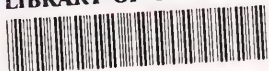


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SMITHSONIAN INSTITUTION
BUREAU OF AMERICAN ETHNOLOGY

BULLETIN 61

TETON SIOUX MUSIC

BY

FRANCES DENSMORE



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WASHINGTON
GOVERNMENT PRINTING OFFICE
1918



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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D. C., June 8, 1915.

SIR: I have the honor to submit herewith the manuscript of a memoir on Teton Sioux Music, by Frances Densmore, and to recommend its publication as a bulletin of the Bureau of American Ethnology.

Very respectfully,

F. W. HODGE,
Ethnologist-in-Charge.

DR. CHARLES D. WALCOTT,
Secretary of the Smithsonian Institution.

FOREWORD

THE analytical study of Indian music which the writer commenced among the Chippewa has been continued among the Sioux. Those familiar with the two books already published ¹ will find no material change in method of treatment in the present volume. We have but passed from the land of pine forests and lakes to the broad plains where the buffalo came down from the north in the autumn and where war parties swept to and fro.

The present volume contains tabulated analyses of 600 songs, comprising the Chippewa songs previously published as well as the songs of the Teton Sioux. By means of these tables the songs of the two tribes can be compared in melodic and rhythmic peculiarities. In Bulletin 53 the Chippewa songs were grouped according to their use, and descriptive, as well as tabulated, analyses disclosed resemblances between certain groups of songs having the same mental concept. In the present memoir the comparison is based, not on the use, but on the age, of the songs, this series being divided for analysis into two groups, one comprising songs believed to be more than 50 years old and the other comprising songs of more recent origin. This analysis shows that the restrictions of civilization have had a definite effect on the structure of Sioux melodies.

In presenting Teton Sioux music the writer desires to acknowledge her appreciation of the valued assistance of her principal interpreter, Mr. Robert P. Higheagle, a member of the Sioux tribe and a graduate of Hampton Normal and Agricultural Institute as well as of the business department of Carnegie College. Mr. Higheagle's cooperation covered the entire period of collecting the Teton material and of preparing it for publication. To this work he brought a knowledge of Sioux life and character without which an interpretation of their deeper phases could not have been obtained. During Mr. Higheagle's absence it became necessary to employ occasionally other interpreters, whose aid is acknowledged in connection with the material which they interpreted. The principal assisting interpreter was Mrs. James McLaughlin, whose courtesy is gratefully acknowledged.

The writer desires also to express her appreciation of the assistance cordially extended by the members of the staff of the Bureau of American Ethnology and of the National Museum in their respective fields of research.

FRANCES DENSMORE.

¹Chippewa Music, *Bulletin 45*, and Chippewa Music—II, *Bulletin 53*, of the Bureau of American Ethnology.

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208.	Song of the moccasin game. (No words) (<i>c</i>).....	560	487
209.	Song of the moccasin game. (No words) (<i>d</i>).....	559	487
210.	Song of the moccasin game. (No words) (<i>e</i>).....	561	488
211.	Song of the moccasin game. (No words) (<i>f</i>)	525	488

SONGS OF THE HIDING-STICK GAME

212.	Game song (no words)	598	490
213.	Song when a game is almost won (no words).....	599	490
214.	Song of victory.....	618	491

CHILDREN'S SONGS

215.	Song of little girls' play (<i>a</i>).....	680	492
216.	Song of little girls' play (<i>b</i>).....	681	493
217.	Lullaby.....	679	493

SONGS CONNECTED WITH LEGENDS.

218.	Song of the maiden's leap.....	620	495
219.	Song of a ghost	542	497

SONGS IN HONOR OF AN INDIVIDUAL

220.	"The poor are many".....	640	498
221.	"I expected to give something".....	641	499
222.	"Two White Buffalo".....	642	500
223.	"Take from courage".....	478	501
224.	"The White Horse Riders said this".....	477	502
225.	"Two White Buffalo, take courage".....	671	503
226.	"The tribe of help".....	672	504
227.	"Whenever the tribe assembles".....	684	505
228.	"They depend upon you".....	683	506
229.	"I donated a horse".....	579	507
230.	"Hence they come".....	578	508
231.	"A short time".....	558	509

LOVE SONGS

232.	"Come".....	659	510
233.	Love song. (No words) (<i>a</i>).....	590	511
234.	Love song. (No words) (<i>b</i>).....	661	511

SONGS RECORDED AT SISSETON, S. DAK.

Serial No.		Catalogue No.	Page
235.	"You have relied upon me".....	645	513
236.	"I have been helping".....	644	514
237.	Song of the Ticketless society (no words).....	678	515
238.	Song concerning Fierce Face.....	662	516
239.	Song concerning a message from Washington.....	646	517
240.	Song of the famine.....	647	518

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS

Catalogue No.	Title of song	Name of singer	Serial No.	Page
450	"The many lands you fear".....	Śiya'ka	8	109
451	Song of cutting the sacred pole.....	do.....	11	113
452	Song of painting the sacred pole.....	do.....	13	117
453	Opening song of the Sun dance (<i>a</i>).....	do.....	19	128
454	Song in honor of Two Bears.....	do.....	188	453
455	"I fear not".....	do.....	185	449
456	"We are coming".....	do.....	5	105
457	Dancing song (<i>c</i>).....	do.....	33	146
458	do. (<i>f</i>).....	do.....	34	147
459	do. (<i>g</i>).....	do.....	35	148
460	Song in honor of Oni'than	do.....	150	369
461	"A spirit has come".....	do.....	74	232
462	"Father, sing to me".....	do.....	73	230
463	"From whence the winds blow".....	do.....	75	233
464	"Something I foretold".....	do.....	76	234
465	Song concerning war paint.....	do.....	138	353
466	"Tremble! O tribe of the enemy".....	do.....	139	354
467	"A root of herb".....	do.....	113	304
468	"Behold my horse!".....	do.....	140	355
469	Song to secure buffalo in time of famine.....	do.....	183	445
470	"Chasing, they walked".....	do.....	112	303
471	"Something sacred I wear".....	do.....	105	295
472	"An eagle nation is coming".....	do.....	55	193
473	Song of the crow and owl.....	do.....	50	186
474	"Where the wind is blowing".....	do.....	51	187
475	Song of the buffalo hunt (<i>a</i>).....	do.....	180	440
476	do. (<i>b</i>).....	do.....	181	441
477	"The White Horse Riders said this".....	do.....	224	502
478	"Take fresh courage".....	do.....	223	501
479	Opening song of the Sun dance (<i>b</i>).....	Lone Man.....	20	129
480	Song of the departure of the young men.....	do.....	9	110

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
481	Song of the return of the young men...	Lone Man.....	10	112
482	Dancing song (<i>c</i>).....	do.....	31	145
483	"Wakay/tanka hears me".....	do.....	26	140
484	"I have conquered them".....	do.....	28	142
485	Dancing song (<i>d</i>).....	do.....	32	145
486	Song of victory over the sacred pole.....	do.....	12	115
487	Song of lamentation.....	do.....	23	136
488	"With dauntless courage".....	do.....	7	108
489	"I sing for the animals".....	do.....	61	215
490	"My horse".....	do.....	62	216
491	Song concerning a dream of the thunderbirds	do.....	40	165
492	"The horsemen in the cloud".....	do.....	37	160
493	"Before the gathering of the clouds".....	do.....	38	162
494	"A wind".....	do.....	41	168
495	"In a sacred manner I return".....	do.....	42	169
496	Song in time of danger.....	do.....	39	163
497	Song for securing fair weather.....	Red Bird.....	4	99
498	Song of the Braves' dance.....	do.....	6	107
499	Dancing song (<i>a</i>).....	do.....	29	143
500	Song of preparing the sacred place.....	do.....	17	123
501	Opening prayer of the Sun dance.....	do.....	21	130
502	Song at sunrise.....	do.....	36	148
503	"Black face-paint he grants me".....	do.....	27	141
504	Song concerning the sun and moon.....	do.....	25	139
505	Dancing song (<i>b</i>).....	do.....	30	144
506	Noon song.....	do.....	24	138
507	"Even the eagle dies".....	Eagle Shield...	164	394
508	"I took courage".....	do.....	165	395
509	Song of the Strong Heart society (<i>a</i>).....	do.....	116	322
510	"Captives I am bringing".....	do.....	166	396
511	"Behold all these things".....	do.....	81	255
512	"We will eat".....	do.....	83	258
513	"These are good".....	do.....	84	259
514	"You will walk".....	do.....	85	260
515	"I am sitting".....	do.....	82	256
516	Song preceding treatment of fractures.....	do.....	86	262
517	An appeal to the bear.....	do.....	87	263
518	Song of the bear.....	do.....	88	264

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
519	"Bear told me".....	Eagle Shield....	89	265
520	"They deserted their leader".....	do.....	167	398
521	"One of them will be killed".....	do.....	168	400
522	"I intend to take his horses".....	do.....	169	402
523	"Adventures I seek".....	Two Shields....	130	340
524	Wolf song.....	do.....	133	345
525	Song of the moccasin game (<i>f</i>).....	do.....	211	488
526	Song of the grass dance (<i>r</i>).....	do.....	200	477
527	"Friends, go on!".....	do.....	128	338
528	"Those are not my interest".....	do.....	125	334
529	"Horses I am bringing".....	do.....	145	362
530	"I look for him in vain".....	do.....	152	372
531	"You may go on the warpath".....	do.....	151	370
532	"Watch your horses".....	do.....	127	337
533	"I made it walk".....	do.....	52	189
534	Song of the White Horse Riders (<i>a</i>).....	do.....	123	330
535	do. (<i>b</i>).....	do.....	124	331
536	"A wind from the north".....	do.....	93	275
537	"Prancing they come".....	do.....	111	302
538	Song of the Elk society.....	do.....	104	294
539	"I have caused them to roam".....	do.....	68	225
540	"May this be the day".....	do.....	94	277
541	"A wolf nation called me 'father'".....	do.....	67	224
542	Song of a ghost.....	do.....	219	497
543	"His horses he granted me".....	do.....	131	341
544	Song of the Strong Heart society (<i>b</i>)....	Gray Hawk....	117	323
545	Song of the buffalo hunt (<i>c</i>).....	do.....	182	442
546	"I come".....	do.....	100	291
547	"A wolf I considered myself".....	do.....	129	339
548	Song of the Strong Heart society (<i>c</i>).....	do.....	118	324
549	Song of the Buffalo society (<i>a</i>).....	do.....	101	292
550	do. (<i>b</i>).....	do.....	102	292
551	Song of the moccasin game (<i>a</i>).....	do.....	206	486
552	do. (<i>b</i>).....	do.....	207	486
553	Song of the Badger society (<i>a</i>).....	do.....	120	325
554	do. (<i>b</i>).....	do.....	121	326
555	"Their voices could be heard".....	do.....	98	289
556	"Against the wind".....	do.....	99	290
557	Song of the Strong Heart society (<i>d</i>)....	do.....	119	324

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
558	"A short time".....	Gray Hawk.....	231	509
559	Song of the moccasin game (<i>d</i>).....	do.....	209	487
560	do. (<i>c</i>).....	do.....	208	487
561	do. (<i>c</i>).....	do.....	210	488
562	"He comes to attack".....	Charging Thunder. der.	58	197
563	"Worthy of reverence".....	do.....	63	219
564	"A blacktail deer".....	do.....	56	194
565	"From everywhere they come".....	do.....	66	222
566	"A sacred stone nation is speaking".....	do.....	64	220
567	"They move with a purpose".....	do.....	65	221
568	Song of the old wolf.....	do.....	49	183
569	"I am walking".....	do.....	1	67
570	Song of the young wolves.....	do.....	48	182
571	"The thunderbird nation".....	do.....	43	171
572	Ceremonial song of the Muxa'tani society.	do.....	122	328
573	"My horse flies like a bird".....	Brave Buffalo..	108	299
574	"Father, behold me".....	Shooter.....	71	228
575	"My life is such".....	do.....	106	296
576	"You should give up the warpath".....	do.....	154	374
577	Song of the Buffalo society (<i>c</i>).....	do.....	103	293
578	"Hence they come".....	do.....	230	508
579	"I donated a horse".....	do.....	229	507
580	Song of the Fox society (<i>b</i>).....	do.....	115	317
581	"A bear said this".....	do.....	57	196
582	"I was ordered to return".....	do.....	72	229
583	"It is I, myself".....	Swift Dog.....	170	403
584	"Horses I seek".....	do.....	171	404
585	"When I came you cried".....	do.....	172	406
586	"I struck the enemy".....	do.....	173	407
587	"I come after your horses".....	do.....	174	409
588	"Two war parties".....	do.....	175	410
589	"Sister, I bring you a horse".....	do.....	176	411
590	Love song (<i>a</i>).....	do.....	233	511
591	"He is again gone on the warpath".....	do.....	153	371
592	Shuffling feet dance (<i>b</i>).....	Kills-at-Night..	202	479
593	"They are charging them".....	do.....	195	473
594	Song of the grass dance (<i>d</i>).....	do.....	197	475

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
595	Song of the grass dance (c).....	Kills-at-Night..	198	476
596	do.(a)	do.....	196	474
597	do.(d)	do.....	199	476
598	Game song.....	do.....	212	490
599	Song when a game is almost won.....	do.....	213	490
600	Song of the shuffling-feet dance (a)	Kills-at-Night and wife.	201	478
601	Song of the night dance	do.....	203	480
602	"May you behold a sacred stone nation"	Brave Buffalo..	59	209
603	"The sunrise".....	do.....	79	249
604	"When a horse neighs".....	do.....	109	300
605	"Horses are coming".....	do.....	110	301
606	"A buffalo said to me".....	do.....	44	174
607	"Owls hooting".....	do.....	47	180
608	Weapon song.....	do.....	45	176
609	Song of the elks.....	do.....	46	177
610	"Behold the dawn!"	do.....	80	250
611	"It is difficult"	Used-as-a-Shield	134	347
612	Song of Sitting Bull (a)	do.....	193	459
613	do.(b)	do.....	194	460
614	"I wish to do my part".....	do.....	186	450
615	"His customs I adopted".....	do.....	187	451
616	"See my desire".....	do.....	141	356
617	"The earth only endures".....	do.....	142	357
618	Song of victory.....	do.....	214	491
619	Begging song.....	do.....	205	483
620	Song of the maiden's leap.....	do.....	218	495
621	"Tell her".....	do.....	143	358
622	"An elk am I".....	One Feather..	107	297
623	"May I be there".....	do.....	156	382
624	"A prairie fire".....	do.....	157	383
625	Song concerning Sitting Crow.....	do.....	158	384
626	"A spotted horse".....	do.....	159	385
627	"Owls hoot at me".....	do.....	160	386
628	Song after raising the sacred pole (a) ...	Red Weasel ..	14	119
629	do.(b)	do.....	15	120
630	do.(c)	do.....	16	121
631	Song of final visit to the vapor lodge	do.....	18	124
632	"In a sacred manner I live"	Bear Eagle.....	77	236

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
633	"A voice I sent".....	Bear Eagle.....	78	237
634	"Clear the way, I come".....	do.....	136	351
635	"At the wind center I stand".....	do.....	137	352
636	Song of self-reliance.....	Old Buffalo.....	177	413
637	"I am the fox".....	do.....	178	414
638	"I look for them".....	do.....	179	417
639	"Toward them I walk".....	do.....	54	191
640	"The poor are many".....	Shoots First.....	220	498
641	"I expected to give something".....	do.....	221	499
642	"Two White Buffalo".....	do.....	222	500
643	Song in honor of John Grass.....	do.....	191	456
644	"I have been helping".....	Holy-Face Bear.....	236	514
645	"You have relied upon me".....	do.....	235	513
646	Song concerning a message from Washington.	do.....	239	517
647	Song of the famine.....	do.....	240	518
648	Ceremonial song.....	Weasel Bear.....	3	75
649	Song of pretended search.....	do.....	2	73
650	Song of a wolf.....	do.....	53	190
651	"I wish to roam".....	Jaw.....	161	390
652	"A night is different".....	do.....	162	391
653	"I am bringing horses".....	do.....	163	392
654	Sitting Bull's medicine song (<i>a</i>).....	One Buffalo.....	91	272
655	do. (<i>b</i>).....	do.....	92	273
656	"Like a wolf I roam".....	do.....	126	336
657	Song of the camp.....	Dog Eagle.....	135	349
658	"She stands there smiling".....	do.....	144	361
659	"Come!".....	do.....	232	510
660	"In the north".....	Blue Cloud.....	97	288
661	Love song (<i>b</i>).....	do.....	234	511
662	Song concerning Fierce Face.....	do.....	238	516
663	"Northward they are walking".....	Little Conjuror.....	95	286
664	"My goal".....	do.....	96	287
665	Song in honor of Gabriel Renville (<i>a</i>).....	Moses Renville.....	189	454
666	do. (<i>b</i>).....	do.....	190	455
667	"These are my spies".....	Gray Whirlwind.....	69	226
668	"I am required to roam".....	do.....	70	227
669	"I sing of the dead chiefs".....	Many Wounds.....	184	448
670	"Those hills I trod upon".....	do.....	132	342

2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
671	"Two White Buffalo, take courage".....	Haka'la.....	225	503
672	"The tribe you help".....	do.....	226	504
673	Song in honor of Red Fish.....	Red Fish.....	192	457
674	Song of healing.....	Bear-with-White-Paw.	90	268
675	"The sacred stones come to see you".....	Chased-by-Bears.	60	212
676	Song of the warpath.....	Red Fox.....	155	378
677	Song of the Fox society (<i>a</i>).....	Bear Soldier.....	114	316
678	Song of the Ticketless society.....	Čekpa'.....	237	515
679	Lullaby.....	Yellow Hair....	217	493
680	Song of little girls' play (<i>a</i>).....	do.....	215	492
681	do. (<i>b</i>).....	do.....	216	493
682	Begging song of the old women.....	do.....	204	482
683	"They depend upon you".....	Silent Woman..	228	506
684	"Whenever the tribe assembles".....	do.....	227	505
685	"Learn the songs of victory".....	do.....	149	368
686	Song concerning White Butterfly.....	Mrs. Lawrence..	147	365
687	"He lies over there".....	do.....	148	366
688	"Wakaj'tajka, pity me".....	White Robe....	22	135
689	"He is returning".....	Earth-Medicine Woman.	146	364

NAMES OF SINGERS
STANDING ROCK RESERVATION
MEN

Number of songs	English name	Sioux name
29	Teal Duck.....	Śiya'ka ¹
20	Two Shields.....	Waha'ćuŋka-non'pa
18	Lone Man.....	Isna'la-wi'ća'
18	Gray Hawk.....	Ćetan'-hota
17	Eagle Shield.....	Wañbli'-waha'ćuŋka
11	Charging Thunder.....	Wakin'yan-wata'kpe
11	Used-as-a-Shield.....	Waha'ćaŋka-ya'pi
10	Brave Buffalo.....	Tataŋ'ka-ohi'tika
10	Red Bird.....	Zintka'la-lu'ta ²
9	Shooter.....	Oku'te
9	Swift Dog.....	Śuŋ'ka-lu'zahan
8	Kills-at-Night ³	Haŋhe'-pikte
6	One Feather.....	Wi'yaka-wañzi'la
4	Red Weasel.....	Ituŋ'kasaj-lu'ta
4	Bear Eagle.....	Mato'-waŋbli'
4	Old Buffalo.....	Tataŋk'-ehan'ni
4	Shoots First.....	Toke'ya-wi'ća'o
3	Jaw.....	Ćehu'pa
3	Weasel Bear.....	Ituŋ'-kasaj-mato'
3	One Buffalo.....	Tataŋ'ka-wañzi'la
3	Dog Eagle.....	Śuŋ'ka-wañbli'
2	Gray Whirlwind.....	Wamni'yomni-ho'ta
2	Many Wounds.....	Wopo'-tapi
2	Youngest Child.....	Ha'ka'la
1	Red Fish.....	Hoŋaŋ'-luta
1	Red Fox.....	Toka'la-lu'ta
1	Chased-by-Bears.....	Mato'-kuwa ⁴
1	Bear Soldier.....	Mato'-aki'ćita ⁵
1	Bear-with-White-Paw.....	Mato'nape'ska

¹ Died in March, 1913.

² Died in November, 1911.

³ Kills-at-Night sang also two additional songs with his wife, Wita'hu.

⁴ Died in February, 1915.

⁵ Died in March, 1915.

WOMEN

Number of songs	English name	Sioux name
4	Yellow Hair.....	Pahi'win
3	Silent Woman.....	Ini'laōŋ'win
2	Mrs. Lawrence.....	Ćanku'lawin
2	Woman's Neck ¹	Wita'hu
1	White Robe.....	Taśi'naska'win
1	Earth-Medicine Woman.....	Maka'-pezu'tar' in

SISSETON RESERVATION (MEN)

4	Holy-Face Bear.....	Mato'-ite'-wakan
3	Blue Cloud.....	Malipi'ya-to
2	Little Conjuror.....	Wakan'-ćika'na
2	Moses Renville.....	
1	Twin.....	Ćekpa'

¹ Sang with her husband, Kills-at-Night.

Total number of songs, 240. Total number of singers, 40.

SPECIAL SIGNS USED IN TRANSCRIPTIONS OF SONGS

[] placed above the music indicates that the tones included within the bracket constitute a rhythmic unit.

+ placed above a note indicates that the tone is sung slightly less than a semitone higher than the diatonic pitch.

– placed above a note indicates that the tone is sung slightly less than a semitone lower than the diatonic pitch.

⌒ placed above a note indicates that the tone is prolonged slightly beyond the note value.

◌ placed above a note indicates that the tone is given less than the note value.

Meaningless syllables are italicized.

Where no words are beneath the notes it is understood that meaningless syllables were used, except in songs whose words were sung too indistinctly for transcription, such instances being mentioned in the analysis.

PHONETIC KEY¹

VOWELS

The vowels are five in number. Each has but one sound except when followed by the nasal *ŋ*, which somewhat modifies it.

a has the sound of English *a* in *father*.

e has the sound of English *e* in *they*, or of *a* in *face*.

i has the sound of *i* in *marine*, or of *e* in *me*.

o has the sound of English *o* in *go*, *note*.

u has the sound of *u* in *rule*, or of *oo* in *food*.

CONSONANTS

The consonants are 23 in number.

b has its common English sound.

č is an aspirate with the sound of English *ch*, as in *chin*.

č̣ is an emphatic *č*. It is formed by pronouncing *č* with a strong pressure of the organs, followed by a sudden expulsion of the breath.

d has the common English sound.

g has the sound of *g* hard, as in *go*.

