs. A little group of dancers facing the setting sun is shown in plate 82. One of the mounted men was Good Thunder, the chief, who wore a gold-braided uniform and acted as "marshal of the day," and the other was a mounted Indian policeman. In the same plate is shown also the prairie on this reservation, which is more rolling than that at Standing Rock.

The three following songs are known at Standing Rock as songs of the Ticketless society. The term "society" is here a misnomer, being applied by the Sioux to those who were first dropped from the list of those receiving rations and accordingly had no "ration tickets." Such Indians were supposed to be able to provide for themselves, and for that reason were expected to show unlimited generosity toward their friends. The designation was used for only four or five years and



DANCERS ON SISSETON RESERVATION



PRAIRIE ON SISSETON RESERVATION

was in the nature of a jest, but many songs of the Ticketless society are still remembered by the Sioux.

The first of these songs was undoubtedly sung as a praise song in honor of Little Helper, who was expected to be inspired to still greater generosity by its words.

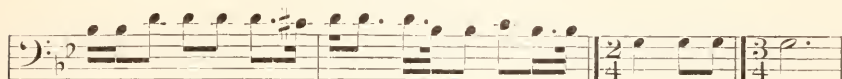
No. 235. "You Have Relied Upon Me" (Catalogue No. 645)

Sung by HOLY-FACE BEAR (MATO'ITE'WAKAN)

VOICE $\text{♩} = 96$

DRUM $\text{♩} = 96$

Drum-rhythm similar to No. 8



O-śka-te caŋ-



na wa - éŋ ma-ye ya-pi ke-ha - pi a bdi-he - i - éi-ya wa-on he ya



he e Wo-wa-éŋ-ye - na o o he-ya éŋ-na taŋ-yaŋ

WORDS

ośka'te éŋ'na.....	in dances and feasts
waéŋ' maye' ya'pi.....	you have relied upon me
ke'hapi.....	you have said
bdihe'íciya waöŋ'.....	so I have taken fresh courage
Wo'waéŋ'ye-na.....	Little Helper
heya'.....	said
éŋ'na.....	and
taŋyaŋ'.....	all is well

Analysis.—An unusually large variety of progressions is found in this song, there being 6 kinds of ascending and 5 of descending intervals. The number of major seconds is largest, though the intervals are more nearly equal in number than in most of the songs

under analysis. The melody tones are those of the minor triad and fourth, the latter being sharpened in one instance. This accidental was uniformly given in the several renditions. The song is melodic in structure and has a range of an octave.

No. 236. "I Have Been Helping" (Catalogue No. 644)

Sung by HOLY-FACE BEAR

VOICE ♩ = 72

DRUM ♩ = 72

Drum-rhythm similar to No. 5



ho-ma-ya e-ča o - hoŋ - ke śni ke wa - wo-ki-ya wa-oŋ

WORDS

ate'	father
heya'ya	has advised me
iwa'homaya	by words
eča'	so
o'hoŋke śni	the weak ones
wawo'kiya waōŋ'	I have been helping

Analysis.—This is a rhythmic melody. The rhythmic unit appears only twice, but its count-divisions appear frequently throughout the song. Of the progressions 79 per cent are either minor thirds or major seconds. The melody tones are those of the second five-toned scale, and the song has a compass of an octave.

No. 237. Song of the Ticketless Society (Catalogue No. 678)

Sung by TWIN (ĆEKPA')

VOICE $\text{♩} = 108$

DRUM not recorded



Analysis.—This song contains all the tones of the octave, an unusual feature in a song of minor tonality. It has a range of 10 tones and is melodic in structure. Of the intervals 63 per cent are whole tones. The song is peculiar in that it contains only one tone less than an eighth note in value.

Rev. John Eastman¹ of Sisseton, S. Dak., told the story of the following song, saying that the incident occurred when his father was 15 or 16 years old, and was still remembered by many old people. The incident was as follows: A party of white men were driving cattle to one of the new settlements in the north. They lost their way and entered on territory along the Red River where the Sioux war parties were in the habit of going. They were seen by the Sioux, who, supposing them to be Cree half-breeds, fired on them, killing one or more of the number. These Sioux were under the white man's law, and when they found that they had killed a white man they knew that they were liable to arrest for murder. Accordingly they "lost themselves" among various bands of Indians. The chiefs tried to locate them, but could find only one man, whose name was Fierce Face (Ite'-hinyan'za). In order to demonstrate the good faith of the Sioux toward the white men he traveled many miles without escort of any kind and voluntarily gave himself up to the authorities. He went from camp to camp down the Minnesota River, each camp encouraging him and praising him in the following song. His son, a boy of about 7 years, went with him to the edge of the

¹ Rev. Mr. Eastman's Sioux name is Malipi'ya-wakan'-kidan' (Sacred Cloud Worshiper). See his biography in *Handbook of American Indians*, pt. 1, pp. 412-413.

Indian country. After following the Minnesota River to its confluence with the Mississippi, Fierce Face went down the Mississippi to Prairie du Chien, where he is said to have died in prison.

More than 70 years have passed since this took place, but through a song the Indian who gave himself for the honor of his tribe now receives the reward which an Indian most desires—that his name and deed shall be remembered.

No. 238. Song concerning Fierce Face (Catalogue No. 662)

Sung by BLUE CLOUD

VOICE ♩ = 76

DRUM not recorded

I - te - hin - yan - za ga na - ya - pe éin do ni -
ta ko - da - pi kōŋ o - ni do - ta - pi do

WORDS

Ite'-hin'yan'za.....	Fierce Face (man's name)
naya'pe éin do.....	you should not run away
nita' ko'dapi kōŋ.....	your friends ¹
oni' dota'p do.....	have borrowed you

Analysis.—This song is based on the second five-toned scale and contains the seventh raised a semitone, this being an accidental which frequently appears in songs of minor tonality. The song begins with an ascending octave (see song No. 220) and begins and ends on the same tone (see song No. 82). In common with many of the modern Sioux songs, it has a variety of intervals, there being five sorts of ascending and five of descending progressions. The last count of the rhythmic unit is not divided in the second as in the other occurrences, this measure being sung the same in the four renditions of the song. In one rendition the first note of the song was sung in the upper octave, avoiding the ascending octave.

See plot of this melody on page 519.

¹ Referring to the white men.

No. 239. Song Concerning a Message from Washington (Catalogue No. 646)

Sung by HOLY-FACE BEAR

VOICE 88

DRUM 88

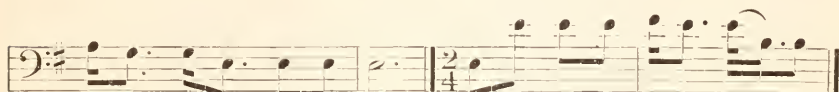
Drum-rhythm similar to No. 5



Tun - ka - śi - na - na - ya - pi he - ya ke - ya - pi a ha i a



Da - ko - ta kiŋ wa - śi - ċu po he - ya ke - ya - pi hi



tka ta - moy - ka śni e he Da - ko - ta kiŋ te - wa - ĥiŋ - da



ye - do e e o e - pe ċa wa - wo wa - ki - ya

WORDS

Tunka'śinayapi.	The great grandfather (the President)
heya'.	has said
ke'yapi.	so they report
Dako'ta kiŋ.	"Dakotas
waśi'ċu po.	be citizens,"
heya'.	he said
ke'yapi.	so they report
tka.	but
tamoy'ka śni.	it will be impossible for me
Dako'ta kiŋ.	the Dakota (ways)
tewa'ĥinda.	them
ye'do.	I love
epe'.	I said
ċa.	therefore
wawo' waki'ya	I have helped (to keep up the old ways)

Analysis.—This song is remarkable in its opening interval, which was uniformly given in three renditions, the fourth rendition beginning on the last part of the first measure. The song is melodic in structure, has a range of 10 tones, and lacks the sixth and seventh tones of the complete octave. This song was said to have been recently composed.

See plot of this melody on page 519.

No. 240. Song of the Famine (Catalogue No. 647)

Sung by HOLY-FACE BEAR

VOICE ♩ = 76

DRUM ♩ = 76

Drum-rhythm similar to No. 6

The musical score is written on five staves in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The melody consists of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a bracket) in measures 1, 3, 5, 7, and 9. The lyrics are written below the staves, aligned with the notes.