ġ represents a deep sonant guttural resembling the Arabic *ghain*.

h has the sound of *h* in English.

li represents a strong surd guttural resembling the Arabic *kha*.

k has the same sound as in English.

ḳ is an emphatic letter, bearing the same relation to *k* that *č̣* does to *č*. Formerly represented by *q*.

l has the common sound of this letter in English. It is peculiar to the Titonwan dialect.

m has the same sound as in English.

n has the common sound of *n* in English.

ŋ denotes a nasal sound similar to the French *n* in *bon*, or the English *n* in *drink*.

p has the sound of English *p*, with slightly greater volume and stress.

s has the surd sound of English *s*, as in *say*.

ś is an aspirated *s*, having the sound of English *sh*, as in *shine*.

t is the same as in English with slightly greater volume.

w has the power of English *w*, as in *walk*.

y has the sound of English *y*, as in *yet*.

z has the sound of the common English *z*, as in *zebra*.

ž is an aspirated *z*, having the sound of the French *j*, or the English *s* in *pleasure*. Formerly represented by *j*.

¹ From Riggs, S. R., Grammar and Dictionary of the Dakota Language (*Smithsonian Contr. to Knowledge*, IV, 1 p. 3-4, Washington, 1852). See also "Siouan Dakota (Teton and Santee Dialects) with remarks on the Ponca and Winnebago," by Franz Boas and John R. Swanton, in *Handbook of American Indian Languages*, *Bull. 40, Bur. Amer. Ethn.*, pt. 1, pp. 875-965.

TETON SIOUX MUSIC

By FRANCES DENSMORE

INTRODUCTION

THE TETON SIOUX

A majority of the songs in this memoir were recorded among Indians belonging to the Teton division of the Dakota (Sioux) tribe, living on the Standing Rock Reservation in North and South Dakota. Songs were recorded also among the Sisseton and Wahpeton Sioux living at Sisseton, S. Dak.; 12 of these are included in this volume under the following numbers: 95, 96, 97, 189, 190, 234, 235, 236, 237, 238, 239, 240. Field work was begun in July, 1911, and continued until 1914, Mr. Robert P. Higheagle acting as principal interpreter at Standing Rock and revising the material collected at Sisseton, where a competent interpreter could not be secured. The words of the songs recorded at Standing Rock, with few exceptions, are in the Teton dialect, while those recorded among the Sisseton and Wahpeton Sioux are in the Santee dialect.

Before entering on a consideration of this material, the terms applied to the tribe and its various divisions will be briefly noted. "Dakota" is the word used by these Indians in speaking of themselves; this word means "leagued" or "allied" and is used also as an adjective, meaning "friendly."¹ The latter part of the word, meaning "friend," is pronounced *kola* by the Teton and *koda* by the Santee. The word "Sioux" was applied to the Dakota by Indians outside the tribe and by white men and has come to be the commonly accepted designation, even being extended to include cognate tribes known collectively as the "Siouan family." According to J. N. B. Hewitt the word "Sioux" is a French-Canadian abbreviation of the Chippewa diminutive form *Nadowe-is-iw-üg* (*nadowe*, 'an adder,' 'an enemy'; *is*, diminutive; *iw-üg*, 'they are'; hence, "they are the lesser enemies"). The Chippewa used this term to distinguish the Huron and Dakota from the Iroquois proper, whom they designated *Nadowe'wok*, 'the adders' or 'the enemies'.² A similar interpretation is given by Warren, the native historian of the Chippewa tribe.³

¹ Riggs, Stephen R., Grammar and Dictionary of the Dakota Language, in *Smithson. Contr.*, IV, pp. xv, 48, Washington, 1852.

² See Handbook of American Indians (*Bull. 30, Bur. Amer. Ethn.*), pt. 1, p. 376, 1907.

³ Warren, William W., History of the Ojibways, in *Coll. Minn. Hist. Soc.*, vol. 5, p. 72, 1885.

Riggs states¹ that the Dakota "sometimes speak of themselves as the 'Očeti šakowin,' *Seven Council fires*."² This term referred to the seven principal divisions, which comprised the tribe or nation. Each of these was divided into numerous bands. The largest of these divisions was known as the Ti'tonway, contracted to the word Teton. This division is said to have constituted more than half of the entire tribe and to have exceeded the others in wealth and physical development. They seem always to have lived west of the Missouri River. The four divisions of the tribe which lived east of the Missouri are now known collectively as the Santee. Riggs says: "These Mississippi and Minnesota Dakotas are called by those on the Missouri, Isanties, from 'isapati' or 'isapyati'; which name seems to have been given them from the fact that they once lived at Isantamde, *Knife Lake*, one of those included under the denomination of Mille Lacs."³ According to Riggs, these four divisions were the "Mdewakantonways, Wahpekutes, Wahpetonways, and Sisitonways." Prior to the Indian outbreak in 1862 the home of these bands was in Minnesota. The two remaining divisions of the tribe are "the Ihanktonwayna and the Ihantonways," the former living along the James River and in the vicinity of Devils Lake, and the latter west of the Missouri. Riggs states that "these two bands have usually been designated by travelers under the name of 'Yanctons.'" In the Dakota language, as spoken by these three large divisions of the tribe, there exist some differences, principally in the use of certain consonants. These differences are fully set forth by Riggs.⁴ A simple illustration of one of these variations occurs in the tribal name, which is pronounced Dakota by the Santee and by the Yankton group, and Lakota by the Teton. Although the present memoir concerns chiefly the Teton group, the tribal name will be used in its commonly accepted form, Dakota. The words of the songs recorded by Teton are, however, given in the Teton dialect, while the Santee forms are used in the songs recorded by Santee.

The earliest definite reference to this people in history is found in the Jesuit Relations for 1640, in which they are called "Nadvesiv" (Nadowessieux). In the next century Col. George Croghan compiled "A List of the Different Nations and Tribes of Indians in the Northern District of North America, with the Number of Their Fighting Men." In this list the name appears as La Suil, and in a footnote the author says: "These are a nation of Indians settled southwest of Lake Superior (called by the French La Sue), who, by the best account that I could ever get from the French and Indians,

¹ In *Grammar and Dictionary of the Dakota Language*, op. cit., p. xv.

² See Dorsey, James Owen, *Siouan Society*, in *Fifteenth Rep. Bur. Ethn.*, pp. 215-222; articles *Dakota* and *Siour*, in *Handbook of American Indians*; and Mooney, James, *Siouan Tribes of the East*, *Bull. 22, Bur. Amer. Ethn.*

³ Op. cit., p. xvi.

⁴ *Ibid.*, pp. xvi, xvii.

are computed ten thousand fighting men.”¹ In 1804 this entry was made in the Journal of the Lewis and Clark Expedition: “At 6 o’clock in the evening we Seen 4 Indians . . . and three of them . . . belonged to the Souix nation.”² But as white men came into closer contact with this tribe they began to use the word used by the Indians themselves. Thus in the “Scientific Data accompanying the original journals of the Lewis and Clark Expedition,” under the heading “Ethnology,” we find mention of the “Sieux or Dar-co-tars,” with an extensive description of the tribe, including a table of its subdivisions, which is probably the one sent by Clark to the Secretary of War.³ Gradually the native name came into more general use, with various modes of spelling, and in 1823 Major Long noted the “manners and customs of the Dacota Indians.”⁴ However, the word “Sioux” received the sanction of official usage in 1825, the statement being made in a Government document of that year that “Returns have been received from Gen. Clark and Gov. Cass, the commissioners appointed to mediate, at Prairie Du Chien, between the Sioux, Sac, Fox, Iowa, Chippewa, Menomonei, and Winnebago Tribes and to establish boundaries between them.”⁵

On April 29, 1868, a treaty was made by the Government with the Sioux and Arapaho Indians, which opens with the words: “From this day forward all war between the parties to this agreement shall forever cease. The Government of the United States desires peace, and its honor is hereby pledged to keep it. The Indians desire peace, and they now pledge their honor to maintain it.”⁶ The Sioux Reservation established at that time comprised about 20,000,000 acres of land, extending from the northern boundary of Nebraska to the forty-sixth degree of north latitude, and from the eastern bank of the Missouri River to the one hundred and fourth meridian of longitude.⁷ This was known as “the Great Sioux Reservation.” By the terms of this treaty the Government placed agency buildings and schools on the reservation, and provided that, under certain conditions, a patent for 160 acres of land could be issued to an Indian, who would thereby become a citizen of the United States. The affairs of the Indians were administered at seven agencies on this reservation, but the Indians continued in large measure their old manner of life.

¹ Journal of Col. George Croghan, pp. 37-38; reprinted from Featherstonhaugh, in *Amer. Mo. Journ. Geol.*, Dec., 1831.

² Original Journals of the Lewis and Clark Expedition, 1804-1806, Reuben Gold Thwaites ed., vii, p. 61, New York, 1905.

³ *Ibid.*, vi, pp. 93-100.

⁴ Leating, William H., *Narrative of an Expedition to the Source of St. Peters River*, under the Command of Maj. Stephen H. Long, i, p. 245, Philadelphia, 1824.

⁵ McEnney, Thomas L., in documents accompanying the President's Message to Congress, Nineteenth Congress, First Session, No. 1, p. 90, 1825.

⁶ Indian Laws and Treaties, compiled by Charles J. Kappler, vol. 2, pp. 770-75, Washington, D. C., 1903.

⁷ The writer gratefully acknowledges the assistance of Maj. James McLaughlin, United States Indian Inspector, in preparing the following data concerning the Standing Rock Reservation. Major McLaughlin was Indian agent on this reservation from 1881 to 1895.

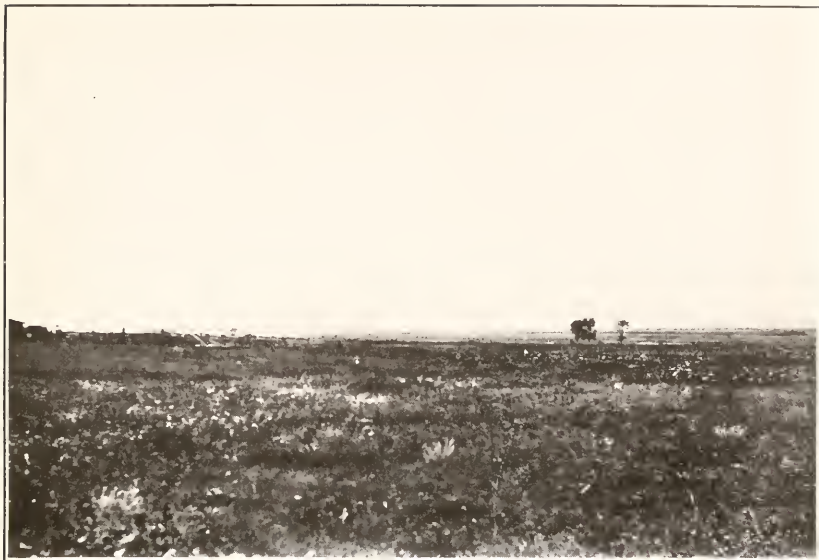
A part of the present Standing Rock Reservation (see pl. 2) was included in this territory, and an additional tract extending north to the Cannon Ball River was added by an Executive order dated March 16, 1875.¹ An agency near the present site of the Standing Rock Agency (Fort Yates, N. Dak.) was established July 4, 1873, and soon afterward a military post was established at that point.² Two companies of Infantry were stationed there, and this force was increased to five companies of Infantry and two troops of Cavalry during the Indian troubles of 1876. The original name "Standing Rock Cantonment" was changed to Fort Yates, and the post was continued until 1904.

The distinctively tribal life of the Teton Sioux may be said to have closed when the last Sun dance was held in 1881 and the last great buffalo hunt in 1882. A final hunt was held in November, 1883, and at that time the last buffalo were killed. Then followed a period of difficult adjustment on the part of the Indians, but Gall, Crow King, and others, who had been leaders in the tribal life, became also the leaders of their people in the adoption of farming and other pursuits recommended by the Government. The great change, however, did not come to the Indians until 1889, when the Great Sioux Reservation passed into history. In its place were established five reservations.³ The boundaries of these reservations were determined by a commission of three, of which ex-Gov. Charles Foster, of Ohio, was chairman, his associates being Maj. George Crook, and Maj. William Warner. This commission went from one agency to another, holding councils with the Indians, who ceded about 9,000,000 acres of land to the Government at that time. A reference to the council which this commission held on the Standing Rock Reservation appears in the description of a song of Sitting Bull (No. 194). Shortly after the work of this commission was finished the boundaries of the several reservations were surveyed, and the various bands of Sioux were assigned to these reservations. After these agency rolls were completed it was expected that the Indians would not leave their reservations without passes from the agent. From that time until the present there has been a steady development of education among the Sioux in boarding and day schools, and also by means of practical instruction in the white man's manner of life.

¹ Indian Laws and Treaties, op. cit., vol. 1, p. 884.

² "There has been established by order of the War Department a military post at this agency of sufficient capacity for two companies of infantry."—Report of John Burke, United States Indian Agent, Standing Rock Reservation, in *Ind. Aff. Rep.* for 1875, p. 247.

³ This was in accordance with an act of Congress dated March 2, 1889, entitled "An act to divide a portion of the reservation of the Sioux Nation of Indians in Dakota into separate reservations and to secure the relinquishment of the Indian title to the remainder, and for other purposes." Indian Laws and Treaties, op. cit., vol. 1, p. 328.



PRAIRIE.



LOWLAND ALONG MISSOURI RIVER

VIEWS ON STANDING ROCK RESERVATION

METHOD OF WORK AND OF ANALYSIS

The method of collecting the Sioux songs was similar to that used in connection with the Chippewa work.¹ Songs were recorded by means of the phonograph, and a transcription was made from the phonograph record, care being taken that the speed of the instrument was the same when recording the songs and when playing them for transcription. Ordinary musical notation is used for the transcription, with the addition of the special signs used in Bulletin 53.

The transcriptions of these songs should be understood as indicating the tones produced by the singers as nearly as it is possible to indicate them in a notation which is familiar by usage and therefore convenient for observation.²

As several hundred records were made, there were some accidental duplications of songs. In five instances (Nos. 125, 132, 133, 151, 173) these are transcribed, such being considered sufficient to show the slight differences which appear when a song is sung by several singers of equal ability, or at different times by the same singer. Other duplications examined by the writer show fewer points of difference than those which are transcribed. It occasionally happened that a song was known to have been imperfectly rendered, and in this case another record was made by a better singer, the second record being, of course, the only one taken into consideration. Indians distinguish clearly among good singers, indifferent singers, and totally unreliable singers. The writer has had experience with them all, and in the absence of information from the Indians, it is usually possible to distinguish them by comparing the several records of a song on the phonograph cylinders. As frequently noted in the descriptive analyses, the renditions of a song by a good singer are usually uniform in every respect. An effort was made to employ only the best singers. In selecting the principal singers, as well as informants, the writer ascertained a man's general reputation at the agency office and, in some cases, at the trader's store, as well as among his own people. In a few instances material which appeared to be interesting has been discarded because the informant was found to be unreliable. On one occasion a man was brought to the writer by an informant with whom she was acquainted. Mr. Higheagle was absent, but another interpreter was secured and data concerning the

¹ See Bulletins 45 and 53.

² Helmholtz, *The Sensations of Tone* (translated by A. J. Ellis), pt. 3, p. 260, London, 1885. Translator's footnote: "All these [scales] are merely the best representatives in European notation of the sensations produced by the scales on European ears."

Sun dance were recorded. In a few days, on Mr. Higheagle's return, he said: "There is trouble among the Indians. John Grass and other prominent men say they will have nothing more to do with the work if So-and-so is connected with it. He killed a man, and his record in other matters is not good." The matter was carefully considered, and the responsibility was placed on the man who introduced him. Finally all his material was expunged and the writer never saw him again. Such precaution might not be necessary if this work concerned only the social songs, but all the old music is associated with things that lie very close to the heart of the Indian.

Throughout the work an effort was made to have the informants entirely at ease in discussing a subject, and never to allow the form of a question to suggest a possible answer. Care was taken also to avoid an impression of seeking anything sensational or of tracing a similarity to the beliefs or traditions of the white race. Indians become confused, even irritated, if questioned too closely, and for that reason it was often necessary to extend an investigation over several interviews, combining the data thus secured. When this was done the result was translated to the Indian for criticism.

The method of analyzing the Sioux songs is the same as that used in the study of Chippewa songs. The headings of the tables of analysis have not been changed, but a few subdivisions have been added. For instance, in Tables 11 and 12 there is a separation of major and minor sixths and major and minor seconds, the last named being especially interesting, as it shows the minor second (semitone) to be used much less frequently than the major second (whole tone), a fact which has a direct bearing on the question whether Indians habitually and consciously use intervals smaller than those represented by the musical scale of the white race.

Except for the signs + and -, indicating that certain tones were sung slightly above or below pitch, there is no attempt at showing variations from what is known as the "piano scale." It is, however, repeatedly noted in the descriptive analyses that intervals of the second and of the minor third were sung too small. A similar reduction was not observed in the larger intervals. In this connection the following statement by Prof. Max Meyer, of the University of Missouri, should be noted:

The result of our experiments [with Doctor Stumpf] made in Berlin was that the Major Third, Fifth, and Octave are preferred a little larger than theoretical intervals; the Minor Third, on the contrary, a little smaller. . . . We may therefore state it as an established law that the smaller musical intervals are preferred diminished. . . . that the larger musical intervals are preferred enlarged. . . . and that the point where the curve of deviation passes zero, is situated between the Minor and Major Thirds.¹

¹ Meyer, Max, *Experimental Studies in the Psychology of Music*, *American Journal of Psychology*, XIV, pp. 201-206, Worcester, Mass., July-Oct., 1903.

Many transcriptions represent the result of six or more readings of the phonograph cylinder, a considerable interval of time being allowed to elapse between these readings. It has been found that the final transcription is usually the simplest, as by repeated observations the ear eliminates bytones and the mannerisms of the singer. Thus in many instances it becomes possible to discern a rhythmic unit accurately repeated in every rendition of the song, when the melody seemed at first to be lacking in rhythmic form.

In the present series the final measure of a song is transcribed as a complete measure unless a repetition of the song begins without a break in the time. Such a repetition is indicated by the usual mark for repeat. It will be observed that in probably a majority of instances the time is unbroken during several renditions of a song. When a brief pause occurs in the melody it is usually filled with shrill cries and calls or words rapidly enunciated, accompanying which the drumbeat is continuous.

"Five-toned scales" are frequently mentioned in the descriptive analyses and also appear in the tabulated analyses. As stated in the author's previous works, the five-toned scales considered in these analyses are the five pentatonic scales according to Helmholtz, described by him as follows:

1. *The First Scale* without Third or Seventh. . . .
2. *To the Second Scale*, without Second or Sixth, belong most Scotch airs which have a minor character. . . .
3. *The Third Scale*, without Third and Sixth. . . .
4. *To the Fourth Scale*, without Fourth or Seventh, belong most Scotch airs which have the character of a major mode.
5. *The Fifth Scale*, without Second and Fifth.¹

It may be needless to state that all these scales contain the same tones, the difference being in the keynote. The following examples are given for convenience of reference, the tones being the same in all:

First five-toned scale: Keynote G (sequence of tones G, A, C, D, E).

Second five-toned scale: Keynote A (sequence of tones A, C, D, E, G).

Third five-toned scale: Keynote D (sequence of tones D, E, G, A, C).

Fourth five-toned scale: Keynote C (sequence of tones C, D, E, G, A).

Fifth five-toned scale: Keynote E (sequence of tones E, G, A, C, D).

After a song is transcribed it is fully analyzed, the analyses being combined in the tables at the close of the various groups and later being incorporated in the tables on pages 12-21. Throughout the present work the repeated part of a song is not considered in computing the number of intervals which the melody contains. Such part often begins with the second or third measure, the opening measures taking the form of an introduction, a custom which was

¹ Helmholtz, H. L. F., *The Sensations of Tone as a Physiological Basis for the Theory of Music* (translated by A. J. Ellis), pp. 260, 261, 2d ed., London, 1885.

noted more frequently among the Chippewa than among the Sioux. Indian singers occasionally use much freedom in the arrangement of the phrases of a song in its repetition. It is therefore considered advisable to analyze only the direct and simplest rendition of a song. A "plot" of each melody is also made, as described and illustrated on pages 51-54.

The words of certain songs are in a "sacred (esoteric) language," which disguises their meaning. See words of Mide' songs in Bulletin 45; also footnote, page 120 of this work.

In the present volume the use of cross-references, which are found in Bulletin 53, is discontinued, and in their place will be found references to the analysis of the first song containing the peculiarity under consideration. Thus if a rest occurs in a song there will be found a reference to the analysis of song No. 79, which contains a list of all songs in which rests appear. The writer commends the use of the index of this book and of that of Bulletin 53 to those who wish to study the analyses closely. Songs can be traced also in the following manner: Let us suppose a reader is seeking songs from which the third tone of the octave is lacking. By consulting the index of Bulletin 53 a reference is found to page 5, on which the persistence of the third and fifth is considered; also, to the songs in both Bulletin 45 and Bulletin 53, from which the third is lacking. Full treatment of a peculiarity is usually given with the analysis of the first song in which it occurs, but in this instance it is given in connection with other peculiarities in Bulletin 53, song No. 53, page 140. It was there noted that more than one-half of the entire group were songs concerning or sung by women, but the proportion of women singers is much larger in the present series, while the proportion of songs lacking the third is much smaller (see analysis of song No. 22). Another method of tracing songs is by means of the tabulated analyses. Thus a student in search of songs from which the third tone of the octave is lacking would turn to Table 6, pages 21-23 of Bulletin 53, note the classes in which such songs are found, and trace them through the tabulated analyses of these several classes. This is the more interesting of the two methods, as it shows the frequency of its occurrence and also suggests a relation between the peculiarity under consideration and the class of the song in which it occurs. Having noted that the omission of the third occurs in only 3.5 per cent of the Chippewa songs, the student ascertains in the same way from the present work on Sioux songs that it is absent from only 5, less than 1 per cent of these songs. The tabulated, as well as the descriptive, analyses are intended to assist a careful, intelligent observation of Indian music. Both the means used and the results attained should be understood as anticipating a broader as well as a more

intensive view of the subject when the study of Indian music shall have been more fully developed.