Wi-éa - h́éa-na kin he

wa - na he - na - ke - éa - pi mi - ye e - ha - ke

wa - oŋ éa he i - yo - tan e i - ye wa - ki - ye

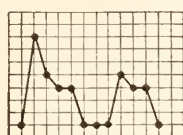
WORDS

wíéa'h́éana kin.....	the old men
wana'.....	now
hena'kéapi.....	(are) so few that they are not worth counting
miye'.....	I myself (am)
éa'ke.....	the last
waŋ'.....	living
éa.....	therefore
iyo'tan iye'.....	a hard time
wa'kiye.....	I am having

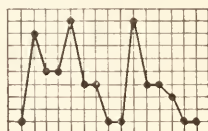
Analysis.—This song is characterized by a sixteenth note followed by a dotted eighth, but this combination is used in so many connections that the song can scarcely be said to have a rhythmic unit. The melody progresses chiefly by whole tones, about 77 per cent of the intervals being major seconds. The song is melodic in structure and contains the tones of the second five-toned scale.

PLOTS OF SONGS OF SADNESS

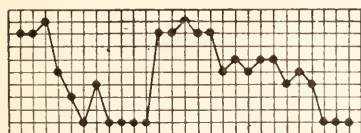
Only 13 of the 240 songs under observation contain an ascending relation between the first two accented tones. On examining these songs with reference to their titles it was found that those which begin with a large ascending interval are songs which have an idea, more or less evident, associated with sadness, disappointment, or suffering. This type of plot, appearing to be distinct from others and to be connected with the content of the song, was accordingly designated Class E. The plots of songs Nos. 238 and 239 (fig. 43) resemble each other, both being Sisseton songs, the former associated with a tragic incident and the latter expressing dissatisfaction. Similar to these is the plot of song No. 99, concerning the driving of buffalo against wind which cut their faces like a lance. (See p. 419.)



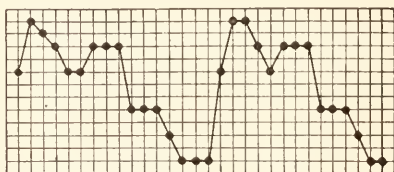
No. 238



No. 239



No. 147



No. 148

FIG. 43. Plots, Group S.

Songs Nos. 147 and 148 are songs concerning slain warriors. The initial ascent is not so large in these, the large ascent occurring later in the song. Song No. 149 begins with an ascending fifth and is similar in content to those last mentioned. Song No. 191 is an exception, as it begins with an ascending sixth and contains no trace of the ideas mentioned. Other songs having an ascending relation between the first and second accented tones are as follows: No. 207 (ascent of a fifth), moccasin-game song; No. 200 (ascent of a third), grass-dance song; No. 35 (ascent of a whole tone), Sun-dance song; No. 105, Elk-society song; No. 206, moccasin-game song; No. 212, hiding-stick game song; and No. 219, song of a ghost. The last-named is distinctly a song of sadness; with one exception the others have no words, and the origin of these songs is somewhat uncertain.

This final analysis group comprises several small groups of songs. First are three incidental songs (Nos. 18, 24, 25) used during the Sun

dance, which can not properly be included in former classifications. Next are songs of the social dances—the grass, shuffling-feet, and night dances (Nos. 195–203); songs used in ordinary begging, distinct from requests for food accompanied with singing of praise songs (Nos. 204, 205); and songs of games (Nos. 206–213) together with songs used in children's play (Nos. 215–217), and songs connected with legends (Nos. 218, 219). In this group are also such songs in honor of the writer as were sung to modern tunes; these are Nos. 220, 221, 222, 226, 227, 228, 229, 230. There is a small group of modern love songs (Nos. 232–234). These are followed by a group of miscellaneous songs (Nos. 235–240) recorded at Sisseton, S. Dak., a majority of which were probably Santee rather than Teton Sioux in origin. Three songs recorded at Sisseton (Nos. 95–97) are analyzed with the Teton songs, as they are general in character and may have been used by both branches of the tribe.