The purpose of the descriptive analysis following each song is to suggest a method of critically observing Indian music. No single analysis is intended to draw attention to every peculiarity of the song. One who becomes accustomed to a systematic observation of Indian songs may detect other peculiarities. It is possible that in some instances another keynote may be regarded as more satisfactory than the one which is designated. Some songs are so strictly harmonic in form that only one tone can be regarded as a keynote, but others are so freely melodic that they could be harmonized in more than one key. The melodies are regarded primarily as a succession of vocal sounds from which by the test of the ear the writer selects one which is reasonably satisfactory as a keynote. If more than one tone can be regarded as keynote, that one is selected which is simplest in its apparent key relation to the song as a whole. In two instances (Nos. 108, 166) the songs are classified as "irregular." The use of the term "key" throughout this work should be understood as a matter of convenience rather than as an indication that, in the opinion of the writer, there exists a fully established "key" in the sense of the term as used by musicians. It will be noted that in Table 1 the word "tonality" is used in preference to "key."

As an aid to the singing of these songs the writer would emphasize the importance of *rhythm*, suggesting toward this end that the rhythm of a song be mastered before the melody is played on a piano or other tuned instrument. Tap out the rhythm with a pencil, or, better still, master it *mentally*, then hum the song softly with intervals as nearly correct as possible. Play the song on a tuned instrument in order to test the intervals, but the song, regarded as a native melody, can best be reproduced vocally, either without accompaniment or (if the song is simply harmonic in form) with one or two chords to sustain the voice.

The musical customs of the Sioux do not differ materially from those of the Chippewa; for instance, there are the same reticence concerning old ceremonial and "medicine" songs, the same acknowledged ownership of personal songs, and the same custom of replacing in a war song the name of a half-forgotten hero with that of a new favorite. Among the Sioux, however, there seems to be more freedom in the rhythm of the drum. The Chippewa had drum-rhythms which were invariably used with certain classes of songs, but this feature seems to be more variable among the Sioux, except that the drum is always beaten in a rapid tremolo during "medicine" songs (as in the treatment of the sick), and also by a man when relating his dreams. The several drum-rhythms are shown in connection with

their first occurrence, in Nos. 5, 6, 8, 12, 19, 64. In Nos. 12 and 13 the metric unit of drum and voice are in the ratio 2 to 1, suggesting points of coincidence, but the occasional prolonging or shortening of tones by the voice is such as to prevent a mechanical relation between the two. In many instances the tempo of the drum appears entirely independent of that of the voice. The illustration on page 110 shows the seeming lack of relation between drum and voice in No. 8, but in this, as in the simple ratio, the slight variability of the voice should be taken into account. In No. 125 the drum was struck with a clearness which made it possible to transcribe its beats throughout the song. In this instance the drum and voice coincided on the first of the measure, but the drum-rhythm was broken. In a few songs the drum and voice were at variance during the song until the closing measures, in which they coincided. These were songs in which the drumbeat was in quarter-note values, and this "swinging together" of voice and drum is noted in the descriptive analyses.

At any gathering there is one man who acts as leader of the singers, who sit around the drum. The number at the drum varies with the size of the gathering; if a large number are dancing the singers sit as close as possible around the drum, each man beating the drum as he sings. Sometimes as many as 10 men can "sit at the drum." A singer of recognized ability may, if he likes, bring a decorated drumstick of his own, but the common custom is for the drummers to use ordinary drumsticks consisting of sticks wound at the end with cloth. If a singer at the drum becomes weary he lays down his drumstick, whereupon someone who has been dancing, or sitting with the spectators takes his place. It was said that "the leader starts every song, and if it is an easy song the others commence right away, but if it is new and hard they begin more carefully." Most of the songs may be sung an indefinite number of times, the leader giving a signal for the close by two sharp taps on the drum, after which the song is sung only once.

Sioux women usually sing with the men during the dancing songs; this is not the custom among the Chippewa. The Sioux women sit on the ground, forming a circle back of the drummers, and sing in a high falsetto, an octave above the men. In three instances (Nos. 201, 203, and a duplication of 173) the part sung by the women is shown in the transcription. Several other songs were recorded in this manner, but the transcription of each is from a subsequent rendition by a man singing alone.

Among the Sioux as well as among the Chippewa, variations in either time or intonation are found more often in unimportant than in important parts of a song.

It was said that there were "different ways of ending songs," and that "a man could tell the kind of song by the way it ended." The

writer therefore sought more definite information on this point, consulting Used-as-a-Shield and other old-time singers. They said there were two ways, one being "to stop short" and the other "to let the tone die away gradually." On being asked which kinds of songs were ended in each of these ways they could not give a definite answer at once, and requested time to consider it. After several days they said that they had "tried over many old songs and found that they always stopped short when they sang such songs as the grass-dance, buffalo-dance, and Crow-owner's society songs," and that they "trailed off the tone" when singing war songs and similar songs.

Among the Sioux were found many songs which could be used on different occasions. Thus the songs in honor of a warrior could be sung when begging for food before his lodge, as well as at the victory dances and at meetings of societies. The songs of those who went to seek a suitable pole for the sun dance were used also by those who went to look for buffalo or for the enemy. Hence it did not seem appropriate to base a comparative study of these songs on their use, as was done with the Chippewa songs. A better basis for comparison seemed to be the age of the song, and accordingly the songs were divided into two groups, the first and larger comprising songs believed to be from 50 to 100 years old and the second those less than 50 years old. In addition to these comparative tables (pp. 12-21) the analyses at the close of each section are continued, for convenience of observation.

It is not so difficult to judge the age of a song as might be imagined. For instance, the last Sun dance was held more than 30 years ago, and a man who sang the ceremonial songs at that time said that he learned them when a young man from an aged man who was taught them in his youth. Such songs are undoubtedly more than a century old. In like manner, if a man about 70 years of age sings a song which he says that his father received in a dream when a youth and which he used in treating the sick, the song is evidently to be classed among the older songs. On the other hand, it is known that the Strong Heart society was organized among the Standing Rock Sioux only about 50 years ago, and that the White Horse Riders is a modern organization. The songs of both these societies are therefore comparatively modern songs, but the songs of the Miwa'tani are placed in the older group, as there was a certain ceremony connected with their initiation of new members, one of the ceremonial songs being preserved. The songs of the Crow-owners are also included with the older songs, as this was shown to be a society of more than 50 years standing, and only a few of its songs were remembered. Songs containing mention of a recent custom are manifestly modern.

TABULATED ANALYSIS OF 240 SIOUX SONGS

MELODIC ANALYSIS

TABLE 1.—TONALITY¹

	Group I. ² Old songs.		Group II. ³ Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Major tonality.....	57	39	36	39	93	39
Minor tonality.....	88	60	57	61	145	60
Irregular.....	2	1			2	1
Total.....	147		93		240	

¹ Since we are considering music of a period in which what we now designate *scales* and *keys* was not formulated, the terms "major tonality" and "minor tonality" are used in preference to the common terms "major key" and "minor key." *Tonality* is defined as "the quality and peculiarity of a tonal system" (Standard Dictionary, 1905 ed.), and *key* as "a scheme or system of notes or tones definitely related to each other" (The Oxford Dictionary, vol. 5, 1901).

² This group comprises songs a majority of which are believed to be 50 to 150 years old. (See p. 22.)

³ This group comprises songs a majority of which are believed to be less than 50 years old. (See p. 23.)

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Beginning on the						
Fourteenth.....	1				1	
Twelfth.....	19	13	9	10	28	12
Eleventh.....	6	4	1	1	7	3
Tenth.....	15	10	8	8	23	10
Ninth.....	5	4	4	4	9	4
Octave.....	29	20	27	30	56	23
Seventh.....	1				1	
Sixth ¹	2	1	1	1	3	1
Fifth ²	45	31	24	25	69	29
Fourth ³	2	1	1	1	3	1
Third ⁴	10	7	8	8	18	8
Second ⁵	1		2	1	3	1
Keynote.....	9	6	8	8	17	7
Irregular.....	2	1			2	1
Total.....	147		93		240	

¹ Songs beginning on the submediant and having a compass of less than 13 tones.

² Songs beginning on the dominant and having a compass of less than 12 tones.

³ Songs beginning on the subdominant and having a compass of less than 11 tones.

⁴ Songs beginning on the mediant and having a compass of less than 10 tones.

⁵ Songs beginning on the supertonic and having a compass of less than 9 tones.

MELODIC ANALYSIS—continued

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Ending on the—						
Fifth.....	15	31	29	31	71	31
Third.....	21	14	14	15	35	15
Keynote.....	79	54	50	54	129	54
Irregular.....	2	1			2	1
Total.....	147		93		240	

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs in which final tone is—						
Lowest tone in song.....	136	93	76	82	212	88
Highest tone in song.....						
Immediately preceded by—						
Major third below.....			1	1	1	
Minor third below.....			2	2	2	1
Whole tone below.....	2	2	5	5	7	3
Semitone below.....	2	2	1	1	3	1
Songs containing a fourth below the final tone.....	1		3	3	4	2
Songs containing a major third below the final tone.....	3	2	1	1	4	2
Songs containing a minor third below the final tone.....	1		4	4	5	2
Irregular.....	2	2			2	1
Total.....	147		93		240	

TABLE 5.—NUMBER OF TONES COMPRISING COMPASS OF SONG

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Compass of—						
Seventeen tones.....	1		2	2	3	1
Fourteen tones.....	4	3	1	1	5	2
Thirteen tones.....	11	8	6	6	17	7
Twelve tones.....	30	21	11	12	41	17
Eleven tones.....	6	4	3	3	9	4
Ten tones.....	24	16	15	16	39	16

MELODIC ANALYSIS—continued

TABLE 5.—NUMBER OF TONES COMPRISING COMPASS OF SONG—continued

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Compass of—continued						
Nine tones.....	15	10	13	14	28	12
Eight tones.....	49	33	34	37	83	35
Seven tones.....	3	2	1	1	4	2
Six tones.....	4	3	4	4	8	3
Five tones.....			1	1	1	
Four tones.....			2	2	2	1
Total.....	147		93		240	

TABLE 6.—TONE MATERIAL

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
First five-toned scale.....	1				1	
Second five-toned scale.....	16	11	15	16	31	13
Fourth five-toned scale.....	30	21	13	14	43	18
Major triad.....	1				1	
Major triad and seventh.....			1	1	1	
Major triad and sixth.....			1	4	4	2
Major triad and second.....	5	3	3	3	8	3
Minor triad.....	2	1			2	1
Minor triad and seventh.....	1				1	
Minor triad and fourth.....	17	12	13	14	30	12
Minor triad and second.....			1	1	1	
Octave complete.....	7	5	7	8	14	6
Octave complete except seventh.....	13	9	7	8	20	8
Octave complete except seventh and sixth.....	6	4	10	11	16	7
Octave complete except seventh, sixth, and fourth.....	1				1	
Octave complete except seventh, fifth, and second.....	1				1	
Octave complete except seventh and fourth ¹	2	1	3	3	5	2
Octave complete except seventh and third.....	1				1	
Octave complete except seventh and second.....	7	5	2	2	9	4
Octave complete except sixth.....	9	7	3	3	12	5
Octave complete except sixth and fourth.....	1		1	1	2	1

¹ These songs are minor in tonality, the mediant being a minor third above the tonic and the submediant a minor sixth above the tonic. In the fourth five-toned scale the seventh and fourth tones of the octave are likewise omitted, but the third and sixth intervals are major and the songs are major in tonality (see analysis of song No. 83, Bulletin 53).

MELODIC ANALYSIS—continued.

TABLE 6.—TONE MATERIAL—continued

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Octave complete except sixth and second.	3	2	1	1	4	2
Octave complete except sixth, fifth, and second.....	1				1	
Octave complete except sixth and third....	1				1	
Octave complete except fifth and second...	1				1	
Octave complete except fourth.....	7	5	3	3	10	4
Octave complete except fourth and second...	2	1	1	1	3	1
Octave complete except third and second....			1	1	1	
Octave complete except second.....	8	6	3	3	11	5
Minor third and fourth.....			1	1	1	
First, fourth, and fifth tones.....	1				1	
Other combinations of tones.....	2	1			2	1
Total.....	147		93		240	

TABLE 7.—ACCIDENTALS

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing—						
No accidentals.....	123	84	73	78	196	82
Seventh raised a semitone.....	4	3	6	6	10	4
Sixth raised a semitone.....			3	3	3	1
Sixth and third raised a semitone.....			1	1	1	
Fourth raised a semitone.....	4	3	2	2	6	2
Second raised a semitone.....	2	1	1	1	3	1
Fourth and seventh raised a semitone.....	1				1	
Seventh lowered a semitone.....	1		2	2	3	1
Seventh and fourth lowered a semitone.....	1				1	
Sixth lowered a semitone.....	4	3	1	1	5	2
Fourth lowered a semitone.....	2	1	1	1	3	1
Third lowered a semitone.....	2	1	1	1	3	1
Second lowered a semitone.....	1		1	1	2	1
Third and second lowered, and fourth raised a semitone.....			1	1	1	
Irregular.....	2	1			2	1
Total.....	147		93		240	

MELODIC ANALYSIS—continued

TABLE 8.—STRUCTURE

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Melodic ¹	99	67	59	63	158	66
Melodic with harmonic framework ²	28	19	19	21	47	20
Harmonic ³	18	12	15	16	33	14
Irregular.....	2	1			2	1
Total.....	147		93		240	

¹ Songs are thus classified if contiguous accented tones do not bear a simple chord-relation to each other.

² Songs are thus classified if only a portion of the contiguous accented tones bear a simple chord-relation to each other.

³ Songs are thus classified if contiguous accented tones bear a simple chord-relation to each other.

TABLE 9.—FIRST PROGRESSION—DOWNWARD AND UPWARD

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Downward.....	106	72	59	63	165	69
Upward.....	41	28	34	37	75	31
Total.....	147		93		240	

TABLE 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Number.	Per cent.	Number.	Per cent.	Total.	Per cent.
Downward.....	2,821	63	1,830	64	4,651	63
Upward.....	1,624	37	1,050	36	2,674	37
Total.....	4,445		2,880		7,325	

TABLE 11.—INTERVALS IN DOWNWARD PROGRESSION

	Number.	Per cent.	Number.	Per cent.	Total.	Per cent.
Interval of a—						
Major sixth.....	1				1	
Minor sixth.....	5		1		6	
Fifth.....	18		8		26	1
Fourth.....	300	10	225	12	525	11
Major third.....	238	7	105	5	343	7
Minor third.....	831	29	565	30	1,396	30
Augmented second.....	2		3		5	
Major second.....	1,254	45	831	45	2,085	45
Minor second.....	172	7	92	5	264	6
Total.....	2,821		1,830		4,651	

MELODIC ANALYSIS—continued

TABLE 12.—INTERVALS IN UPWARD PROGRESSION

	Group I.		Group II.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Interval of a—						
Eleventh.....	1				1	
Tenth.....	4		2		6	
Ninth.....	3		3		6	
Octave.....	32	2	31	3	63	2
Seventh.....	12		1		13	
Major sixth.....	9		7		16	1
Minor sixth.....	23	1	7		30	1
Fifth.....	96	6	55	5	151	6
Fourth.....	238	14	184	18	422	16
Major third.....	174	11	97	10	271	10
Minor third.....	433	26	277	27	710	27
Major second.....	495	32	323	30	818	31
Minor second.....	104	6	63	6	167	6
Total.....	1,624		1,050		2,674	

TABLE 13.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

	Number of songs.	Number of intervals.	Number of semitones.	Average number of semitones in an interval.
Group I.....	147	4,445	12,864	2.89
Group II.....	93	2,880	8,558	2.97

TABLE 14.—KEY

	Group I.		Group II.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Key —						
A major.....	10	7	2	1	12	5
A minor.....	8	6	7	7	15	6
B flat major.....	12	8	1	1	13	5
B flat minor.....	9	6	2	1	11	5
B major.....	6	4	5	5	11	5
B minor.....	9	6	7	7	16	7
C major.....	4	3	2	1	6	2
C minor.....	6	4	8	9	14	6
D flat major.....	4	3	1	1	5	2
C sharp minor.....	3	2	2	1	5	2
D major.....	5	3	6	6	11	5
D minor.....	10	7	5	5	15	6
E flat major.....	3	2	5	5	8	3
E flat minor.....	5	3	3	3	8	3
E major.....	1		6	6	7	3

¹ The term "key" is here used in its broad sense, as applicable to nonharmonic music, inclusive of modes.

MELODIC ANALYSIS—continued

TABLE 14.—KEY—continued

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Key—continued						
E minor.....	3	2	5	5	8	3
F major.....	7	5	1	1	8	3
F minor.....	9	6	5	5	14	6
G flat major.....	2	2	1	1	3	1
F sharp major.....	1				1	
F sharp minor.....	9	6	1	1	10	4
G major.....	6	4	4	4	10	4
G minor.....	8	6	9	10	17	7
A flat major.....	2	2	2	2	4	2
G sharp minor.....	3	2	3	3	6	2
Irregular.....	2	2			2	1
Total.....	147		93		240	

TABLE 15.—PART OF MEASURE ON WHICH SONG BEGINS

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Beginning on unaccented part of measure.	72	49	24	26	96	40
Beginning on accented part of measure....	75	51	69	74	144	60
Total.....	147		93		240	

TABLE 16.—RHYTHM OF FIRST MEASURE

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
First measure in—						
2-4 time.....	83	56	59	63	142	59
3-4 time.....	60	41	34	37	94	39
4-8 time.....	3	2			3	1
5-8 time.....	1	1			1	1
Total.....	147		93		240	

MELODIC ANALYSIS—continued

TABLE 17.—CHANGE OF TIME (MEASURE-LENGTHS)

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing no change of time.....	9	6	9	10	18	8
Songs containing a change of time.....	138	94	84	90	222	92
Total.....	147		93		240	

TABLE 18.—RHYTHM OF DRUM

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Sixteenth notes unaccented ¹	1	2			1	1
Eighth notes unaccented ²	26	43	16	26	42	34
Quarter notes unaccented ³	16	27	28	45	44	36
Half notes unaccented ⁴	2	3			2	2
Eighth notes accented in groups of two ⁵ ..	4	7	7	11	11	9
Each beat preceded by an unaccented beat corresponding to third count of a triplet ⁶	11	18	11	18	22	18
Drum not recorded ⁷	87		31		118	
Total.....	147		93		240	

¹ See No. 64.² See No. 19.³ See No. 6.⁷ Excluded in computing percentage.⁴ See No. 12.⁵ See No. 8.⁶ See No. 5.TABLE 19.—RHYTHMIC UNIT¹ OF SONG

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing—						
No rhythmic unit.....	48	33	23	25	71	29
One rhythmic unit.....	85	58	51	58	139	57
Two rhythmic units.....	12	8	13	14	25	10
Three rhythmic units.....	1	1	2	2	3	1
Four rhythmic units.....	1	1			1	
Five rhythmic units.....			1	1	1	
Total.....	147		93		240	

¹ For the purpose of this analysis a rhythmic unit is defined as a group of tones of various lengths, usually comprising more than one count of a measure, occurring more than twice in a song, and having an evident influence on the rhythm of the entire song.

MELODIC ANALYSIS—continued

TABLE 20.—METRIC UNIT OF VOICE (TEMPO)¹

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—						
48.....	1				1	
52.....	3	2			3	1
54.....	3	2			3	1
56.....	1		2	2	3	1
58.....	3	2	2	2	5	2
60.....	5	3	4	4	9	4
63.....	6	3	6	6	12	5
66.....	5	3	11	12	16	6
69.....	9	6	1	1	10	4
72.....	10	7	5	5	15	6
76.....	10	7	10	11	20	8
80.....	12	9	9	10	21	8
84.....	12	9	3	1	15	6
88.....	6	3	6	6	12	5
92.....	13	9	6	6	19	8
96.....	10	7	5	5	15	6
100.....	8	6	3	3	11	2
104.....	1	2	3	3	7	3
108.....			5	5	5	2
112.....	3	2	2	2	5	2
116.....	4	2	1	1	5	2
120.....			1	1	1	
126.....	3	2	1	1	4	1
132.....	3	2	1	1	4	1
138.....	2	2			2	
144.....	3	2	2	2	5	2
160.....	2	2	1	1	3	1
168.....	3	2			3	1
176.....	2	2	3	3	5	2
192.....	1				1	
Total.....	147		93		240	

¹ This refers only to the tempo in which a song begins. For a consideration of changes of tempo in these songs see analysis of song No. 5.

TABLE 21.—METRIC UNIT OF DRUM (TEMPO)

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—						
56.....			2	3	2	2
60.....			4	6	1	3
63.....	1	2	3	5	4	3
66.....			5	8	5	4
69.....	1	2			1	

MELODIC ANALYSIS—continued

TABLE 21.—METRIC UNIT OF DRUM (TEMPO)—continued

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—continued						
72.....	3	5	2	2	5	4
76.....	3	5	1	6	7	6
80.....	1	7	7	11	11	9
84.....	1	2	1	6	5	4
88.....	5	8	5	8	10	8
92.....	6	10	3	5	9	8
96.....	7	11	4	6	11	9
100.....	2	3	3	5	5	4
104.....	3	5	4	6	7	6
108.....			5	8	5	4
112.....	1	2	1	2	2	2
116.....	3	5	2	3	5	4
120.....	2	3			2	2
126.....	1	2			1	
132.....	4	7			4	3
138.....	4	7			4	3
144.....	2	3	1	2	3	2
152.....	2	3			2	2
160.....	3	5			3	2
168.....	2	3			5	4
176.....			3	5		
Drum not recorded ¹	87		31		118	
Total.....	147		93		240	

TABLE 22.—COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

	Group I. Old songs.		Group II. Comparatively modern songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Drum and voice having the same metric unit.....	29	18	47	76	76	62
Drum faster than voice.....	19	32	5	8	24	20
Drum slower than voice.....	12	20	10	16	22	18
Drum not recorded ¹	87		31		118	
Total.....	147		93		240	

¹ Excluded in computing percentage.

COMPARISON BETWEEN OLD AND COMPARATIVELY MODERN SIOUX SONGS¹

The songs comprised in the first group, almost without exception, were recorded by men 65 to 80 years of age. These men said they learned the songs or received them in dreams when they were young. A number of the songs comprised in the second group were also recorded by old men, but were said to be comparatively modern songs. The remaining songs were recorded by young men who now "sing at the drum" when the Sioux assemble. These songs represent a distinct phase of Sioux music, which should not be omitted from a general consideration of the subject.

Music may perhaps be said to be the last element of native culture remaining in favor among the Sioux. It is interesting to note that songs are being composed by them at the present time. Many of these are love songs, others are "praise songs" or songs of a general character. It is unnecessary to state that all are *social* songs, the use of songs for ceremony, war, societies, and the hunt having passed away. Many of the younger Indians among both Chippewa and Sioux find much pleasure in recording their songs on phonographs which they themselves possess. The writer was informed that among the Standing Rock Sioux "an Indian who owns a phonograph usually has at least a hundred records of Indian songs. He and his friends make them and enjoy them much more than the commercial records. Some even make these records for sale among their people." The songs are usually recorded by several singers, while others at the same time give sharp yells or short exclamatory sentences. While such records are not adapted for the study of individual songs; they are an evidence of the Indian's continued pleasure in his music and of his readiness to adapt the means of civilization to an end which is purely native. Thus Red Fox caused a song to be composed in honor of Two White Buffalo, and, in order that the song might be accurately preserved, he requested that two phonographic records be made by the Indians who composed the song, these duplicate records to be kept in widely separated localities, so that, if accident befell one of them, the song would still be preserved in its original form. At a later date this song was recorded by the writer and appears as No. 222 of this volume.