Comparatively Modern Songs—(3) Miscellaneous Songs

MELODIC ANALYSIS

TONALITY

	Number of songs.	Serial Nos. of songs.
Major tonality.....	15	24, 25, 197, 198, 199, 201, 202, 203, 205, 203, 210, 212, 220, 226, 230
Minor tonality.....	30	18, 195, 196, 200, 204, 207, 208, 209, 211, 213, 214, 215, 216, 217, 218, 219, 221, 222, 227, 228, 229, 232, 233, 234, 235, 236, 237, 238, 239, 240
Total.....	45	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Beginning on the—		
Twelfth.....	1	202
Tenth.....	1	237
Ninth.....	1	199
Octave.....	16	25, 195, 197, 200, 209, 210, 219, 222, 227, 228, 229, 232, 233, 235, 236, 240
Fifth.....	14	18, 24, 196, 201, 203, 208, 211, 212, 214, 215, 216, 218, 220, 230
Fourth.....	1	217
Third.....	6	198, 204, 205, 206, 213, 226
Keynote.....	5	207, 221, 234, 238, 239
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

MELODIC ANALYSIS—Continued

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Number of songs.	Serial Nos. of songs.
Ending on the—		
Fifth.....	12	18, 196, 199, 201, 202, 203, 206, 210, 212, 211, 220, 230
Third.....	6	24, 25, 198, 213, 226, 234
Keynote.....	27	195, 197, 200, 204, 205, 207, 208, 209, 211, 215, 216, 217, 218, 219, 221, 222, 227, 228, 229, 232, 233, 235, 236, 237, 238, 239, 240
Total.....	45	

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.....	34	18, 24, 25, 195, 196, 197, 199, 200, 203, 204, 205, 206, 209, 212, 215, 217, 219, 220, 221, 222, 226, 227, 228, 229, 230, 232, 233, 234, 235, 236, 237, 238, 239, 240
Immediately preceded by—		
Minor third below.....	2	202, 213
Whole tone below.....	4	208, 210, 211, 214
Songs containing a fourth below the final tone.....	3	207, 216, 218
Songs containing a major third below the final tone...	1	198
Songs containing a minor third below the final tone...	1	201
Total.....	45	

NUMBER OF TONES COMPRISING COMPASS OF SONG

	Number of songs.	Serial Nos. of songs.
Compass of—		
Seventeen tones.....	2	195, 202
Fourteen tones.....	1	25
Thirteen tones.....	1	198
Eleven tones.....	1	201
Ten tones.....	7	24, 200, 205, 232, 234, 237, 239
Nine tones.....	8	196, 198, 203, 206, 212, 214, 219, 222
Eight tones.....	19	18, 197, 207, 209, 213, 216, 218, 220, 221, 226, 227, 228, 229, 230, 233, 235, 236, 238, 240
Seven tones.....	1	210
Six tones.....	2	208, 211
Five tones.....	1	215
Four tones.....	2	204, 217
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

MELODIC ANALYSIS—Continued

TONE MATERIAL.

	Number of songs.	Serial Nos. of songs.
Second five-toned scale.....	11	18, 195, 208, 211, 213, 218, 229, 233, 236, 238, 240
Fourth five-toned scale.....	8	24, 25, 197, 199, 201, 205, 212, 230
Major triad and sixth.....	2	210, 226
Major triad and second.....	1	202
Minor triad and fourth.....	7	200, 207, 209, 214, 215, 217, 235
Octave complete.....	3	206, 228, 237
Octave complete except seventh.....	1	219
Octave complete except seventh and sixth.....	5	216, 222, 232, 234, 239
Octave complete except seventh, fifth, and second.....	1	198
Octave complete except seventh and second.....	1	227
Octave complete except sixth.....	1	220
Octave complete except fourth.....	1	203
Octave complete except fourth and second.....	1	196
Octave complete except second.....	1	221
Minor third and fourth.....	1	204
Total.....	45	

ACCIDENTALS

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No accidental.....	37	18, 24, 25, 195, 197, 198, 199, 200, 201, 202, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 218, 220, 221, 222, 226, 228, 229, 230, 232, 234, 236, 237, 239, 240
Seventh raised a semitone.....	2	233, 238
Sixth raised a semitone.....	2	196, 219
Fourth raised a semitone.....	2	217, 235
Third and sixth raised a semitone.....	1	227
Seventh lowered a semitone.....	1	203
Total.....	45	

STRUCTURE

	Number of songs.	Serial Nos. of songs.
Melodic.....	32	18, 24, 25, 195, 199, 201, 203, 204, 205, 206, 208, 209, 210, 212, 213, 215, 216, 217, 218, 219, 220, 221, 226, 227, 229, 230, 235, 236, 237, 238, 239, 240
Melodic with harmonic framework.....	4	200, 222, 232, 234
Harmonic.....	9	196, 197, 198, 202, 207, 211, 214, 228, 233
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

MELODIC ANALYSIS—Continued

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs.	Serial Nos. of songs.
Downward.....	22	18, 24, 197, 202, 208, 209, 210, 211, 214, 215, 216, 217, 218, 226, 227, 229, 230, 233, 235, 236, 237, 240
Upward.....	23	25, 195, 196, 198, 199, 200, 201, 203, 204, 205, 206, 207, 212, 213, 219, 220, 221, 222, 228, 232, 234, 238, 239
Total.....	45	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	795
Upward.....	464
Total.....	1,259

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—	
Fifth.....	4
Fourth.....	80
Major third.....	43
Minor third.....	273
Major second.....	376
Minor second.....	19
Total.....	795

INTERVALS IN UPWARD PROGRESSION

Interval of a—	
Tenth.....	2
Ninth.....	1
Octave.....	14
Major sixth.....	2
Minor sixth.....	4
Fifth.....	18
Fourth.....	82
Major third.....	38
Minor third.....	130
Major second.....	160
Minor second.....	13
Total.....	464

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals.....	1,259
Total number of semitones.....	3,865
Average number of semitones in an interval.....	3.07

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

MELODIC ANALYSIS—Continued

KEY

	Number of songs.	Serial Nos. of songs.
Key of—		
A minor.....	4	208, 214, 218, 222
B flat major.....	1	202
B major.....	3	201, 203, 212
B minor.....	4	18, 196, 215, 237
C minor.....	3	200, 207, 216
D flat major.....	1	205
C sharp minor.....	2	219, 233
D major.....	3	206, 220, 230
D minor.....	1	217
E flat major.....	2	210, 226
E flat minor.....	1	227
E minor.....	3	204, 232, 239
F minor.....	2	195, 240
G flat major.....	1	25
F sharp minor.....	1	238
G major.....	2	198, 199
G minor.....	8	197, 209, 211, 221, 228, 229, 235, 236
A flat major.....	1	24
G sharp minor.....	2	213, 234
Total.....	45	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs.	Serial Nos. of songs.
Beginning on unaccented part of measure	16	18, 24, 195, 202, 203, 205, 209, 211, 212, 213, 217, 220, 221, 228, 232, 233
Beginning on accented part of measure.....	29	25, 196, 197, 198, 199, 200, 201, 204, 206, 207, 208, 210, 214, 215, 216, 218, 219, 222, 226, 227, 229, 230, 234, 235, 236, 237, 238, 239, 240
Total	45	

RHYTHM OF FIRST MEASURE

	Number of songs.	Serial Nos. of songs.
First measure in—		
2-4 time.....	22	25, 197, 198, 200, 201, 202, 204, 206, 208, 209, 214, 215, 217, 218, 220, 226, 229, 233, 234, 236, 237, 240
3-4 time.....	23	18, 24, 195, 196, 199, 203, 205, 207, 210, 211, 212, 213, 216, 219, 221, 222, 227, 228, 230, 232, 235, 238, 239
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

RHYTHMIC ANALYSIS—Continued

CHANGE OF TIME, MEASURE LENGTHS

	Number of songs.	Serial Nos. of songs.
Songs containing no change of time.....	5	208, 209, 213, 214, 215
Songs containing a change of time.....	40	18, 24, 25, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 210, 211, 212, 216, 217, 218, 219, 220, 221, 222, 226, 227, 228, 229, 230, 232, 233, 234, 235, 236, 237, 238, 239, 240
Total.....	45	

RHYTHM OF DRUM

	Number of songs.	Serial Nos. of songs.
Eighth notes unaccented.....	6	195, 196, 200, 207, 208, 209
Quarter notes unaccented.....	9	203, 205, 206, 210, 220, 221, 222, 230, 240
Eighth notes accented in groups of two.....	4	198, 212, 213, 235
Each beat preceded by an unaccented beat correspond- ing to third count of a triplet.....	6	201, 211, 214, 229, 236, 239
Drum not recorded.....	20	18, 24, 25, 197, 199, 202, 204, 215, 216, 217, 218, 219, 226, 227, 228, 232, 233, 234, 237, 238
Total.....	45	

RHYTHMIC UNIT OF SONG

	Number of songs.	Serial Nos. of songs.
Songs containing—		
No rhythmic unit.....	12	24, 196, 198, 201, 208, 214, 215, 218, 227, 228, 239, 240
Two rhythmic units.....	28	18, 25, 195, 197, 199, 200, 203, 204, 205, 206, 207, 209, 210, 211, 212, 213, 216, 217, 219, 220, 222, 226, 229, 234, 235, 236, 237, 238
One rhythmic unit.....	5	202, 221, 230, 232, 233
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