GROUP I.—This group contains 147 songs believed to be from 50 to 150 years old, and comprises the following songs: (1) Ceremonial

¹ See p. 11.

songs used in the *Hunika* and Spirit-keeping ceremonies and in the Sun dance;¹ (2) Songs concerning personal dreams;² (3) Songs concerning the sacred stones;³ (4) Songs used in the treatment of the sick;⁴ (5) Songs of the Dream societies named for animals,⁵ consisting of men who had dreamed of the same animal. These societies were the Buffalo, Elk, and Horse societies. (6) A group of war songs which were believed to be more than 50 years old, including those of the *Miwa'tani* and *Kaggi'yuha* societies.⁶

GROUP II. This group contains 93 songs, a majority of which are believed to be less than 50 years old, and comprises the following divisions: (1) Songs of those military societies which are comparatively recent among the Teton Sioux. These are the Fox, Strong Heart, and Badger societies, and the White Horse Riders. The fox, coyote, and wolf songs are so closely related that it is impossible to draw definite lines between them, but as a compromise the songs said to be Fox society or Coyote society songs are placed in this group, while the wolf songs (this being a common term for all war songs) are placed in the older group. In this division are included the incidental war songs and dancing songs used in the Sun dance, and those songs in honor of an individual which were sung to melodies of the military societies. This division comprises 32 songs.⁷ (2) Songs of the buffalo hunt, together with council and Chief songs, one of the latter being sung at the Sun dance.⁸ (3) All songs not otherwise classified. The first of these are three unclassified songs in the Sun dance—Song of Final Visit to the Vapor Lodge, Noon song, and Song concerning the Sun and Moon (Nos. 18, 24, 25). In this division are also the songs of various dances and games, those songs in honor of an individual which were sung to dance melodies, and the miscellaneous songs recorded at Sisseton, S. Dak.⁹

A comparison of the analyses of these two groups is shown in tables on the preceding pages. The percentage of major and minor songs is the same in the two groups, except that the older group contains two songs the keynote of which is so uncertain that they are classified as "irregular." The percentage of songs beginning on the twelfth and fifth is 44 in the older songs and 35 in the modern songs, but the proportion beginning on the octave is 10 per cent

¹ Nos. 1, 2, 3, 1, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 36; total 15.

² Nos. 37-58, inclusive; total 22.

³ Nos. 59-78, inclusive; total 20.

⁴ Nos. 79-94, inclusive; total 16.

⁵ Nos. 95-113, inclusive; total 19.

⁶ Nos. 122-179, inclusive, except No. 178, which is a song of the Fox society, and is included in the second group.

⁷ 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; total, 32.

⁸ Nos. 5, 180-194, inclusive; total, 16.

⁹ Nos. 18, 24, 25, 196-240, inclusive, except Nos. 223, 224, 225, 231.

greater in the modern songs. Curiously, the percentage ending on the keynote and fifth is identical in the two groups. The modern songs show a smaller proportion of songs in which the final tone is the lowest in the song, the whole tone and the minor third below the final tone being used in several instances. The proportion of songs on the five-toned scales is 32 per cent in the older and 30 per cent in the more modern songs, while next in number are songs containing only the minor triad and fourth, which show a difference of but 2 per cent in the two groups. The first important point of difference is that the older songs show a much larger proportion having a range of 12 or more tones, the percentage having 10 tones being the same, the modern group has the larger percentage of songs which are harmonic in structure. This suggests less freedom in musical expression as the Indian feels himself coming under the restrictions of civilization and is of interest in that connection.

A larger proportion of accidentals is found in the newer songs, the tones most frequently affected being the sixth and seventh. In structure the modern group shows a larger proportion of harmonic songs, this feature being in accord with the stronger feeling for the octave as an initial tone and with the reduction of the compass of the songs. The modern group shows also a much smaller proportion of songs with the first progression downward, and we recall the steadily descending trend of melody as an acknowledged characteristic of primitive song. Yet in total number of progressions the proportion of ascending and descending intervals differs by only 1 per cent in the two groups. In the older songs the average number of intervals is 30, and in the more modern 31.3, a difference too slight to be of importance. The average interval in the modern songs is slightly the larger, but the difference is less than a tenth of a semitone. The smallest average interval (2.5 semitones) is that of the "buffalo hunt, council, and Chief song" group, while the largest (3.5 semitones) is that of the ceremonial songs. The key or pitch of the songs constitutes perhaps the least important of the tables; in this respect we note that the groups show no marked differences, the pitch of the song being somewhat a matter of adaptation to the compass of the singer's voice.

Table 15 shows a contrast which might be connected with the change from the older to the modern life of the Indians, the old songs having 51 per cent beginning on the accented part of the measure and the new songs having 74 per cent beginning on the accent. This suggests directness and the same psychological factor, which may account for the increase of songs harmonic in form. The newer group shows an increase in the proportion of songs which begin in 2-4 time and a slight decrease in the percentage of songs having a change of measure-lengths. Table 18 shows the newer songs

to contain a decrease in those having the drumbeat in unaccented eighth-note values, in many instances approaching a tremolo, and a large increase in the proportion having the drumbeat in quarter-note values, this being a sharp, definite stroke and, of course, less rapid than the preceding. The proportion containing one rhythmic unit is the same in the two groups, but the newer songs show a large increase in the proportion having two or more rhythmic units, evidencing a development of the rhythmic sense. A comparison of the metric unit (tempo) of the voice shows no material differences, but in the following table is noted a decided decrease in the metric unit of the drum. Table 22 shows the percentage of old songs in which voice and drum have the same metric unit to be 48, and that of the new songs as 76, a difference of 58 per cent. This is the more interesting, as in this table the deduction of the songs recorded without drum causes the percentage to be reckoned on a total of 60 in the first and 62 in the second group.

Summarizing briefly the results of a comparison of the old and the more modern Sioux songs, we find in the percentages a reduction in the compass of the songs with an increase of harmonic form and of accidentals; a more direct attack (shown by the increase of songs beginning on the accented part of the measure) an increase of songs beginning in 2-4 time; and also in songs without a change in time. We find a change in the drumbeat from a rapid and somewhat tremolo beat to a quarter-note value, with a reduction in the tempo of the drum and an increase in the proportion of songs in which the tempo of voice and drum is the same. We note further a development of the rhythmic sense in song construction, shown by the increase in the number of songs having two or more rhythmic units. These contrasts between the two groups of songs may suggest a connection between the Indians' manner of life and the form of their musical expression, or they may be regarded as an effect of contact with the more conventional music of the white race. These and similar observations await further comparative study of Indian songs.

TABULATED ANALYSIS OF 600 INDIAN SONGS (CHIPPEWA AND SIOUX)

MELODIC ANALYSIS

TABLE 1A.—TONALITY¹

	Chippewa songs. ²		Sioux songs re- corded by Chip- pewa. ³		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Major tonality.....	195	57	11	53	93	39	299	50
Minor tonality.....	142	42	9	45	145	60	296	49
Beginning major, end- ing minor.....	2	1					2	
Beginning minor, end- ing major.....	1						1	
Irregular.....					2	1	2	
Total.....	340		20		240		600	

¹ Since we are considering music of a period in which what we now designate *scales* and *keys* was not formulated, the terms "major tonality" and "minor tonality" are used in preference to the common terms "major key" and "minor key." (See p. 12.)

² See Bulletin 53, pp. 18-33.

³ The songs comprised in this group are those of the Drum-presentation ceremony, analyzed on pp. 181-183 of Bulletin 53.

TABLE 2A.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Beginning on the—								
Fourteenth.....					1		1	
Thirteenth.....	4	1					4	
Twelfth.....	105	31	2	10	28	12	135	23
Eleventh.....	3	1	1	5	7	3	11	2
Tenth.....	24	7	2	10	23	10	49	8
Ninth.....	16	5			9	4	25	4
Octave.....	61	18	6	30	56	23	123	21
Seventh.....	6	2	1	5	1		8	1
Sixth.....	10	3			3	1	13	2
Fifth.....	72	21	3	15	69	29	141	24
Fourth.....	7	2			3	1	10	1
Third.....	10	3	2	10	18	8	30	5
Second.....	9	3			3	1	12	2
Keynote.....	13	4	3	15	17	7	33	5
Irregular.....					2	1	2	
Total.....	340		20		240		600	

MELODIC ANALYSIS—continued

TABLE 3A.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Ending on the—								
Fifth.....	75	22	6	30	74	31	155	26
Third.....	36	11	1	5	35	15	72	12
Keynote.....	229	67	13	65	129	54	371	61
Irregular.....					2	1	2	
Total.....	340		20		240		600	

TABLE 4A.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs in which final tone is—								
Lowest tone in song.....	307	90	18	90	212	88	537	90
Highest tone in song.....	1						1	
Immediately pre- ceded by—								
Fifth below..	1						1	
Fourth below	9	3					9	1
Major third below.....	2				1		3	
Minor third below.....	7	2			2	1	9	1
Whole tone below.....	5	2			7	3	12	2
Semitone be- low.....					3	1	3	
Whole tone below with fourth be- low in a pre- vious meas- ure.....	1						1	
Whole tone below with sixth below in a previ- ous meas- ure.....	1						1	
Songs containing a fourth below the final tone.....	3	1			4	2	7	1

MELODIC ANALYSIS—continued

TABLE 4A.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing a major third below the final tone.....					4	2	4	1
Songs containing a minor third below the final tone.....	3	1	2	10	5	2	10	2
Irregular.....					2	1	2	
Total.....	340		20		240		600	

TABLE 5A.—NUMBER OF TONES COMPRISING COMPASS OF SONG

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Compass of—								
Seventeen tones.....					3	1	3	
Fourteen tones.....	9	3			5	2	14	2
Thirteen tones.....	29	8			17	7	46	8
Twelve tones.....	103	30	3	15	41	17	147	25
Eleven tones.....	31	9	5	25	9	4	45	8
Ten tones.....	38	11	4	20	39	16	81	14
Nine tones.....	18	6	5	25	28	12	51	9
Eight tones.....	71	21	2	10	83	35	156	25
Seven tones.....	16	5			4	2	20	3
Six tones.....	10	3	1	5	8	3	19	3
Five tones.....	13	4			1		14	2
Four tones.....	2				2	1	4	
Total.....	340		20		240		600	

TABLE 6A.—TONE MATERIAL

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
First five-toned scale.....	1				1		2	
Second five-toned scale.....	40	12	3	15	31	13	74	12
Fourth five-toned scale.....	88	26	6	30	43	18	137	23
Fifth five-toned scale.....	2						2	
Major triad.....	4	1			1		5	1

MELODIC ANALYSIS—continued

TABLE 6A.—TONE MATERIAL—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Major triad and sev- enth.....	1				1		2	
Major triad and sixth.....	42	12			4	2	46	8
Major triad and fourth.....	2						2	
Major triad and sec- ond.....	3	1			8	3	11	2
Minor triad.....	1				2	1	3	
Minor triad and sev- enth.....	3	1			1		4	1
Minor triad and sixth.....	6	2					6	1
Minor triad and fourth.....	18	6	1	5	30	12	49	8
Minor triad and sec- ond.....	1				1		2	
Octave complete.....	19	6	2	10	14	6	35	6
Octave complete ex- cept seventh.....	32	9	2	10	20	8	54	9
Octave complete ex- cept seventh and sixth.....	6	2			16	7	22	4
Octave complete ex- cept seventh, sixth, and fourth.....					1		1	
Octave complete ex- cept seventh, fifth, and second.....					1		1	
Octave complete ex- cept seventh and fourth ¹	4	1			5	2	9	1
Octave complete ex- cept seventh and third.....	1				1		2	
Octave complete ex- cept seventh and second.....	11	3	1	5	9	4	21	4
Octave complete ex- cept sixth.....	15	4	2	10	12	5	29	5
Octave complete ex- cept sixth and fifth.....			1	5			1	
Octave complete ex- cept sixth and fourth.....	1				2	1	3	
Octave complete ex- cept sixth and sec- ond.....	1				4	2	5	1

¹ These songs are minor in tonality, the mediant being a minor third above the tonic and the sub-mediant a minor sixth above the tonic. (See p. 14, footnote.)

MELODIC ANALYSIS—continued

TABLE 6A.—TONE MATERIAL—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Octave complete ex- cept sixth, fifth, and second.....			1	5	1		2	
Octave complete ex- cept sixth and third.....					1		1	
Octave complete ex- cept fifth and sec- ond.....					1		1	
Octave complete ex- cept fourth.....	5	2			10	4	15	2
Octave complete ex- cept fourth and third.....	1						1	
Octave complete ex- cept fourth and sec- ond.....	1				3	1	4	1
Octave complete ex- cept third.....	1						1	
Octave complete ex- cept third and sec- ond.....					1		1	
Octave complete ex- cept second.....	10	3			11	5	21	4
Minor third and fourth.....	3	1			1		4	1
First, second, and fifth tones.....	1						1	
First, fourth, and fifth tones.....					1		1	
First, second, fourth, and fifth tones.....	1						1	
First, second, fifth, and sixth tones....	6	2					6	1
Other combinations of tones.....	9	3	1	5	2	1	12	2
Total.....	340		20		240		600	

TABLE 7A.—ACCIDENTALS

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing—								
No accidentals...	288	85	18	90	196	82	502	85
Seventh raised a semitone.....	4	1	1	5	10	4	15	2

MELODIC ANALYSIS—continued

TABLE 7A.—ACCIDENTALS—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs, containing— continued								
Sixth raised a semitone.....	9	3	1	5	3	1	13	2
Sixth and third raised a semi- tone.....					1		1	
Fourth raised a semitone.....	2	1			6	2	8	1
Third raised a semitone.....	1						1	
Second raised a semitone.....	3	1			3	1	6	1
Fourth and sev- enth raised a semitone.....	1				1		2	
Fourth raised a semitone and second lowered a semitone....	1						1	
Second raised a semitone and sixth lowered a semitone.....	1						1	
Seventh lowered a semitone.....	1				3	1	4	
Seventh and fourth lowered a semitone.....					1		1	
Sixth lowered a semitone.....	16	5			5	2	21	4
Fifth lowered a semitone.....	1						1	
Fourth lowered a semitone.....	2				3	1	5	
Third lowered a semitone.....	3	1			3	1	6	1
Second lowered a semitone.....	6	2			2	1	8	1
Third and second lowered, and fourth raised a semitone.....	0				1		1	
Second, third, and sixth low- ered a semitone.	1						1	
Irregular.....					2	1	2	
Total.....	340		20		240		600	

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Interval of a—								
Twelfth.....	1						1	
Ninth.....	1						1	
Octave.....	2						2	
Seventh.....	2						2	

MELODIC ANALYSIS—continued

TABLE 11A.—INTERVALS IN DOWNWARD PROGRESSION—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Interval of a—contd.								
Major sixth.....	12				1		13	
Minor sixth.....					6		6	
Fifth.....	59	1	3		26	1	88	1
Fourth.....	421	8	22	6	525	11	968	9
Major third.....	628	11	4	1	343	7	975	9
Minor third.....	1,824	34	111	33	1,396	30	3,334	32
Augmented sec- ond.....			1		5		6	
Major second.....	2,472	42	198	57	2,085	45	4,755	46
Minor second.....			4	1	264	6	268	3
Total.....	5,422		346		4,651		10,419	

TABLE 12A.—INTERVALS IN UPWARD PROGRESSION

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Interval of a—								
Fourteenth.....	1						1	
Twelfth.....	17						17	
Eleventh.....	3				1		4	
Tenth.....	4		1		6		11	
Ninth.....	2		2	1	6		10	2
Octave.....	43	1	2	1	63	2	108	2
Seventh.....	9				13		22	
Major sixth.....	47	2	1		16		64	1
Minor sixth.....			3	1	30	1	33	1
Fifth.....	196	7	11	6	151	6	358	6
Fourth.....	388	14	31	16	422	16	841	15
Major third.....	345	12	9	4	271	10	625	11
Minor third.....	800	29	51	26	710	27	1,561	27
Major second.....	1,009	35	85	43	818	31	1,912	33
Minor second.....			2	1	167	6	169	3
Total.....	2,864		198		2,674		5,736	

MELODIC ANALYSIS—continued

TABLE 13A.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

	Number of songs.	Number of intervals.	Number of semitones.	Average number of semitones in an interval.
Chippewa songs.....	340	8,286	25,791	3.1
Sioux songs of Drum-presentation ceremony, recorded by Chippewa.....	20	514	1,592	2.93
Old Sioux songs.....	117	4,345	12,864	2.89
Comparatively modern Sioux songs.....	93	2,880	8,558	2.97
Total.....	600	16,155	48,805	3.02

TABLE 14A.—KEY

	Chippewa songs.		Sioux songs recorded by Chippewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Key of 1—								
A major.....	19	6			12	5	31	5
A minor.....	18	5	3	15	15	6	36	6
B flat major.....	17	5			13	5	30	5
B flat minor.....	6	2			11	5	17	3
B major.....	7	2			11	5	18	3
B minor.....	17	5	1	5	16	7	34	6
C major.....	13	3	2	10	6	2	21	4
C major.....	13	3	1	5	14	6	28	5
D flat major.....	17	5	2	10	5	2	24	4
C sharp minor.....	14	4			5	2	19	3
D major.....	7	3	1	5	11	5	19	3
D minor.....	12	3	1	5	15	6	28	5
E flat major.....	9	3			8	3	17	3
E flat minor.....	17	5	2	10	8	3	27	5
E major.....	6	2	1	5	7	3	14	2
E minor.....	5	2			8	3	13	2
F major.....	29	9	1	5	8	3	38	6
F minor.....	10	3			14	6	24	4
G flat major.....	23	7	1	5	3	1	27	5
F sharp major.....					1		1	
F sharp minor.....	6	2	1	5	10	4	17	3
G major.....	36	11	3	15	10	4	49	8
G minor.....	11	3			17	7	28	5
A flat major.....	17	5			4	2	21	4
G sharp minor.....	8	3			6	2	11	2
Beginning major, ending minor.....	2						2	
Beginning minor, ending major.....	1						1	
Irregular.....					2	1	2	
Total.....	340		20		240		600	

¹ The term "key" is here used in its broad sense, as applicable to nonharmonic music, inclusive of modes.

RHYTHMIC ANALYSIS

TABLE 15A.—PART OF MEASURE ON WHICH SONG BEGINS

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Beginning on unac- cented part of measure.....	109	37	12	60	96	40	217	39
Beginning on ac- cented part of measure.....	189	63	8	40	144	60	341	61
Transcribed in out- line ¹	42	.....	.....	.....	.....	.....	42	.....
Total.....	340	.....	20	.....	240	.....	600	.....

TABLE 16A.—RHYTHM OF FIRST MEASURE

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
First measure in—								
2-4 time.....	149	50	9	45	142	59	300	54
2-2 time.....	2	.....	.....	.....	.....	.....	2	.....
3-8 time.....	4	2	.....	.....	.....	.....	4	1
3-4 time.....	120	40	6	30	94	39	220	39
4-8 time.....	.....	.....	.....	.....	3	1	3	1
4-4 time.....	9	3	.....	.....	.....	.....	9	2
5-8 time.....	2	.....	1	5	1	1	4	1
5-4 time.....	9	3	4	20	.....	.....	13	2
6-4 time.....	1	.....	.....	.....	.....	.....	1	.....
7-4 time.....	2	.....	.....	.....	.....	.....	2	.....
Transcribed in out- line ¹	42	.....	.....	.....	.....	.....	42	.....
Total.....	340	.....	20	.....	240	.....	600	.....

¹ Excluded in computing percentage.

RHYTHMIC ANALYSIS—continued

TABLE 17A.—CHANGE OF TIME (MEASURE-LENGTHS)

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing no change of time.....	69	23	4	5	18	8	88	16
Songs containing a change of time.....	229	77	19	95	222	92	470	84
Transcribed in out- line ¹	42						42	
Total.....	340		20		240		600	

TABLE 18A.—RHYTHM OF DRUM ²

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Sixteenth notes unac- cented.....					1	1	1	
Eighth notes unac- cented.....	89	40	12	60	42	34	143	40
Quarter notes unac- cented.....	12	5			44	36	56	15
Half notes unac- cented.....	1		2	10	2	2	5	1
Eighth notes accented in groups of two....	10	4			11	9	21	6
Each beat preceded by an unaccented beat corresponding to third count of triplet.....	96	43	6	30	22	18	124	34
Each beat followed by an unaccented beat corresponding to second count of trip- let.....	2	1					2	1
Each beat preceded by an unaccented beat corresponding to fourth count of group of four six- teenth notes ³	14	6					14	3
Drum not recorded ¹ ..	116				118		234	
Total.....	340		20		240		600	

¹ Excluded in computing percentage.² Examples of these rhythms are cited on p. 19, in footnote.³ See Bulletin 53, p. 240.

RHYTHMIC ANALYSIS—continued

TABLE 19A.—RHYTHMIC UNIT¹ OF SONG

	Chippewa songs.		Sioux songs recorded by Chippewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Songs containing—								
No rhythmic unit. . .	107	36	7	35	71	29	185	33
One rhythmic unit. . .	186	62	10	50	139	57	335	60
Two rhythmic units . .	4	1	3	15	25	10	32	6
Three rhythmic units. . .	1				3	1	4	1
Four rhythmic units. . .					1		1	
Five rhythmic units. . .					1		1	
Songs transcribed in outline ²	42						42	
Total.	340		20		240		600	

¹ For the purpose of this analysis a rhythmic unit is defined as a group of tones of various lengths, usually comprising more than one count of a measure, occurring more than twice in a song, and having an evident influence on the rhythm of the entire song.

² Excluded in computing percentage.