RHYTHMIC ANALYSIS—Continued

METRIC UNIT OF VOICE (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
56.	1	221
58.	2	25, 228
60.	2	222, 227
63.	3	18, 202, 234
66.	6	24, 200, 217, 226, 230, 233
72.	4	195, 220, 236, 238
76.	6	201, 207, 209, 215, 216, 240
80.	1	229
88.	2	232, 239
92.	1	206
96.	3	204, 210, 235
100.	3	197, 203, 212
108.	5	211, 213, 218, 219, 237
112.	1	199
116.	1	196
120.	1	205
144.	2	198, 208
160.	1	214
Total.....	45	

METRIC UNIT OF DRUM (TEMPO)

	Number of songs.	Serial Nos. of songs.
Metronome—		
56.	1	221
60.	1	222
66.	2	220, 230
72.	3	195, 220, 236
76.	2	201, 240
80.	2	214, 229
88.	1	239
96.	2	210, 235
100.	3	203, 205, 212
108.	5	206, 207, 209, 211, 213
116.	2	196, 198
144.	1	208
Drum not recorded	20	18, 24, 25, 197, 199, 202, 204, 215, 216, 217, 218, 219, 226, 227, 228, 232, 233, 234, 237, 238
Total.....	45	

Comparatively Modern Songs—(3) Miscellaneous Songs—Continued

RHYTHMIC ANALYSIS Continued

COMPARISON OF METRIC UNIT OF VOICE AND DRUM

	Number of songs.	Serial Nos. of songs.
Drum and voice having same metric unit.....	20	195, 196, 200, 201, 203, 205, 208, 210, 211, 212, 213, 220, 221, 222, 229, 230, 235, 236, 239, 240
Drum faster than voice.....	3	206, 207, 209
Drum slower than voice.....	2	198, 214
Drum not recorded.....	20	18, 24, 25, 197, 199, 202, 204, 215, 216, 217, 218, 219, 226, 227, 228, 232, 233, 234, 237, 238
Total.....	45	

RHYTHMIC UNITS

OLD SONGS¹

1. CEREMONIAL SONGS

No. 1



No. 12



No. 13

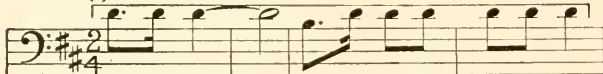


No. 14

(1)



(2)



No. 15

(1)



(2)



No. 17



No. 19



¹ This group comprises songs a majority of which are believed to be 50 to 100 years old.

No. 20



No. 21



No. 36



2. SONGS OF PERSONAL DREAMS

No. 37



No. 39



No. 40



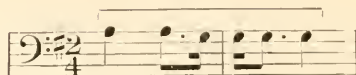
No. 41



No. 42



No. 43



No. 44



No. 47



No. 50



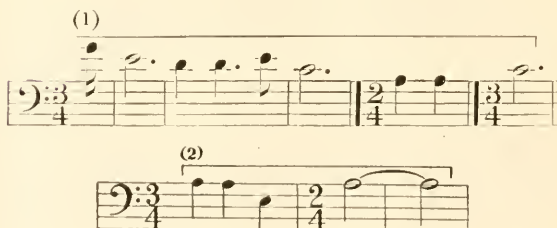
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No. 52



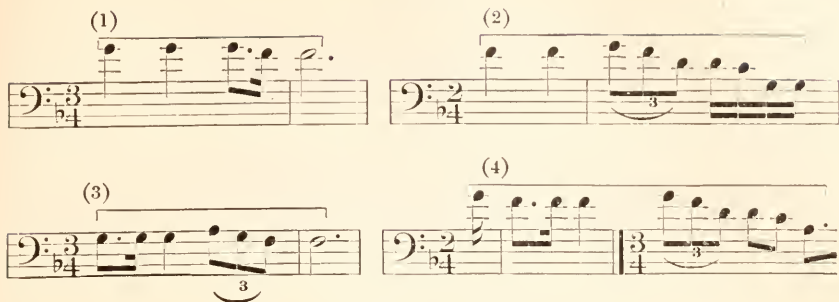
No. 54



No. 56



No. 57



No. 58



3. SONGS CONCERNING THE SACRED STONES

No. 59



No. 60



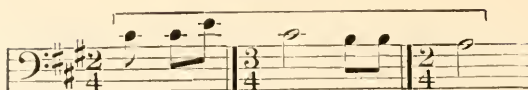
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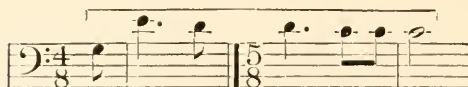
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No. 67