TABLE 20A.—METRIC UNIT OF VOICE (TEMPO)

	Chippewa songs.		Sioux songs recorded by Chippewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—								
44.	1						1	
48.					1		1	
50.	1						1	
52.	2				3	1	5	
54.	2				3	1	5	
56.	1				3	1	4	
58.					5	2	5	
60.	9	3			9	4	18	3
63.	4	1			12	5	16	3
66.	5	2			16	6	21	4
69.	8	3			10	4	18	3
72.	16	5			15	6	31	6
76.	11	4	1	5	20	8	32	6
80.	11	4	3	15	21	8	35	6
84.	14	5	3	15	15	6	32	6
88.	15	5	5	25	12	5	32	6
92.	16	6	3	15	19	8	38	7
96.	22	7			15	6	37	7
100.	18	6			11	2	29	5
104.	20	7	1	5	7	3	28	5
108.	18	6	1	5	5	2	24	4
112.	18	6			5	2	23	4

RHYTHMIC ANALYSIS—continued

TABLE 20A.—METRIC UNIT OF VOICE (TEMPO)—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—contd.								
116.....	10	3			5	2	15	3
120.....	11	5	1	5	1		16	3
126.....	7	2			4	1	11	2
132.....	3	1			4	1	7	2
138.....	2				2		4	
144.....	7	2			5	2	12	2
152.....	5	2					5	1
160.....	9	3			3	1	12	3
168.....	13	4			3	1	16	3
176.....	3	1	1	5	5	2	8	1
184.....	3	1	1	5			5	
192.....	5	2			1		6	
200.....	6	2					6	1
208.....	2						2	
Rubato ¹	2						2	
Transcribed in out- line ¹	37						37	
Total.....	340		20		240		600	

¹ Excluded in computing percentage.

TABLE 21A.—METRIC UNIT OF DRUM (TEMPO)

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—								
56.....					2	2	2	
60.....					4	3	4	1
63.....					4	3	4	1
66.....					5	4	5	1
69.....					1		1	
72.....	1				5	4	6	1
76.....	2		1	5	7	6	10	3
80.....	9	4	2	10	11	9	22	6
84.....	4	2	1	5	5	4	10	3
88.....	8	2	4	20	10	8	22	6
92.....	15	7	4	20	9	8	28	8
96.....	15	7	5	25	11	9	31	8
100.....	15	7			5	4	20	5
104.....	26	11	2	10	7	6	35	9
108.....	25	11			5	4	30	8
112.....	25	11			2	2	27	7
116.....	21	9	1	5	5	4	27	7
120.....	22	10			2	2	24	6
126.....	13	6			1		14	4

RHYTHMIC ANALYSIS—continued

TABLE 21A.—METRIC UNIT OF DRUM (TEMPO)—continued

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Metronome—contd.								
132.....	13	6	.....	.....	4	3	17	5
138.....	4	2	.....	.....	4	3	8	2
144.....	2	.....	.....	.....	3	2	5	1
152.....	2	.....	.....	.....	2	2	4	1
160.....	1	.....	.....	.....	3	2	4	1
168.....	.....	.....	.....	.....	5	4	5	1
176.....	1	.....	.....	.....	.....	.....	1	.....
Drum not recorded ¹ ..	116	.....	.....	.....	118	.....	234	.....
Total.....	340	.....	20	.....	240	.....	600	.....

TABLE 22A.—COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

	Chippewa songs.		Sioux songs re- corded by Chip- pewa.		Sioux songs.		Total.	
	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
Drum and voice hav- ing the same metric unit.....	80	26	7	35	76	62	163	44
Drum faster than voice.....	103	46	11	55	24	20	138	38
Drum slower than voice.....	41	18	2	10	22	18	65	18
Drum not recorded ¹ ..	116	.....	.....	.....	118	.....	234	.....
Total.....	340	.....	20	.....	240	.....	600	.....

¹ Excluded in computing percentage.

ANALYSIS OF SIOUX AND CHIPPEWA SONGS

The purpose of this chapter is to present in descriptive and diagrammatic form¹ the more important data contained in the tabulated analyses immediately preceding.

Table 1A.—In this table the songs are grouped according to tonality, which is defined as “the quality or peculiarity of a tonal system.” (See p. 12, footnote.) The first step in analyzing a song is the determination of the keynote or tonic by observing the tones which occur in the song and their general progressions. The next step in the analysis is the determination of the tonality. In ascertaining this, if the song contains several tones, we observe especially the pitch of the third and sixth above the keynote, as these tones are a semitone lower in minor than in major tonality. The sixth is absent from 138 of the songs under analysis, while the third is absent from only 17 songs; the third is therefore the principal factor in judging the tonality of a

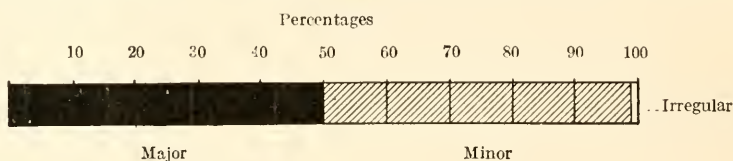


FIG. 1. Tonality.

song. If the third is four semitones (a major third) above the keynote, the song is said to be major in tonality, and if three semitones (a minor third) above the keynote, minor in tonality. Classifying the songs according to this basis, we find 50 per cent major in tonality and 49 per cent minor, 1 per cent being irregular in form. (Fig. 1.)

We usually associate a minor key with the idea of sadness, but this association of ideas does not appear to be present to the same degree in the mind of the Indians. It seems more probable that a preference for the major tonality shown in many groups of songs may be due to the fact that the major third is one of the more prominent overtones of a fundamental tone (see p. 41). Helmholtz states that the “minor triad is very decidedly less harmonious than the major triad, in consequence of the combinational tones, which must consequently be . . . taken into consideration”;² also that “minor chords do not represent

¹ The writer gratefully acknowledges her indebtedness to Dr. Aloš Hrdlička, curator of physical anthropology, United States National Museum, for suggestions concerning the graphic methods used in the accompanying diagrams.

² Helmholtz, *The Sensations of Tone* (translated by A. J. Ellis), pt. 2, p. 214, London, 1885.

the compound tone of their root as well as the major chords; their third, indeed, does not form any part of this compound tone."¹ In this connection it is observed that the tonality of a song does not determine its general character as much in Indian music as in that of the white race. The melodic feeling in many Chippewa and Sioux songs seems to be for the interval between successive tones, while the melodies of the white race are based upon "keys," which are groups of tones having a systematic and definite relation to a key-note. Subsequent analyses will show that the prevailing interval of progression in a song may be minor, though the interval between the keynote and its third is major, thus giving a predominance of minor intervals in a song of major tonality.²

Table 2A.—Before considering this phase of analysis let us recall certain fundamental principles of the musical system developed by the white race. In that system the tonic chord, or triad on the key-note, may be said to be the framework of the group of tones called a key. This chord is based on the laws of acoustics and comprises, if the chord be major, the first four overtones of the keynote or fundamental tone. It is understood, of course, that the tone produced by a stretched string or other body capable of strong sympathetic vibration is a compound, not a simple sound. In addition to the tone produced by the vibrations of the entire body there are higher tones which are less distinct, but which can be perceived. These are called overtones, or upper partial tones.

Helmholtz says:

We must . . . not hold it to be an illusion of the ear, or to be mere imagination, when in the musical tone of a single note emanating from a musical instrument, we distinguish many partial tones. . . . If we admitted this, we should have also to look upon the colours of the spectrum which are separated from white light, as a mere illusion of the eye. The real outward existence of partial tones in nature can be established at any moment by a sympathetically vibrating membrane which casts up the sand strewn upon it.³

The series of these upper partial tones is precisely the same for all compound musical tones which correspond to a uniformly periodical motion of the air. It is as follows:

The first upper partial tone . . . is the upper Octave of the prime tone, and makes double the number of vibrations in the same time.

The second upper partial tone . . . is the Fifth of this Octave . . . making three times as many vibrations in the same time as the prime.

The third partial . . . is the second higher Octave . . . making four times as many vibrations as the prime in the same time.

The fourth upper partial tone is the major Third of this second higher Octave . . . with five times as many vibrations as the prime in the same time.

. . . And thus they go on, becoming continually fainter, to tones making 7, 8, 9, &c., times as many vibrations in the same time, as the prime tone.⁴

¹ Helmholtz, *The Sensations of Tone* (translated by A. J. Ellis), pt. 3, p. 300, London, 1885.

² See analyses of songs Nos. 175, 177, 187.

³ Helmholtz, *op. cit.*, pt. 1, p. 48.

⁴ *Ibid.*, p. 22.

In musical notation, with C, second space bass clef, as a fundamental, this part of the series is as follows (fig. 2).

It is noted that the first overtone is an octave above the fundamental and the second is 12 tones (fifth in the first higher octave) above the fundamental, while the fourth overtone (third in the second higher octave) supplies the major third, completing the tones of the triad or common chord of C, the fundamental tone.



FIG. 2. Fundamental and first four overtones.

We will now turn to the Indian songs under analysis. Figure 3 indicates the intervals on which the songs begin, omitting groups of less than 1 per cent, shown in Table 2A. Twenty-one per cent begin on the octave (first or third overtone), and 23 per cent, having a compass of 12 tones above the keynote, on the twelfth (second overtone). Thus, if the keynote were C, as in figure 2, the octave is c, and the twelfth g. But before proceeding further let us note the range of the human voice, also the fact that the ear seems to accept tones an

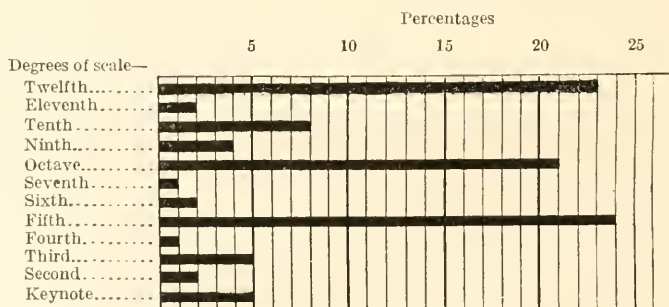


FIG. 3. First note of song—its relation to keynote.

octave apart as being the same tone.¹ Not all voices have a range of 12 tones, and a large majority of the songs under analysis have a compass smaller than that number of tones. With the songs beginning on the twelfth should be included, therefore, those on the fifth, which (supposing the keynote to be C) would be G, an octave lower than the tone designated as g. Twenty-four per cent begin on the fifth above the keynote, making a total of 47 per cent beginning on this interval of the scale. Few voices have a range of two octaves, but two of these songs (Nos. 195, 202) begin on the second

¹ "It is very easy to make a mistake of an octave."—HELMHOLTZ, *op. cit.*, p. 62.

octave above the keynote (third overtone). We find that, next to the percentages already cited, the largest proportion is that of songs beginning on the third and tenth above the keynote. With C as a keynote these tones are E and e, readily seen to be the fourth overtone, sung in the two lower octaves, which are within the compass of the voice. Thirteen per cent of the songs begin on these tones and 5 per cent begin on the keynote, these melodies lying partly above and partly below the keynote. Thus 86 per cent of the songs under analysis begin on the keynote and its first four overtones. These, as already indicated, comprise the tones of a common chord.

Table 3A.—The results of this analysis serve to emphasize the preceding paragraph. It is here shown that all except two of the songs

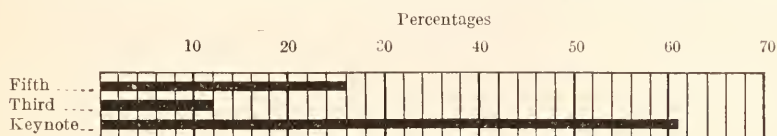


FIG. 4. Last note of song—its relation to keynote.

under analysis end on the keynote, its third or fifth. Twenty-six per cent end on the fifth (corresponding to the second overtone), 12 per cent on the third (corresponding to the fourth overtone), and 61 per cent on the keynote. (See fig. 4.) Two songs are so irregular in form that no tone is designated as a keynote.

Table 4A.—This table shows that the structure of 90 per cent of the songs is above the final tone. The preceding table indicated the final tone to be the keynote in 61 per cent of the songs. These tables

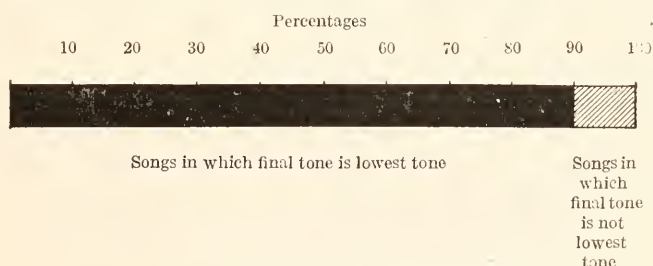


FIG. 5. Last note of song—its relation to compass of song.

supplement Table 2A in showing the melodic structure of these songs. This structure appears to rest on a fundamental tone, usually the keynote. The trend is downward and this frequently is not heard until the closing measures. A typical outline is as follows, the intervals being repeated several times and bytones introduced: g-e-c-A-G-E-C.

In 10 per cent of the songs the final tone is not the lowest tone. In these instances the final tone is usually the keynote, preceded by an ascent of a small interval, as though at the close of the above outline there were a descending interval, with a return to C as the final tone. (See fig. 5.)

Table 5A.—The compass of the songs is shown in this table. The present analysis differs from that of Table 2A in that it concerns the entire range of the song, while Table 2A indicated the interval between the keynote and the first note. There is accordingly a difference in percentages. For instance, 25 per cent of the songs have a compass of 12 tones, but only 23 per cent begin on the twelfth above the keynote. In this, as in Table 2A, the largest percentages are on eight and twelve. It is noted in Table 5A, though not shown on the diagram, that three songs have a

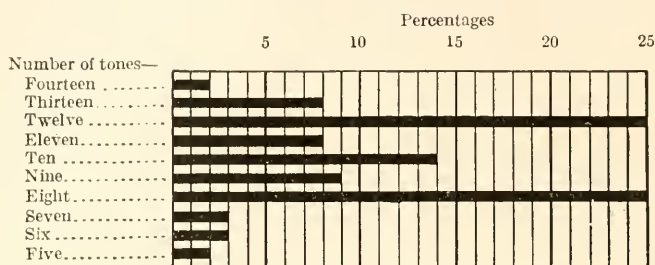


FIG. 6. Number of tones comprising compass of song.

compass of 17 tones, or two octaves and two tones. The singers of these songs were men with falsetto voices. (See fig. 6.)

Table 6A.—The percentages shown in this table are not the same as those shown in figure 7, though both are concerned with the tone material of the songs. The table indicates the *character* of the tone material by referring it to a keynote, while the diagram indicates the *amount* of the tone material, or the number of scale degrees in the song. Attention is directed to four groups in the table: The second five-toned scale (minor pentatonic), comprising 12 per cent; the

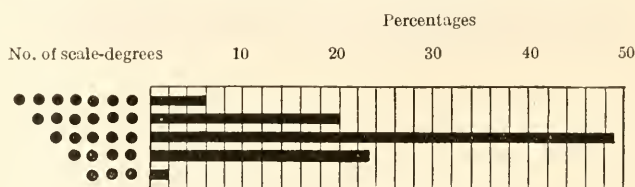


FIG. 7. Number of degrees of scale used in song.

fourth five-toned scale (major pentatonic), comprising 23 per cent; the group containing only the tones of the major or minor triad, comprising slightly more than 1 per cent; and the group comprising all the tones of the diatonic octave, 6 per cent. In compiling the data shown in figure 7 a degree of the scale occurring in two octaves is, of course, counted only once. It is thus seen that 49 per cent of these songs contain only 5 scale-degrees, 23 per cent contain 4 scale-degrees, and 20 per cent, 6 scale-degrees, while 6 and 2 per cent contain, respectively, 7 and 3 degrees of the scale.

Table 7A.—The purpose of this analysis is to ascertain whether these songs adhere to the intervals of the diatonic scale or whether, while having a keynote and a feeling for the tonic chord of the key, they still use tones which are a semitone higher or lower than the tones of that key. The analysis shows that 85 per cent of the songs contain only the tones of the diatonic scale. In the remaining 15 per cent the tones most frequently raised or lowered are the seventh, sixth, fourth, and second. (See fig. 8.) In only 10 songs is the pitch of the third altered, and the fifth is changed in only one song. This keeping of the diatonic pitch on the tones of the tonic chord is a

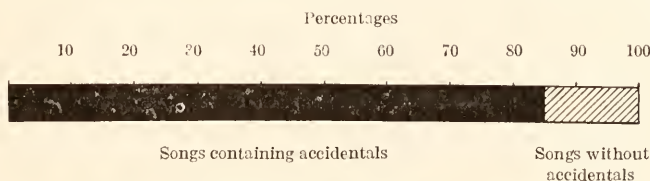


FIG. 8. Accidentals.

peculiarity which emphasizes the points mentioned in connection with Table 2A.

Table 8A.—Thus far we have considered the tones in a song chiefly with reference to the keynote of the song. The purpose of the present table is to determine the structure of the songs by observing the interval relation of accented tones. Thus if contiguous accented tones bear a simple chord-relation to each other the song is classified as harmonic in structure; if such chord-relation does not exist it is classified as melodic in structure, while an intermediate type is classified as melodic with harmonic framework. An example of

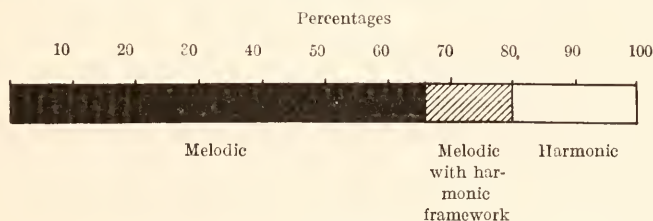


FIG. 9. Structure.

the latter is a song containing the tones C-E-G-A-C, with the accent placed consecutively on G, A, and G. The framework of the melody is harmonic and comprises the chord C-E-G, but the consecutive accents on G, A, G do not imply a simple chord of the key of C. The song, therefore, is not purely melodic nor strictly harmonic according to the basis adopted for classification. Nineteen per cent of the songs are harmonic in structure, every accented tone having a simple chord-relation to a contiguous accented tone, these chord-relations being within the key implied by the keynote. A much larger proportion are melodic in structure. (See fig. 9.)

Tables 9A, 10A.—Continuing observation of the tones with reference to contiguous tones, we note in Table 9A that 69 per cent of the songs begin with a downward progression. Table 10A shows the entire number of progressions in the song, 64 per cent of which are downward and 36 per cent upward. This is in accordance with Table 2A, which shows that many of the songs begin on high intervals, and with Table 4A, which shows that the last tone is the lowest tone in

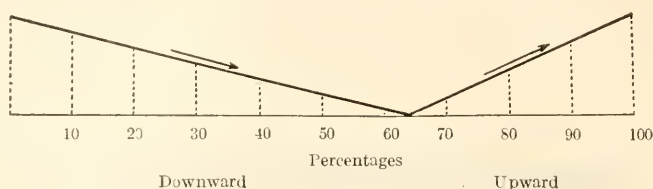


FIG. 10. Downward and upward progressions.

a majority of the songs. This is a further indication that the general trend of these melodies is downward. (See fig. 10.)

Tables 11A, 12A.—An interesting point shown in Tables 11A and 12A is that the descending intervals are smaller than the ascending intervals. Thus it is seen that only 19 per cent of the downward progressions in contrast with 36 per cent of the upward progressions, are larger than a minor third. This is due in part to a peculiarity of these songs in beginning on a high tone and descending, then returning to the original

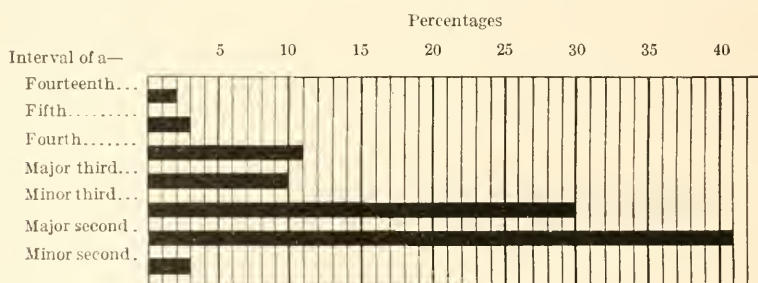


FIG. 11. Size of downward and upward progressions.

pitch or to one almost as high, and again descending by small intervals. Figure 11 shows all the intervals which occur in these songs and are represented in Tables 11A and 12A. Only 5 per cent of the intervals are larger than a fourth. The minor third constitutes 30 per cent of the number, the major second (interval of a whole tone), 41 per cent, and the minor second (interval of a semitone), 3 per cent. This small proportion of semitone intervals does not tend to encourage the theory that Indians habitually use intervals smaller than a semitone.

It is admitted that they frequently produce vocal sounds which differ one from another by a number of vibrations less than that comprised in a semitone, but the writer finds no evidence, on phonographic records of about a thousand songs, that such sounds are part of a system, consciously used by the Indians. Animals express emotion by means of sounds which glide from one pitch to another. Such expression is primal, but into song there enters an intellectual element which tends to produce definiteness of tonal intervals.

Table 13A.—This table shows the largest, smallest, and average interval, expressed in semitones. Figure 12 presents the same data in graphic form, the horizontal lines representing semitones. It should

especially be noted that this diagram shows the sizes of the intervals and does not indicate the number of times they occur. The largest interval in these songs is a fourteenth, comprising 23 semitones, and the smallest is a minor third, comprising one semitone. The number of occurrences of these and other intervals is shown in Tables 11A and 12A, in connection with which it has already been noted that the larger intervals are of less frequent occurrence than the smaller. In making the computations for Table 13A the number of occurrences of each interval was multiplied

by the number of semitones which it contains. Having obtained the total number of intervals and of semitones, the average number of semitones in an interval was secured. The average of the entire series is found to be 3.021 semitones, slightly more than a minor third.

Table 14A.—In this table it should be observed that 30 per cent of the songs have as their keynote G, G sharp (or A flat), and A. This is a larger proportion than on any other three consecutive semitones, and suggests the natural range of voice among these Indians. In this connection it should be stated that the speed of the phonograph is the same when the songs are played for transcription as when they are recorded, and that the pitch of the tones is decided by comparing the tones of the phonograph with those of a piano tuned to standard pitch (a' 435 vd).

Largest interval a fourteenth
(23 semitones)

Average interval approxi-
mately a minor third (3.021
semitones)

Smallest interval a minor sec-
ond (1 semitone)

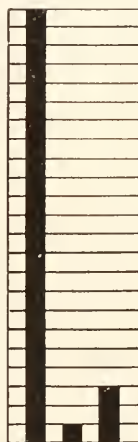


FIG. 12. Largest, smallest, and average intervals (horizontal lines represent semitones).

Table 15A.—We now enter on the consideration of the rhythm of these songs and of the drum with which many of them were accompanied. Table 15A concerns only the rhythm of the voice, and its purpose is to determine directness of "attack" in beginning a song. The analysis shows that 61 per cent of the songs begin on the accented part of the measure. Table 2A shows that a majority of the songs

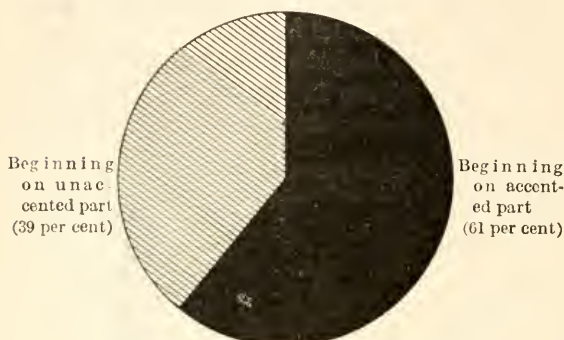


FIG. 13. Part of measure on which song begins.

begin on the tones of the tonic chord. Taken together, these tables suggest a clearness of musical conception on the part of the Indian. (See fig. 13.)

Table 16A.—Like the preceding table, this concerns the rhythm of the voice. In the phonograph records of these songs

the accented tones usually are unmistakable and clear. As already stated, a measure in the transcription represents the period of time between two accented tones. The division of this time period into two parts is the simplest possible division. In 54 per cent of the songs the first measure is in double time (2-4 or 2-2) and in 40 per cent in triple time (3-4 or 3-8), 6 per cent of the songs beginning in combinations of these rhythms. (See fig. 14.)

Table 17A.—A change of time (measure-lengths) is found in 84 per cent of these songs (see fig. 15). Such a change in the music of civilized peo-

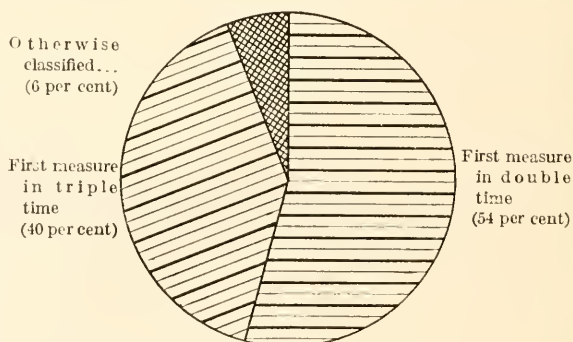


FIG. 14. Rhythm of first measure.

ples usually affects an entire section of a melody or composition. Changes in time in the songs under analysis, on the other hand, commonly affect single measures or only a few measures. These alternations of measure lengths usually find what may be termed their rhythmic explanation, in the rhythmic unit of the song or in the rhythm of the song as a whole. (See fig. 15.)

Table 18A.—This analysis concerns only the rhythm of the drum. There were recorded without the accompaniment of the drum 234 songs; these were excluded in computing the percentages. In 56 per cent of the songs recorded with drum it is found that the beats of the drum are not divided into groups by accented strokes, but are an unaccented pulsation. The metric unit of the drumbeats is indicated as an eighth, quarter, or half note, according to the note value which constitutes the metric unit of the song. In 6 per cent of the songs the drumbeats are accented in groups of two, and in more than 34 per cent the drum is in a triple division, two parts of which are marked by drumbeats and one by a rest. With a few exceptions the unaccented drumbeat immediately precedes the accented beat. In 3 per cent of the songs the drum is in quadruple division, the accented stroke being preceded by a short unaccented stroke. (See fig. 16.)

Table 19A.—On examining these songs it was found that many contain a group of tones which form a distinct phrase, this phrase being repeated either consecutively or at intervals throughout the song. In order to use this peculiarity as a basis of classification it became necessary to formulate a definition. This phrase (or *motif*) was accord-

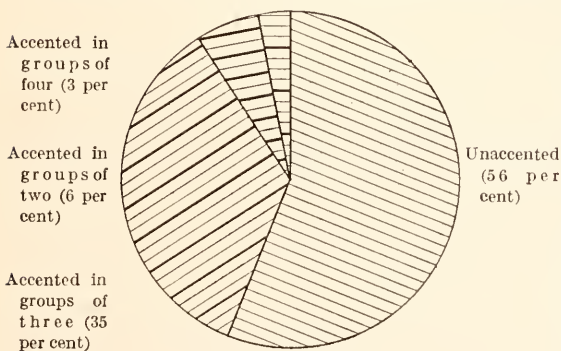


FIG. 16. Rhythm of drum.

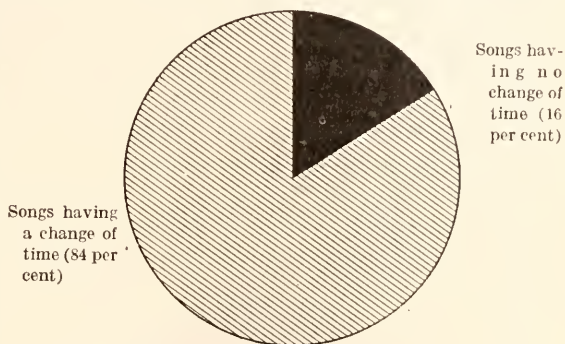


FIG. 15. Change of time (measure-lengths).

ingly called a "rhythmic unit," and defined as "a group of tones of various lengths, usually comprising more than one count of a measure, occurring at least twice in a song and having an evident influence on the rhythm of the entire song." Having recognized the rhythmic unit as an important part of the structure of these songs, it was noted that many songs contained two or more of these

units, each clear, and given with exactness in every rendition of the song. It was further noted that, when two or more such units occur, there is a resemblance among them. In many instances the note-values of the first unit are reversed in the second, while in others the second unit is what might be termed a "complementary" or "answering" phrase. Thirty-three per cent of the songs do not show a rhythmic unit, but in many of these the song itself is a rhythmic whole. Instead of being composed of rhythmic units it is itself a long phrase, with a rhythmic completeness which is satisfactory to the ear. Sixty per cent of the songs contain one rhythmic unit, and 7 per cent contain two, three, four, or five such units. The rhythmic structure of these songs gives evidence of a primitive musical culture. (See fig. 17.)

Tables 20A, 21A.—In these tables are shown the metric units of voice and drum. The metric unit is determined by comparing the phono-

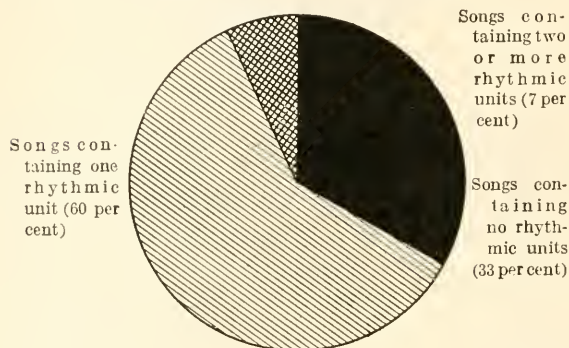


FIG. 17. Rhythmic unit.

graph record with the speed of a Maelzel metronome (which has been tested for accuracy). The numbers at the left of the analysis tables indicate the number of "ticks" of the metronome per minute. In the rhythmic analysis this corresponds to the comparison of the

phonograph record with the piano in the melodic analysis. On comparing Tables 20A and 21A it is seen that the speed of the drum is slightly faster than that of the voice. Thus in the voice table, 37 per cent have a speed of 100 or more, while in the drum table, 57 per cent have a speed of 100 or more. In each instance the note value indicated in connection with the metronome speed is the same for voice and drum.

Table 22A.—The data in Tables 20A and 21A suggest a discrepancy between the tempo of voice and drum which is further shown in this table. Only 44 per cent of the songs have the same metric unit of voice and drum. This does not signify that in every instance there is one drumbeat to each quarter note of the melody, if the metric unit be indicated as a quarter note. The metric unit of the melody may be a quarter note, the speed being 90 ($J=90$), and the drum may be in rapid beats, two of which are equivalent in time to 90. Thus the metric unit would be the same, the drum being indicated as in eighth notes. In 56 per cent of these

songs, however, the metric units of voice and drum are different. In a very few instances these are in the ratio of 2 to 3, but the difference is usually too slight to suggest any proportion. Furthermore, the pulses of voice and drum do not coincide at frequent intervals, as they probably would if there were a relation between them in the mind of the performer. The inference in such instances is rather that the voice and the drum are the expressions of separate impulses, these expressions being simultaneous, but having no relation to each other. (See fig. 18.)

Summary of pages 40-51.—Thus it appears that the songs under analysis resemble the music of civilization in the use of the keynote, third, fifth, and octave and in a unit of rhythm and differ from it in the irregularity of time and in the discrepancy between the tempo of voice and accompanying drum. It appears also that these songs are characterized by a descending trend; that the melody tones are chiefly diatonic; and that the most prominent interval is the minor third.

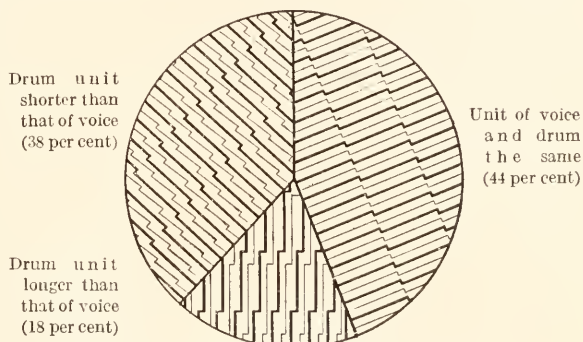


FIG. 18. Comparison of metric unit of voice and drum.

GRAPHIC REPRESENTATIONS OR "PLOTS"

A form of graphic representation, or "plotting," of melodies has been devised by the writer and is here introduced for the purpose of making the trend of Sioux melodies more apparent to the eye than in musical transcription. The general method employed is similar to that used in showing graphically the course of a moving object. The loci of the object at given periods of time are determined and recorded, the several positions being connected by straight lines. In any use of this method the interest centers in the several points at which the object is located, it being understood that the lines connecting these points are used merely as an aid to observation. In the present adaptation of this method the pitch of the accented tones in a melody is indicated by dots placed at the intersections of coordinate lines, the horizontal coordinates representing scale degrees and the vertical coordinates representing measure-lengths. These dots are connected by straight lines, though the course of the melody between the accented tones would, in many instances, vary widely from these lines if it were accurately plotted. The use of accented tones

exclusively in analyzing these songs has already been employed, the structure of the melodies being determined by the pitch of contiguous accented tones (see Table 8, footnote). One consideration which seems to justify this usage is the fact that, when differences appear in the several renditions of an Indian song, these differences almost without exception are in unimportant progressions between unaccented tones. Since the sole purpose of these plots is to show the trend of the melodies, it seems permissible to omit from the representation, not only the unaccented tones occurring in the melody, but also a distinction between whole tones and semitones in progressions, and a distinction between double and triple time in measure-lengths. It is obviously desirable that the graphic representation be as simple as possible, the more detailed observation of the melodies being contained in mathematical and descriptive analyses.

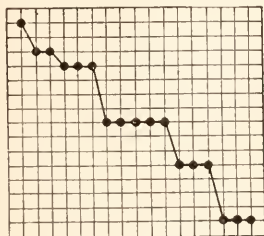
A plot of each Sioux melody having been made, these plots were compared, and as a result it was found that there are five types which may be considered the primary outlines, a majority of the others being combinations or modifications of these. The simplest of these types are designated as A and B (see fig. 19), the former being a descending trend with no ascending intervals, and the latter showing what might be termed a horizontal progression, followed by a descent to the final tone. These types appear throughout the series and seem to have no relation to the content of the song. On comparing the plots representing types C, D, and E with the titles of respective songs, it was found that the plots of songs having similar titles or uses resemble each other. This suggests a relation between the content and the form of the song, a somewhat tentative conclusion, which, in another form, was presented in the study of Chippewa songs (see Bulletin 53, pages 50-58).

The song selected as an example of Type A is No. 195, a song of the grass dance. Comparison with the musical transcription will show the progressions, the song having a compass of two octaves. It will be noted that in this song there are no ascending intervals in the series of accented tones. In addition to this song, the following songs contain a similar outline: Nos. 31, 56, 120, 151, 152, 210, 215. Reference to the list of songs will show that these are divided among almost all classes of songs, a fact which indicates that the type is persistent. This is confirmed by general observation of the structure of Indian songs. Plots of other songs of this type are shown on pages 204, 245, 283, 419. Many other songs resemble this type in outline, but contain one or more ascending intervals in the accented tones.

The example selected to represent Type B is No. 68, a song of the sacred stones. It will be noted that the melody progresses at first

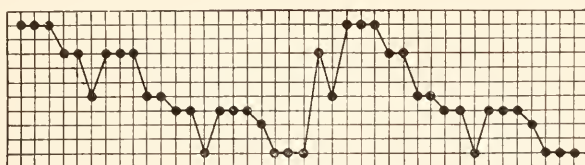
horizontally, afterwards descending to the lowest tone. Other songs resembling this in outline are Nos. 50, 51, 52, 64, 67, 68, 74, 75, 76, 96, 109, 113, 117, 118, 136, 139. Plots of some of these songs are shown on pages 245, 419. All these are found among songs a majority of which are believed to be more than 50 years old; they are distributed among the various classes of these songs, but no song of the outline of No. 68 appears among the comparatively modern songs.

The characteristic of Type C is a repetition of the lowest tone, usually the keynote, the melody descending to the keynote, returning

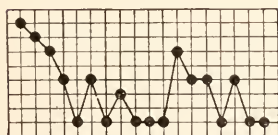


Class A (No. 195)

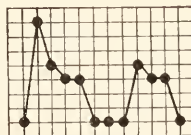
Class B (No. 68)



Class C (No. 80)



Class D (No. 111)



Class E (No. 238)

FIG. 19. Plots, Group 1.

to a higher tone and again descending to the lowest tone, with a repetition of that tone. The example of this type is No. 80, a song used in the treatment of the sick. It will be recalled that the element of affirmation was very strong in the treatment of the sick, the medicine-man endeavoring to instill in his patient a confidence in the former's ability to effect a cure. Reference to the analyses of songs used in treating the sick will show a large proportion of these songs ending on the keynote. Many songs emphasizing the lowest tone or keynote appear in this series, the type being subject to even more variation than Types A and B. The following list was com-

piled as the result of an examination of the plots of the songs. Comparison with the list of song titles will show that in a majority of instances the song contains the idea of strength, victory, or self-confidence. The list is as follows: 5, 7, 11, 12, 13, 15, 40, 42, 45, 70, 72, 81, 82, 83, 84, 92, 93, 119, 123, 124, 125, 130, 131, 134, 142, 145, 147, 148, 150, 153, 154, 156, 160, 161, 164, 165, 168, 170, 171, 175, 176, 177, 184, 185, 186, 187, 188, 190, 191, 196, 214, 222, 223, 224, 229, 230. Plots of several of these are shown on pages 283, 419.

Type D was first noted in the songs of Dream societies, named for animals which appeared in dreams, many of these songs being said to have been received from the animals. This type is characterized by a short ascent and descent frequently repeated in the melody. On grouping a number of songs having this characteristic and comparing the song numbers with their respective titles, it was found that practically all are songs concerning men or animals in motion. No. 111 is an example of this class. The plots of Nos. 55 and 58, songs of Dream societies, are shown on page 204. Plots of Nos. 99, 100, 111, 127, 145, 146, 161, and 174, which are songs concerning men or animals and usually suggesting motion, are shown on page 419. Other instances of similar outline are Nos. 66 and 179, which are not plotted.

Type E is noted in songs expressive of grief, or of dissatisfaction. (See p. 519.) There are other songs in which the first progression is an ascending progression. It will be noted that this plot shows only the relation of accented tones, or tones which (in musical terminology) appear at the beginning of measures.

COMPARISON BETWEEN ANALYSES OF CHIPPEWA AND SIOUX SONGS

We will next consider a comparison between the characteristics of Chippewa and Sioux songs, as shown by the percentages in the Tables of Analysis on pages 26-39. The Sioux songs of the Drum-presentation ceremony, sung by Chippewa, are not included in this comparison.

In Table 1 we note that 42 per cent of the Chippewa songs are minor in tonality, while 60 per cent of the Sioux songs are minor. The proportion beginning on the twelfth or fifth is 52 per cent in the Chippewa and 41 per cent in the Sioux, but the proportion beginning on the octave, tenth, and third is larger in the Sioux. The Chippewa show a larger percentage ending on the keynote, but about the same percentage in which the final tone is the lowest in the song. The Chippewa have a much larger proportion of songs with a range of 12 tones, but the Sioux have the larger proportion with a range of 10 tones and of an octave. In songs on the five-toned scales the Chippewa have a larger proportion,

but in songs with the octave complete or nearly complete, the percentage is almost identical. A slightly larger percentage of the Chippewa songs contain no accidentals, and the number of purely melodic songs differs by only 1 per cent in the two groups. The difference in songs beginning with a downward progression is also only 1 per cent, and the proportion of ascending and descending progressions differs by 2 per cent. Differences of 1 to 6 per cent mark the frequency of occurrence of various intervals of progression. The average interval in the Sioux songs is slightly smaller than in the Chippewa.

In key the Chippewa songs show a preference for F, F sharp, and G. A slightly larger proportion of the Chippewa songs begin on the accented part of the measure, and a smaller percentage begin in 2-4 time. The percentage of Sioux songs having a change of measure-lengths is considerably larger than that of the Chippewa. In the rhythm of the drum there is a difference, the Chippewa having a much larger percentage with the accented drumbeat preceded by a short, unaccented beat. The proportion of songs containing rhythmic units is 64 per cent in the Chippewa and 68 per cent in the Sioux. The metric unit of the voice shows greater variety among the Chippewa but the drum shows the greater variety among the Sioux. The metric unit of voice and drum shows much greater divergence among the Chippewa, only 36 per cent having the same metric unit, while among the Sioux the corresponding proportion is 62.

Referring to the table of rhythmic units (19A), we note that the percentage of Sioux songs which contain a rhythmic unit is larger than that of the Chippewa.

Of the Sioux songs 169 contain one or more rhythmic units, these units, or phrases, being transcribed on pages 528 et seq. in groups similar to those which appear in the text of the work. Examining these units, we find no duplications except the following phrase, $\underline{\text{f. f.}}$, which occurs in 11 songs (Nos. 35, 36, 58, 115, 164, 194, 195, 225, 226, 229, 230). We note also that an accented sixteenth note followed by a dotted eighth note, which characterizes this phrase, is the first count-division in the rhythmic units of 26 songs (Nos. 7, 26, 33, 41, 113, 116, 119, 131, 134, 155, 156, 160, 166, 167, 170, 171, 186, 188, 199, 202, 220, 221, 222, 231, 235, 238). Thus it is seen that this count-division characterizes the rhythmic units of more than 16 per cent of the Sioux songs under analysis. Turning to the rhythmic units of the Chippewa songs (Bull. 53, pp. 309-333), it is found that this count-division is present at the opening of slightly less than 3 per cent of the entire number (Nos. 110, Bull. 45, and Nos. 64, 90, 92, 116, 131, 153, 163, 174, Bull. 53). In the summary of analyses in Bulletin 53 (p. 11) it is stated that—

There is . . . a division of a count which occurs in Chippewa songs recorded on a reservation showing Sioux influence, and which is found also in Sioux songs. This

division of the count occurs in 15 per cent of the songs recorded at Waba'cūng. . . . The same phrase is found in 10 per cent of the Sioux songs of the Drum-presentation Ceremony . . . and also in about 10 per cent of the Sun-dance songs of the Teton Sioux recorded by the writer at Standing Rock, North Dakota.

From these data it appears that an accented sixteenth note, followed either by an eighth or a dotted eighth note, may be regarded as a rhythmic characteristic of the Sioux songs under analysis.

No rhythmic peculiarity of equal importance was noted among the songs of the Chippewa. It therefore appears that the rhythmic sense is more strongly developed among the Sioux than among the Chippewa.

Briefly summarizing the comparison between the Chippewa and Sioux songs as sung by the people of each tribe, it may be said that the tabulated analyses show differences between the music of the two tribes, but not such as can safely be traced to definite causes. The resemblances may be due to the fact that the two tribes have been in contact for many generations and the music of the one undoubtedly has been influenced to some extent by that of the other. It is possible that the resemblances and differences between the two may be seen to have more significance as the study of Indian music is extended to include a comparison between the songs of other and more widely separated tribes.

TEST OF PITCH DISCRIMINATION AMONG CHIPPEWA AND SIOUX

In order to obtain data on the pitch discrimination of Indians certain tests were made by the writer during the summer of 1915.¹ These were made among the Mandan, Hidatsa, Chippewa, and Sioux Indians, but only the results obtained among the latter two tribes will be presented. In each of these tribes 10 persons were submitted to the test, including men and women who are known as being good singers, and also a few "old timers" who are not musicians. The limited number of persons tested, as well as the very unfavorable conditions under which the tests were made, renders the results far from conclusive, but they have a bearing on the subject of Indian music, and also suggest interesting points for further investigation.

The tests were made by means of a set of tuning forks comprising a fork giving the tone a' (435 vibrations, international pitch), this being the fundamental tone of the series, and 10 other forks producing tones respectively $\frac{1}{2}$, 1, 2, 3, 5, 8, 12, 17, 23, and 30 vibrations above the fundamental.

¹ The writer gratefully acknowledges her indebtedness to Prof. C. E. Seashore, dean of the Graduate College, University of Iowa, for his courtesy in lending the tuning forks with which the tests were made, also for valuable suggestions regarding the formulation of the results. The method used in the tests was essentially that described by Prof. Seashore in his monograph, "The Measurement of Pitch Discrimination; A Preliminary Report," in *Psychological Monographs*, vol. 13, No. 1, Review Publishing Co., Lancaster, Pa., and Baltimore, Md., 1910.

As a preliminary to the recorded test the person was asked to listen to various intervals, interspersed with unisons, two forks being sounded in rapid succession and the person stating whether they sounded alike or different. Many could recognize the unison whenever it occurred (the same fork being sounded twice), while others could hear no difference between tones which were three or even five vibrations apart. After the subject had thus become somewhat accustomed to the sound of the forks, the regular test was given and repeated 20 times, each reply being noted, together with the interval used in the test. As in the preliminary tests, two forks were sounded in rapid succession, and in this the subject was asked which tone was the higher, the first or the second. The fundamental fork was not always used in this test, the forks being sounded in irregular order, making the test the more difficult. The intervals used in the test and the correctness of the replies formed a basis for judging the pitch discrimination of the individual. Thus a man who failed on a majority of tests comprising intervals of fewer than three vibrations and answered correctly on a majority of tests comprising intervals of three or more vibrations may be considered as having three vibrations as the limit of his pitch discrimination. The direct result of these tests can be shown quantitatively, but in addition to this result there are observations of equal importance which depend to a large extent on personal knowledge of the individuals being tested. For instance, men whom the writer knows from an acquaintance of several years to be men of great firmness and independence of character showed special power of concentration and recognized small intervals (1, 2, or 3 vibrations) in the early part of the test, while men of less strong individuality did not make their best record until the test was almost completed. A particularly clear example of this occurred among the Chippewa.