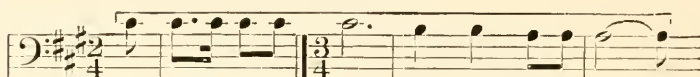
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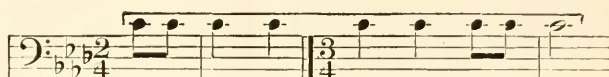
No. 73



No. 74



No. 75



No. 76



No. 77



4. SONGS USED IN TREATMENT OF THE SICK

No. 79



No. 80



No. 81



No. 82



No. 83



No. 84



No. 85



No. 87



(1) No. 88



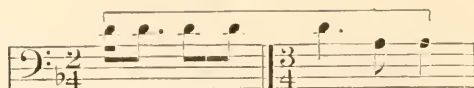
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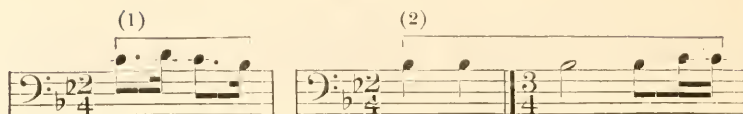
No. 89



No. 90



No. 91



No. 92



No. 93



No. 94



5. SONGS OF DREAM SOCIETIES

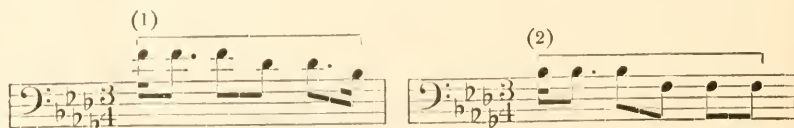
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No. 98



No. 100



No. 101



No. 102



No. 103



No. 104



No. 105



No. 106



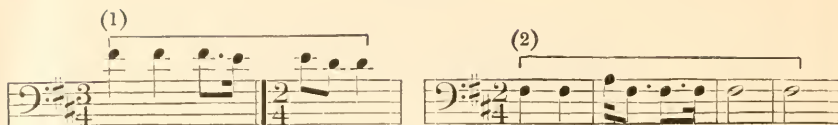
No. 107



(2)



No. 111



No. 112



No. 113

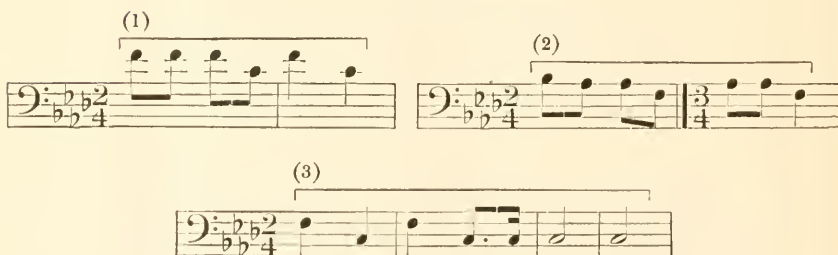


6. WAR SONGS (SEC. 1).

No. 128



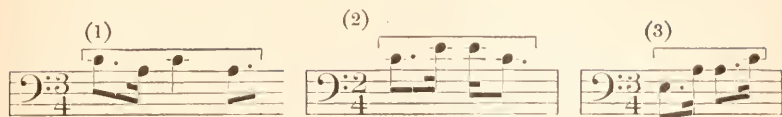
No. 129



No. 131



No. 132



No. 133



No. 134



No. 136



No. 137



No. 138



No. 139



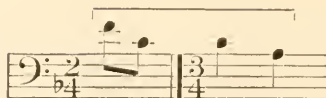
No. 141



No. 142



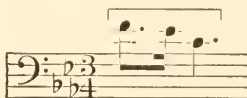
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No. 145