A man and two of his sons were tested, all being prominent singers on the White Earth Reservation. The father and one of the sons (known respectively as Big Bear and George Big Bear) recorded songs for the writer during her musical study among the Chippewa. The older man retains much of the native character, while his sons are somewhat divided in their sympathies, having much in common with the older Indians but having progressed so far in the white man's way that when these tests were made they were employed as carpenters by the Government. A record of the tests of these three men indicates the pitch discrimination of the older man as about three vibrations, and that of his two sons as about five vibrations.

The pitch discrimination of the older Chippewa and Sioux Indians was, generally speaking, about 3 vibrations. As the interval between a' and b' is 54 vibrations, the interval of 5 vibrations is approxi-

mately one-eleventh of a tone, and the interval of 3 vibrations is approximately one-eighteenth of a tone.

The following tables give the record of the tests made on 10 persons in each tribe:

CHIPPEWA

Number of vibrations in interval.	Number of times this interval was used in test.	Correct answers.	Per cent.	Incorrect answers.	Per cent.
$\frac{1}{2}$ to 4.....	62	32	51	30	49
5 to 10.....	96	67	70	29	30
11 to 30.....	42	34	81	8	19
Total.....	200	133	66.5	67	33.5

SIOUX

Number of vibrations in interval.	Number of times this interval was used in test.	Correct answers.	Per cent.	Incorrect answers.	Per cent.
$\frac{1}{2}$ to 4.....	57	34	60	23	40
5 to 10.....	79	67	85	12	15
11 to 30.....	64	52	81	12	19
Total.....	200	153	76.5	47	23.5

It may be seen that there is no significant difference in the average ability of these two groups as shown in the small number of records here given. After comparing these records with those of American whites under various conditions, Professor Seashore is of the opinion that the abilities here shown are about as good as one would find among the average American whites under similar circumstances.

MUSIC AS A CULTIVATED ART AMONG CHIPPEWA AND SIOUX ¹

From the structural data given in the foregoing tables and from the descriptions of the singers and their manner of singing contained in the following pages, it seems permissible to make some observations concerning music as a cultivated art among the Chippewa and the Sioux. In this, as in the melodic and rhythmic analyses, we may bear in mind certain fundamental principles of music as an art among white races. The musical standards of civilized peoples have been gradually developed and are concerned with composition and manner of rendition. The music of Chippewa and Sioux will be considered with reference to both these standards.

In the phonographic recording of about 1,000 Indian songs and in contact with a large number of Indian singers the writer has found

¹ This chapter was read by a delegation of Sioux who were in Washington on tribal business. The delegation was composed of five men, one each from the Standing Rock, Pine Ridge, Rosebud, Crow Creek, and Lower Brule Agencies. They pronounced the standards of Indian musical criticism to be correctly set forth, adding only that in order to be a good musician among the Indians a man must be able to learn a melody quickly, and that a good musician could sing a melody correctly after hearing it two or three times.

unmistakable evidence of musical criticism. Certain men are generally acknowledged to be "good singers" and certain songs are said to be "good songs." This implies that the songs and the singers satisfy some standard of evaluation. The Indian may not be able to formulate this standard, but its existence is evidence of an esthetic impulse.

We may note at this time a few observations on this subject, opening it for further investigation. First, in the matter of composition it is observed that the oldest songs, which are considered the best songs, were "composed in dreams." This means that they came in a supposedly supernatural manner to the mind of a man who was hoping for such experiences and who had established the mental and physical conditions under which they were believed to occur. In this we have the native concept of what we call "inspiration." The Indian isolated himself by going away from the camp, while the white musician or poet locks his door, but both realize the necessity of freedom from distraction. A majority of the songs said to have been thus received by the Indians have a rhythmic and melodic unity which is not always present in songs said to have been "made up." Thus the writer once heard a song which was said to have been recently composed, and on inquiry learned that several men had "composed it together." This was evidenced by a lack of unity in the melody, which contained too many peculiarities. The form of the melody suggested the possibility that each man had incorporated in it a favorite interval, or some other musical fancy of his own. The result was a composite rather than a unit.

The comparative analyses in Bulletin 53 (pp. 51-58) suggest a relation between mental concept and the form of its musical expression. The significant prominence of the ascending and descending interval of a fourth in songs concerning motion was noted in Bulletin 53 (pp. 99-101) and is found also in songs of the present series. A comparison of the structure of the old songs with that of songs said to be somewhat modern shows that the more recent songs contain a smaller compass, larger number of progressions and a more regular rhythm. The latter tendency was shown by the following incident: In recording a Chippewa song from an old Indian the writer found the rhythm peculiar, with frequent changes of measure lengths; later the same song was recorded by a young man, said to be an excellent singer. On comparing the phonographic records it was found that the younger singer had slightly changed the rhythm so as to avoid the irregularity in the measure lengths. The song had lost its native character and also its musical interest.

The various occasions of music which exist among civilized races are found also among the Indians. It is a custom that songs connected with ceremonial acts shall be sung only by those who have

received them in dreams, or who have inherited or purchased the right to sing them. Such songs form one class of Indian music. To another class belong songs of games and dances, songs of war and of the hunt, as well as songs which celebrate the deeds of a chief or successful warrior. The words of all these songs, while often showing high degree of poetic feeling, appear to be less subjective in character than the words of similar English songs. It is difficult to state what Indian songs correspond to the folk songs of the white race, but in such a group should probably be included the songs connected with folk tales. These are many in number and usually are represented as being sung by animals. An example of this is the story and song of the crawfish (Bulletin 53, p. 305). Songs of this class are found to vary more than any others in their rendition by different people; perhaps because they were more generally known and sung than others, with less criticism as to correctness of rendition.

Among musicians of civilized races the standards of excellence in a singer include (1) intonation, (2) quality of tone, (3) range of voice, (4) memory, and (5) interpretation (intellectual and emotional).

(1) *Intonation*.—Observing Indian singers according to these standards, the writer has noticed that "good singers" keep the pitch of their tones approximately that of the tones of the diatonic scale, and that in songs recorded by such men and women the pitch of "accidentals" is practically the same in every rendition of the song. This is not the case in songs phonographically recorded by men whose musical standing among their own people is not so high. An instance of this is as follows: On the transcription of a song recorded by an old man it was found that the melody showed no feeling for a keynote. Inquiry among the Indians disclosed the fact that the man was not considered by them to be a good singer. The same song was accordingly obtained from a man of acknowledged musical proficiency, and on comparing the renditions it was found that by slight alterations in pitch the song had become diatonic in character, the intervals closely resembling those of the scale and ending on a keynote. Experience in listening to the melodies of Chippewa and Sioux makes it possible to distinguish between a melody which has unusual native peculiarities and one which is distorted by a poor singer.

The accuracy of an Indian in repeating a song should also be considered. For this purpose several consecutive repetitions of each song were recorded. As an evidence of accuracy in repeating ceremonial songs the following incident may be cited: In 1912 the writer recorded four songs of the Creek Women's society of the Mandan, from Mrs. Holding Eagle, one of its members. In 1915 Mrs. Holding Eagle recorded the songs a second time, and on comparison it was found that the pitch and metronome speed of all the songs was the

same in the second as in the first records. In two of the songs there was no difference in the slightest respect; in one what appeared as a glissando progression in the first recording was sung in definite intervals in the second; and in the fourth song there was a slight difference in the opening measures but none in the part containing the words. Several consecutive renditions of the songs were recorded on both occasions. Another and similar instance occurred among the Chippewa. Ödjib'we (See Bulletin 53) recorded certain songs in August, 1909, and March, 1910, the two recordings showing the same pitch of the song as a whole, and also a slight deviation from diatonic pitch on the same tones, this deviation being perceptible but not enough to be indicated by an accidental.

See also analysis of song No. 209 of this volume.

(2) *Quality of tone*.—The manner of tone production by the Indian is different from that of the white man. The former cultivates and greatly admires a pronounced vibrato; a falsetto tone is also considered a mark of musical proficiency. An instance of this is mentioned in Bulletin 53 (p. 252): A singer at Red Lake, Minn., "sang in falsetto voice with a peculiar throaty *vibrato*. He said that he discovered his ability to do this when he was a boy and had cultivated it ever since." This vibrato is not invariably found in a good singer, but, as in the white race, it is frequently present. A peculiar nasal tone is always used in the Love songs, so that one accustomed to the music of these tribes can recognize these songs by the tone quality, as well as by a melodic freedom greater than that in other songs. Another quality of tone is that used in the songs of hopeless illness, or in the "wailing songs" after a death. To these may be added the crooning tone of the lullabies. Other tone qualities are undoubtedly and perhaps intentionally used, these being, however, the most easily recognized.

(3) *Compass of voice*.—An expanded compass is admired among the Chippewa and Sioux as well as among musicians of the white race. Songs Nos. 55, 195, 202, have each a compass of 17 tones; two of these were recorded by Kills-at-Night, who has a wide reputation as a singer. Other songs have a compass of 13 or 14 tones each.

(4) *Memory*.—The memory test ("repertoire") obtains among these Indians as well as among civilized musicians. The writer has never attempted to exhaust the number of songs which could be recorded by a good singer. The largest number of songs recorded by one individual are those of Ödjib'we in Bulletin 53. As he was recording songs known to no other person he was asked to record more than 80. These were songs which were practically all of the same class; he doubtless remembered many others of different kinds. The recording of 50 or 60 songs by one individual is not unusual in the present work, selections being made from this number after tran-

scription, and many records being used for comparison with records of the same song by other singers.

(5) *Interpretation (intellectual and emotional).*—Among these Indians, as among white musicians, there must be a convincing quality in a singer's rendition of a song. It has frequently been said to the writer, "So-and-so knows the old songs, but he is not a good singer; he can give you the melody, but it will not be well sung." Into this "convincing quality" there enters another element—the personality of the singer. It is required that a good singer among Indians, as well as among white men, shall carry with him full confidence in himself, and do his work with authority.

From the foregoing data it appears that in general character the musical standards of the Chippewa and Sioux Indians bear a resemblance to those of the white race.

CEREMONIES

THE WHITE BUFFALO CALF PIPE (PTEHIN'ÁLA ĆANON'PA)

It is fitting that a narrative of the gift of the White Buffalo Calf pipe to the Sioux should introduce the present account of the ceremonies and customs of the tribe. Throughout this memoir reference will be made to ceremonial acts performed in accordance with the instructions of the White Buffalo Maiden, a supernatural being through whose agency the ceremonial pipe was given to the Sioux.¹

The narrative in its present form was given by Ísna'la-wića' (Lone Man; see pl. 23), and is recorded in the words of the interpreter, Mr. Robert P. Higheagle. Preceding this recital by Lone Man, the subject had been studied with other informants for more than two years. A summary of this study was read to Lone Man and discussed with him, after which he was requested to give the narrative in connected form, incorporating therewith material which he wished to add.²

The ancient and sacred tradition of the Sioux was given by Lone Man as follows:

In the olden times it was a general custom for the Sioux tribe (especially the Teton band of Sioux) to assemble in a body once at least during the year. This gathering took place usually about that time of midsummer when everything looked beautiful and everybody rejoiced to live to see nature at its best—that was the season when the Sun-dance ceremony took place and vows were made and fulfilled. Sometimes the tribal gathering took place in the fall when wild game was in the best condition, when wild fruits of all kinds were ripe, and when the leaves on the trees and plants were the brightest.

One reason why the people gathered as they did was that the tribe as a whole might celebrate the victories, successes on the warpath, and other good fortunes which had occurred during the year while the bands were scattered and each band was acting somewhat independently. Another reason was that certain rules or laws were made by the head chiefs and other leaders of the tribe, by which each band of the tribe was governed. For instance, if a certain band got into trouble with some other tribe, as the Crows, the Sioux tribe as a whole should be notified. Or if an enemy or enemies came on their hunting grounds the tribe should be notified at once. In this way the Teton band of Sioux was protected as to its territory and its hunting grounds.

After these gatherings there was a scattering of the various bands. On one such occasion the Sans Arc band started toward the west. They were moving from place to place, expecting to find buffalo and other game which they would lay up for their winter supply, but they failed to find anything. A council was called and two young men were selected to go in quest of buffalo and other game. They started on foot. When they were out of sight they each went in a different direction, but met again at a place which they had agreed upon. While they were planning and planning

¹ In connection with this chapter see Fletcher, Alice C., *The White Buffalo Festival of the Uncapapas*, *Peabody Museum Reports*, III, Nos. 3 and 4, pp. 260-75, Cambridge, 1884.

² Other material obtained from Lone Man is found in the chapter on the Sun dance (p. 92), the *heyo'ka* (pp. 159-170), and the sacred stones (pp. 214-217).

what to do, there appeared from the west a solitary object advancing toward them. It did not look like a buffalo; it looked more like a human being than anything else. They could not make out what it was, but it was coming rapidly. Both considered themselves brave, so they concluded that they would face whatever it might be. They stood still and gazed at it very eagerly. At last they saw that it was a beautiful young maiden. She wore a beautiful fringed buckskin dress, leggings, and moccasins. Her hair was hanging loose except at the left side, where was tied a tuft of shédged buffalo hair. [See pp. 126, 458.] In her right hand she carried a fan made of flat sage. Her face was painted with red vertical stripes. Not knowing what to do or say, they hesitated, saying nothing to her.

She spoke first, thus: "I am sent by the Buffalo tribe to visit the people you represent. You have been chosen to perform a difficult task. It is right that you should try to carry out the wishes of your people, and you must try to accomplish your purpose. Go home and tell the chief and headmen to put up a special lodge in the middle of the camp circle, with the door of the lodge and the entrance into the camp toward the direction where the sun rolls off the earth. Let them spread sage at the place of honor, and back of the fireplace let a small square place¹ be prepared. Back of this and the sage let a certain frame, or rack, be made. Right in front of the rack a buffalo skull should be placed. I have something of importance to present to the tribe, which will have a great deal to do with their future welfare. I shall be in the camp about sunrise."

While she was thus speaking to the young men one of them had impure thoughts. A cloud came down and enveloped this young man. When the cloud left the earth the young man was left there—only a skeleton. The Maiden commanded the other young man to turn his back toward her and face in the direction of the camp, then to start for home. He was ordered not to look back.

When the young man came in sight of the camp he ran in a zigzag course, this being a signal required of such parties on returning home from a searching or scouting expedition. The people in the camp were on the alert for the signal, and preparations were begun at once to escort the party home. Just outside the council lodge, in front of the door, an old man qualified to perform the ceremony was waiting anxiously for the party. He knelt in the direction of the coming of the party to receive the report of the expedition. [See p. 441.] A row of old men were kneeling behind him. The young man arrived at the lodge. Great curiosity was shown by the people on account of the missing member of the party. The report was made, and the people received it with enthusiasm.

The special lodge was made, and the other requirements were carried out. The crier announced in the whole camp what was to take place on the following morning. Great preparations were made for the occasion. Early the next morning, at daybreak, men, women, and children assembled around the special lodge. Young men who were known to bear unblemished characters were chosen to escort the Maiden into the camp. [See pp. 72, 103, 111.] Promptly at sunrise she was in sight. Everybody was anxious. All eyes were fixed on the Maiden. Slowly she walked into the camp. She was dressed as when she first appeared to the two young men except that instead of the sage fan she carried a pipe—the stem was carried with her right hand and the bowl with the left.

The chief, who was qualified and authorized to receive the guest in behalf of the Sioux tribe, sat outside, right in front of the door of the lodge, facing the direction of the coming of the Maiden. When she was at the door the chief stepped aside and made room for her to enter. She entered the lodge, went to the left of the door, and was seated at the place of honor.

¹ The square space of mellowed earth, the spread sage, the buffalo skull, and pipe rack are frequently mentioned in this work. Among other instances the following are cited: pp. 71, 122, 229, 232, 235, 328. The earth space in the spirit-keeping lodge was round instead of square (p. 82).

The chief made a speech welcoming the Maiden, as follows:

"My dear relatives: This day Wakan'tanka has again looked down and smiled upon us by sending us this young Maiden, whom we shall recognize and consider as a sister. She has come to our rescue just as we are in great need. Wakan'tanka wishes us to live. This day we lift up our eyes to the sun, the giver of light, that opens our eyes and gives us this beautiful day to see our visiting sister. Sister, we are glad that you have come to us, and trust that whatever message you have brought we may be able to abide by it. We are poor, but we have a great respect to visitors, especially relatives. It is our custom to serve our guests with some special food. We are at present needy and all we have to offer you is water, that falls from the clouds. Take it, drink it, and remember that we are very poor."

Then braided sweet grass was dipped into a buffalo horn containing rain water and was offered to the Maiden. The chief said, "Sister, we are now ready to hear the good message you have brought." The pipe, which was in the hands of the Maiden, was powered and placed on the rack. Then the Maiden sipped the water from the sweet grass.

Then, taking up the pipe again, she arose and said:

"My relatives, brothers and sisters: Wakan'tanka has looked down, and smiles upon us this day because we have met as belonging to one family. The best thing in a family is good feeling toward every member of the family. I am proud to become a member of your family—a sister to you all. The sun is your grandfather, and he is the same to me. Your tribe has the distinction of being always very faithful to promises, and of possessing great respect and reverence toward sacred things. It is known also that nothing but good feeling prevails in the tribe, and that whenever any member has been found guilty of committing any wrong, that member has been cast out and not allowed to mingle with the other members of the tribe. For all these good qualities in the tribe you have been chosen as worthy and deserving of all good gifts. I represent the Buffalo tribe, who have sent you this pipe. You are to receive this pipe in the name of all the common people [Indians]. Take it, and use it according to my directions. The bowl of the pipe is red stone—a stone not very common and found only at a certain place. This pipe shall be used as a peacemaker.¹ The time will come when you shall cease hostilities against other nations. Whenever peace is agreed upon between two tribes or parties this pipe shall be a binding instrument. By this pipe the medicine-men shall be called to administer help to the sick."

Turning to the women, she said:

"My dear sisters, the women: You have a hard life to live in this world, yet without you this life would not be what it is. Wakan'tanka intends that you shall bear much sorrow—comfort others in time of sorrow. By your hands the family moves. You have been given the knowledge of making clothing and of feeding the family. Wakan'tanka is with you in your sorrows and joins you in your griefs. He has given you the great gift of kindness toward every living creature on earth. You he has chosen to have a feeling for the dead who are gone. He knows that you remember the dead longer than do the men. He knows that you love your children dearly."

Then turning to the children:

"My little brothers and sisters: Your parents were once little children like you, but in the course of time they became men and women. All living creatures were once small, but if no one took care of them they would never grow up. Your parents love you and have made many sacrifices for your sake in order that Wakan'tanka may listen to them, and that nothing but good may come to you as you grow up. I have brought this pipe for them, and you shall reap some benefit from it. Learn to

¹ Cf. Bulletin 53, pp. 143, 144, in which a woman is said to have been the supernatural means of bringing permanent peace between the Chippewa and Sioux.

respect and reverence this pipe, and a' ove all, lead pure lives. Wakap'tanka is your great grandfather."

Turning to the men:

"Now my dear brothers: In giving you this pipe you are expected to use it for nothing but good purposes. The tribe as a whole shall depend upon it for their necessary needs. You realize that all your necessities of life come from the earth below, the sky above, and the four winds. Whenever you do anything wrong against these elements they will always take some revenge upon you. You should reverence them. Offer sacrifices through this pipe. When you are in need of buffalo meat, smoke this pipe and ask for what you need and it shall be granted you. On you it depends to be a strong help to the women in the raising of children. Share the women's sorrow. Wakap'tanka smiles on the man who has a kind feeling for a woman, because the woman is weak. Take this pipe, and offer it to Wakap'tanka daily. Be good and kind to the little children."

Turning to the chief:

"My older brother: You have been chosen by these people to receive this pipe in the name of the whole Sioux tribe. Wakap'tanka is pleased and glad this day because you have done what it is required and expected that every good leader should do. By this pipe the tribe shall live. It is your duty to see that this pipe is respected and revered. I am proud to be called a sister. May Wakap'tanka look down on us and take pity on us and provide us with what we need. Now we shall smoke the pipe."

Then she took the buffalo chip which lay on the ground, lighted the pipe, and pointing to the sky with the stem of the pipe, she said, "I offer this to Wakap'tanka for all the good that comes from above." (Pointing to the earth:) "I offer this to the earth, whence come all good gifts." (Pointing to the cardinal points:) "I offer this to the four winds, whence come all good things." Then she took a puff of the pipe, passed it to the chief, and said, "Now my dear brothers and sisters, I have done the work for which I was sent here and now I will go, but I do not wish any escort. I only ask that the way be cleared before me."

Then, rising, she started, leaving the pipe with the chief, who ordered that the people be quiet until their sister was out of sight. She came out of the tent on the left side, walking very slowly; as soon as she was outside the entrance she turned into a white buffalo calf.¹

It is said that the chief who received the pipe from the White Buffalo Maiden was Buffalo Stands Upward (Tatat'ka-woslal'-nažin). The pipe has been handed down from one generation to another, and is said to be now in the possession of Elk Head (Heli'ka-pa), who lives at Thunder Butte, on the Cheyenne River Reservation. He is said to be of "about the third generation" which has kept the pipe, and is 98 years of age.² Each preceding keeper of the pipe lived to be more than a hundred years old.

The Indians named the pipe the White Buffalo Calf pipe. Duplicates of it were made, and soon every male member of the tribe carried a similar pipe. The stem was made to resemble the wind-pipe of a calf. Whenever this pipe is used in a smoking circle, or even when two men are smoking together, the rule is that the pipe

¹ It is interesting to observe that the identity of a dream object often is unrecognized until it turns to depart. See Bulletin 53, p. 207; also p. 185 of this volume.

² Elk Head died in January, 1916, after the above paragraph was written.

be passed to the left, because that was the direction taken by the White Buffalo Maiden when she went away. The one who lights this pipe is required to make an offering.

It is said that the following song was sung by the White Buffalo Maiden as she entered the camp. This song is sung in the Spirit-keeping ceremony when the man who is keeping the spirit of his child can afford to have a white buffalo robe used in the ceremony. (See pp. 82, 446.) The words "scarlet relic" refer to the scarlet-wrapped packet in the lodge of those who are "keeping a spirit."