No. 150



No. 151



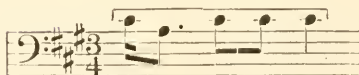
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No. 154



No. 155



No. 156



No. 160



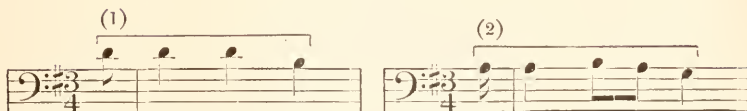
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No. 164



No. 165



No. 166



No. 167



No. 168



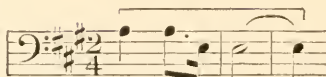
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No. 171



No. 172



No. 174

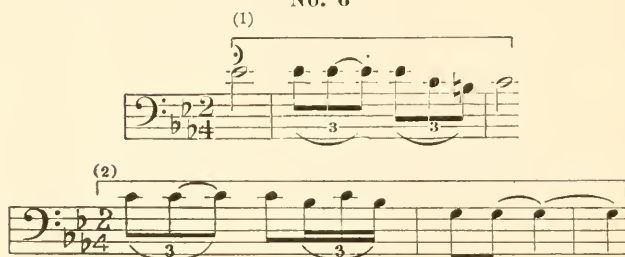


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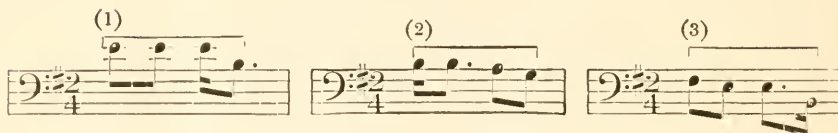
COMPARATIVELY MODERN SONGS¹

1. WAR SONGS (SEC. 2)

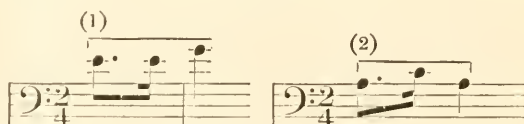
No. 6



No. 7



No. 8



No. 9



¹ This group comprises songs a majority of which are believed to be less than 50 years old.

No. 10



No. 23



No. 26



No. 27



No. 28



No. 29



No. 30



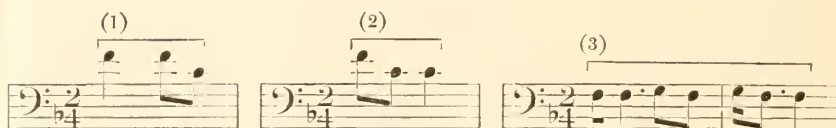
No. 31



No. 32



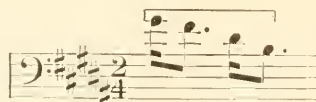
No. 33



No. 34



No. 35



No. 114



No. 115



No. 116



No. 117



No. 118



No. 119



No. 120



No. 121



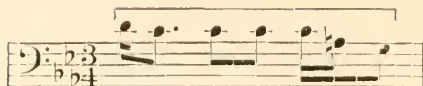
No. 123



No. 124



No. 224



No. 225



No. 231



2. BUFFALO HUNT, COUNCIL, AND CHIEF SONGS

No. 182



No. 184



No. 186



No. 187



No. 188



No. 190



No. 191



No. 193



No. 194



3. MISCELLANEOUS SONGS

No. 18



No. 25



No. 195



No. 197



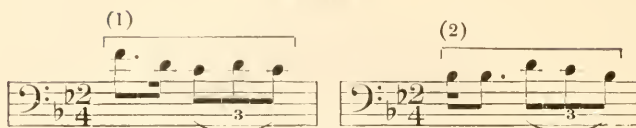
No. 199



No. 200



No. 202



No. 204



No. 205



No. 206



No. 207



No. 209



No. 210



No. 211



No. 212



No. 213



No. 216



No. 217



No. 219



No. 220



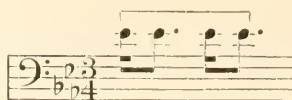
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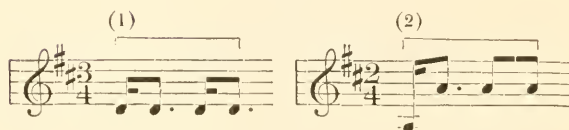
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No. 229



No. 230



No. 231



No. 232



No. 233



No. 234



No. 235



No. 236



No. 237



No. 238



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