No. 1. Song of the White Buffalo Maiden (Catalogue No. 569)¹

Sung by CHARGING THUNDER

VOICE ♩ = 58

DRUM not recorded

Ni - ya tan-in-yan ma-wa-ni ye ni - ya tan-in-yan ma-wa-ni

ye e e o - ya - te le i - ma - wa - ni na ho ho

ho - tan - in-yan ma - wa-ni ye ye ye ye a ye a

ye ni - ya tan - in-yan ma - wa-ni ye e e wa -

lu - ta le i - ma - wa - ni na ho ho

ho - tan - in-yan ma-wa-ni ye ye ye ye a ye a ye

¹ The catalogue numbers used throughout this memoir correspond respectively with the numbers designating the phonograph record of the songs, which are preserved in the Bureau of American Ethnology.

WORDS

niya' tanj'yan	with visible breath ¹
mawa'ni ye	I am walking
oya'te ² le	this nation (the Buffalo nation)
ima'wani	I walk toward
na	and
ho'tanj'yan	my voice is heard
mawa'ni ye	I am walking
niya' tanj'yan	with visible breath
mawa'ni ye	I am walking
walu'ta le	this scarlet relic
ima'wani ye	(for it) I am walking

*Analysis.*³—This song is minor in tonality and melodic in structure. Thirty-four progressions are found in the melody, 22 (65 per cent) of which are minor thirds. This is an unusually large proportion of any one interval in a song. Ten of the remaining intervals (29 per cent) are major seconds, the others being an ascending fifth and a descending fourth. The tempo of the song is slow, and the short tones at the end of the first and similar measures were given in correct time. As in all the songs, vocables are here italicized. In this song they were sung with marked emphasis.

The final measure of this song is transcribed as a complete measure, though the song begins on an unaccented tone. This precedent will be followed throughout the present work, instances in which the repetition of a song begins without a break in the time being indicated by the usual mark for repeat.

THE ALO'WANPI CEREMONY

This ceremony has been used by the Pawnee, Omaha, Osage, Ponca, Iowa, Oto, and Dakota tribes. The ceremony among the Omaha and Pawnee has been studied by Miss Alice C. Fletcher, whose research includes the ceremonial songs of these tribes.⁴ As the ceremony has been in disuse among the Dakota for many years it was impossible to study it exhaustively, but sufficient information was available for a general comparison with the customs of the above-mentioned tribes. From this comparison it is evident that the

¹ In cold weather the breath of a herd of buffalo, rising in the frosty air, could be plainly seen.

² The word *oya'te* is of frequent occurrence in these songs. When reference is made to the Indians the word is translated "tribe", but it is often used in connection with animals (see p. 162, footnote).

³ The descriptive analyses of these songs should not be regarded as exhaustive. It is their purpose merely to point out peculiarities of melody or rhythm which may aid the reader in a further investigation of the subject. Moreover, the phraseology of these analyses should be understood as general in character. Thus, the term "accurate intonation" should not be considered to mean that in every instance the Indian sang the exact interval, but that, so far as concerns the present work, the interval was practically correct. These descriptive analyses are based on tabulated analyses of individual songs, which are not herewith presented, but are incorporated in the tables of analysis found at the close of the groups of songs, and also in the tables on pp. 12-21.

⁴ Cf. Fletcher, Alice C., The "Wawapi", or Pipe Dance of the Omahas, in *Peabody Mus. Rep.*, III, Nos. 3, 4, pp. 308-333, Cambridge, Mass., 1884; also The Hako; a Pawnee Ceremony, by the same author, in *Twenty-second Rep. Bur. Amer. Ethn.*, pt. 2, 1904.

ceremony in transmission to another tribe and locality has undergone modifications and changes in detail.

Among the Teton Sioux the ceremony is known as Alo'wanpi, meaning "to sing for someone," and also as the Hunka, this being the name applied to the child who fills an important role in the ceremony.

Among the Sioux this ceremony was closely associated with the White Buffalo Maiden and her mysterious visit to the tribe. The following account concerns the usage of the Teton Sioux. The subject was studied by the writer during two visits to the reservation, and Mr. Higheagle continued the work for several months, consulting the older Indians as he had opportunity. The material embodies the original narrative by Weasel Bear and also many points contributed by Chased-by-Bears, Eagle Shield, White-paw Bear, Jaw, and others

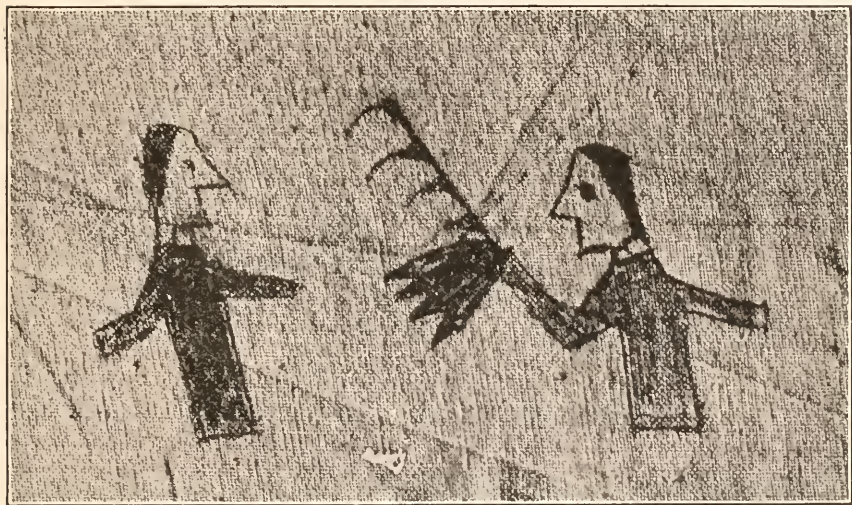


FIG. 20. Drawing from picture-calendar—the year of the first Alo'wanpi ceremony.

who were qualified to express opinions on the subject. The account in its final form was translated to, and pronounced correct by, Weasel Bear and others equally well informed.

In a picture-calendar of the Teton Sioux there occurs a native drawing of this ceremony (fig. 20), the year represented by the drawing being called "Awi'éa alo'wanpi wani'yetu," meaning literally "truthfully singing winter;" understood as "ceremonial singing winter." This is the first year recorded on this calendar, and the writer's informant said it represented the first year in which the Alo'wanpi ceremony was held by the Standing Rock Sioux. The date corresponds to the year 1801. The calendar, which is owned by Black Thunder, of Eagle River, closes with a representation of the Black Hills council which took place in 1912. The dates of other historical events are correctly indicated.

In describing the purport of the ceremony Looking Elk (Helia'ka-wa'kita), a Teton Sioux, said:

The great result of this ceremony is that the man who performed it was regarded as a father by the child for whom he performed it. He made a solemn vow taking that child under his protection until one or the other died. He became like a brother to the man whose children he sang over and painted with the *hupka* stripes. In all the great ceremonies of the Sioux there is not one that binds two men together so strongly as this.

The keynote, or central idea, of this ceremony (as held by the Teton Sioux) is the affection of a father for his child, and his desire that only good should come to it. The following statement is given in the words of Mr. Higheagle:

It is strictly believed and understood by the Sioux that a child is the greatest gift from Wakaj'tanka, in response to many devout prayers, sacrifices, and promises. Therefore the child is considered "sent by Wakaj'tanka," through some element—namely, the element of human being. That the child may grow up in health with all the virtues expected, and especially that no serious misfortune may befall the child, the father makes promises or vows to Wakaj'tanka as manifested by the different elements of the earth and sky. During the period of youthful blessedness the father spared no pains to let the people know of his great love for his child or children. This was measured by his fellow men according to the sacrifices or gifts given, or the number of ceremonies performed. In order to have a standard by which this love could be shown, the first thing taken into consideration and adopted was the White Buffalo Maiden, sent to the Sioux tribe by the Buffalo tribe. The impression left upon the people by the Maiden and her extraordinary good qualities were things that were much admired by every parent as a model for his children. This Maiden was pure white, without a blemish—that was the principal desire of the father for the character of his child. The Maiden addressed men, women, and children.

It had been told by the Maiden that good things would come to the people by means of the pipe, so it seemed necessary that there be a ceremony, having connection with the Maiden and with the pipe. For this reason the essential article in the Alo'wanpi ceremony is the "*Hupka Čanoŋ'pa*," a decorated wand, which represents the pipe given to the Indians by the Maiden, the original pipe not being available when needed for this ceremony.[¹] This wand, or pipestem, was carried and employed by the *itaŋ'čay*, "leader" [²] during the ceremony, and when that was finished it was given to the child for whom the ceremony had been performed. In many families such a pipestem was handed down for many generations. The manner of decorating the pipestem has also been handed down, and neither the shape nor the decoration can be changed. A new pipestem might be made by some one who had undergone the ceremony, but an old one was generally used. The wand, or pipestem, was usually about 20 inches long. On it were fastened tufts of the feathers of the *kayke'čá*, pileated woodpecker, and above each tuft of feathers was the head of

[¹] In stating that the wand represented the pipe, the tradition related by the informant seems to have confused the symbolic meaning of the two. See article *Calumet*, by J. N. B. Hewitt, in *Handbook of American Indians*, pt. 1.]

[²] The exact significance of this word may be understood from the connection in which it is used (cf. pp. 162, 180, footnotes), or other words may be added to make the meaning more definite. Thus certain officers in the spirit lodge, and the leader of dancers in the Sun dance were called merely *itaŋ'čay* (see pp. 81, 98). Other officers in the spirit lodge were designated, respectively, *wašpaŋ'ka ihp'ya itaŋ'čay*, 'leader in charge of food'; *wa'wasi itaŋ'čay*, literally 'labor leader', and *itaŋ'čay iya'tay ki'yapi*, 'leader who lights the pipe' while the master of the entire spirit-keeping ceremony was known as *a'taya itaŋ'čay* (see pp. 80, 81). An intensified form of the word, *in'itaŋ'čay*, 'supreme leader', appears on p. 216.

a woodpecker (*Phlocotomus pileatus*). [1] The tail feathers of an eagle, in the form of a fan, and also strands of horsehair, were hung from the wand. [See pl. 3.]²

In explaining the use of the woodpecker in decorating the Hunka Canon'pa it was said that this is "a simple, humble bird, which stays near its nest and is seldom seen."³ This bird seems to have been considered especially appropriate, because children who underwent this ceremony were more closely guarded and protected than others. They usually belonged to well-to-do families, in which the girls were seldom seen in public until they were grown up. The ceremony could be held for several children at a time, and often took place in fulfillment of a vow.⁴

The wish of the parents that this ceremony be performed for their child or children was first declared. An invitation was then sent to the man whom the father desired to perform the ceremony, and who thereafter would be bound to the father by a tie even stronger than that of natural brotherhood, because he had assumed a responsibility not placed on him by nature. An invitation was usually conveyed by means of a pipe, but for this ceremony a different form of invitation was used. The father of the child made a case from the dried bladder of a buffalo, into which he put many little packages of tobacco, one or two pipefuls being wrapped in membrane, similar to the packets fastened to sticks as offerings at the Sun dance (p. 102). The case, after being tied or sealed, was wrapped in a cloth. This was taken to the man selected to perform the ceremony. If he accepted the invitation, he opened the case; otherwise he returned it unopened.

On acceptance of the invitation great preparations were begun. Two large lodges were erected in the middle of the camp circle and united so as to make one lodge of double the usual size, opening toward the west. This and the other details of the ceremony were in accordance with the instructions given by the White Buffalo Maiden on her first appearance to the Indians. The lodge was like the one which they built to receive her. There was no fire within, but opposite the door and slightly back of the middle of the lodge a square of exposed and "mellowed" earth was prepared. (See p. 64, footnote.) In the two corners of this square farthest from the door

[1] The decorations of the calumet more frequently consisted of the feathers or heads of the duck, owl, eagle, or other birds. See J. N. B. Hewitt, art. *Calumet* in Handbook of American Indians, pt. 1.]

² The pileated woodpecker is commonly called woodcock, and, through misunderstanding, the bird heads shown in pl. 3 are those of the common woodcock.

³ Cf. the following instances in which the characteristics of a bird or an animal were desired by the Indians who, in some cases, wore a part of the bird or animal on their persons; the deer (in a decoration), because this animal can endure thirst a long time (p. 125); the hawk as "the surest bird of prey" (p. 139); the elk, in gallantry (p. 176); the frog, in watchfulness (p. 160); the owl, in "night-wisdom and gentle ways" (p. 181); the bear, which "though fierce, has given many medicinal herbs for the good of man" (p. 195); the kit-fox, which is "active and wily" (p. 314); the crow, which is especially direct as well as swift in flight (p. 319), and the wolf, in hardihood (p. 388).

⁴ Cf. the piercing of a child's ears at the Sun dance in fulfillment of a similar vow (p. 137).

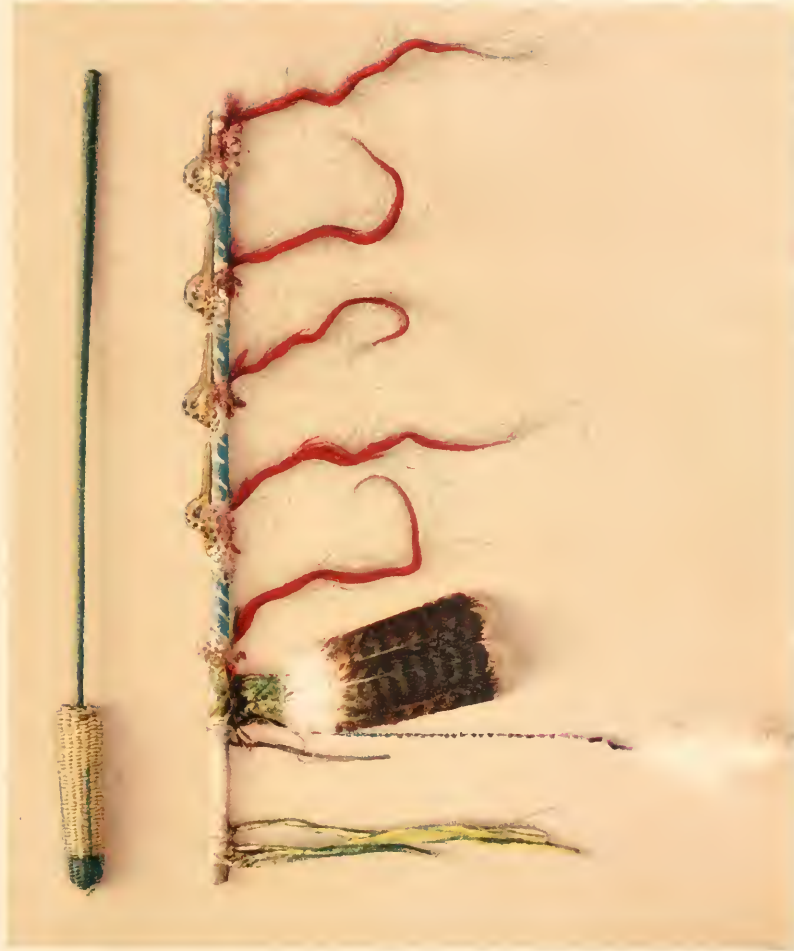
were placed two buffalo chips, which were used in lighting the ceremonial pipes. Sweet grass also was made ready for lighting the pipes. Fresh sage was spread on the ground in the rear of the square, and on this was laid a buffalo skull painted with red lines and having the openings filled with sage. (See pp. 64, 185.) The nose of the skull was near, but did not touch the side of the square. Strips of red flannel were tied on the horns. Back of the buffalo skull stood a pipe rack formed of two upright sticks, each having a crotch at the top, between which was laid a cross-bar; the whole was painted blue. This pipe rack was similar to that used in the Sun dance, but the position of the pipe (or wand) was reversed, the bowl of the Sun-dance pipe resting against the forehead of the buffalo skull, as shown in plate 20, while the Hunka pipe was placed with the stem toward the skull. If more than one child was to be "sung over," there was a pipe for each, beneath which was laid the white eagle-plume to be tied on the head of the child during the ceremony. The rattle to be used by the *itan'can* leaned against one of the posts of the pipe rack. Against the pipe rack was placed also an ear of corn on a stick, decorated in blue as shown in plate 3. It was essential that this be particularly regular in form, with an even number of kernels arranged in straight lines.¹ Thus the ceremonial articles comprised the ear of corn, the decorated pipe (or wand), the pipe rack and the tuft of white down, and also a bunch of shed buffalo hair which was used in the ceremony. These were provided by the man who performed the ceremony, who kept them wrapped in a red cloth. The preparation of the lodge was completed by the erection around it of a barricade of hides, so placed as to keep spectators at a proper distance.

The Teton Sioux were not originally an agricultural people, and the use of corn in this ceremony formed the subject of considerable inquiry. In response to this inquiry the writer was told the following legend of the coming of the corn, which, in its final form, is given in the words of the interpreter, Mr. Higheagle:

There was an old couple living on the bank of a river. They had been married a long time, but did not have any children, though they had often asked *Wakan'tanka* to send them a child. This special request was always made when they were in the sweat-bath booth. On one of these occasions, while they were praying, they heard some one outside saying that their prayer had been heard and would be granted on the following morning. They were very much pleased and felt overanxious.

On the next morning the old man went out, and there, right in front of the door, peeped out of the ground a greenish opening of some seed—out of the ground. The old man was very much excited, and, not knowing what to do, they both went into the sweat-bath booth and asked what they should do. As before, they heard a voice

¹ Articles for ceremonial use were required to be as perfect as possible. Cf. choice of the buffalo skull, and the tree for the sacred pole, in the Sun dance (pp. 102, 111), also the ax used in cutting the tree (p. 112). The sacred stones were regular in outline and untouched by a tool (p. 205). Purity of life was required of leaders in all ceremonies. See also the statement on p. 173, footnote, that what is genuine should be preferred to what is artificial.



WAND AND EAR OF CORN USED IN HUNKA CEREMONY

A 50888-17

saying: "Fear not. This plant which you behold is going to grow into the most beautiful child you ever saw. Watch for its development. Take good care of it. Give it plenty of air, sunshine, and water. Let no other plant or shrub grow near it." So they, realizing this was the child they had been desiring, went out and did as they were told. The plant grew up, had green clothing, and beautiful whitish hair. It grew to be tall. Finally beautiful corn, nicely enveloped in green covering, grew out. As soon as the coverings had turned to another color the corn was taken out. So from this they concluded that Wakan'tanka had sent them something to keep and to raise.

In the old times this ceremony extended through several days, and many ceremonial songs were sung. In its later observance by the Teton Sioux it is said that the entire ceremony was concluded in one day. Only two of the songs were recorded by the writer.

It was said that at the opening of the ceremony the itañ'éañ came from the double lodge and started to get the children for whom the ceremony was to be performed. They pretended that they did not know where the children lived and went through the camp singing the following song:

No. 2. Song of Pretended Search (Catalogue No. 649)

Sung by WEASEL BEAR

VOICE $\text{♩} = 112$
DRUM not recorded



E-ća tu-kte ti - pi so

WORDS (FREE TRANSLATION)

eća'	.....	I wonder
tukte'	.....	where
ti'pi so	.....	they live

Analysis.—It is interesting to observe here the rhythmic unit in connection with the use of the song. As already stated, this is a song of search, the singer going around the camp pretending to seek a certain tent. He hastened to a tent, paused, and then passed on, repeating this procedure until he came to the tent which was his destination. Thus in the rhythmic unit we find a hurried triplet of eighth notes, followed in the next measure by a tone prolonged to the length of four quarter notes. The song is simple in form and has a compass of eight tones, descending from the octave to the tonic. The tones are those of the second five-toned scale, and the tonic chord is prominent in the melody. One-third of the intervals are

minor thirds. Five renditions were recorded with no break in the time; these are uniform in every respect.

When the man (or men) arrived at the door of the children's home they did not enter at once, but began to tell of their deeds in the past as an evidence of their right to perform the Alo'wanpi ceremony. Without this narration they would not be allowed to enter and get the children, as none but those who had in the past, and who still had, the necessary qualifications could perform this sacred rite over children.

If the children were small they were carried to the double lodge in blankets on the backs of the itanj'cañ. On their way to the lodge the men stopped four times (see pp. 78, 83, 113, 116, 167, 328) giving the "wolf howl", which was used to signalize approach. When they reached the double lodge the itanj'cañ sat in the place of honor, back of the pipe rack. There might be one man for each child who was to be "sung over," and each of these men had his own pipe, or wand, which was placed against the pipe rack.

Describing the enacting of the ceremony for his two daughters, Weasel Bear said:

Everyone could see the old man as he painted the faces of the girls. He painted a blue line from the hair-parting down to the end of the nose, then across the upper part of the forehead and down to the cheek, ending at a point opposite the end of the nose. Red stripes could be added after the blue paint had been put on the face. The red stripes were narrow, extending downward from the line across the forehead and being the same length as the vertical blue lines. Additional red stripes could be added at any time by a person qualified to do it, a horse being given for the right to wear two or three more stripes.

On many important occasions this decoration of the face was used by those who had the right to use it. A white eagle plume was fastened in the hair of a girl whose face was to be painted. In plate 8 is shown a spirit post decorated with the plume which was worn by the daughter of Weasel Bear in the Alo'wanpi ceremony, described by him; the tip of the quill was covered with duck feathers similar to those used on a Sun-dance pipe. With the eagle plume was fastened a strand of horse hair colored red, the whole being suspended by a narrow strip of hide, so that it hung lightly.

Continuing his narrative, Weasel Bear said:

After the faces of the girls were painted the itanj'cañ stood with his rattle in his right hand and the decorated wand in his left, and waved the wand over them as he sang the following song. Each girl held in her hand a decorated ear of corn as the song was sung. [This scene is shown in a native drawing on cloth made by Jaw (pl. 4).]



A. HODENB. CO. LITH.

PART OF HUNKA CEREMONY (NATIVE DRAWING)

No. 3. Ceremonial Song

(Catalogue No. 648)

Sung by WEASEL BEAR

VOICE $\text{♩} = 52$

Drum not recorded



Le huy - ka ye e le huy - ka a ya ya le huy -



ka ya ya ya le hun - ka ya ya ya e - ca



waŋ - ka - tu kin le hun - ka ya ya ya le hun - ka

WORDS

(First rendition)

le	hup'ka	.....	this honored one
eča'	.....		behold
wajkan'tu	kin	.....	you who are above

(Second rendition)

le huŋ'ka.....	this honored one
e'ca'.....	behold
maka' kin.....	you who are in the earth

(Third rendition)

le hup'ka.....	this honored one
e'ca'.....	behold
wiyo'lipeyata.....	you who dwells where the sun falls (west)

(Fourth rendition)

le huɣ'ka.....	this honored one
e'ca'.....	beho'd
wazi'yata.....	you who dwell in the home of the giant (north)

(Fifth rendition)

le	huy'ka.....	this honored one
eéa'	.....	behold
wiyo'hiyanpata.....		you who dwell where the sun continually returns (east)

(Sixth rendition)

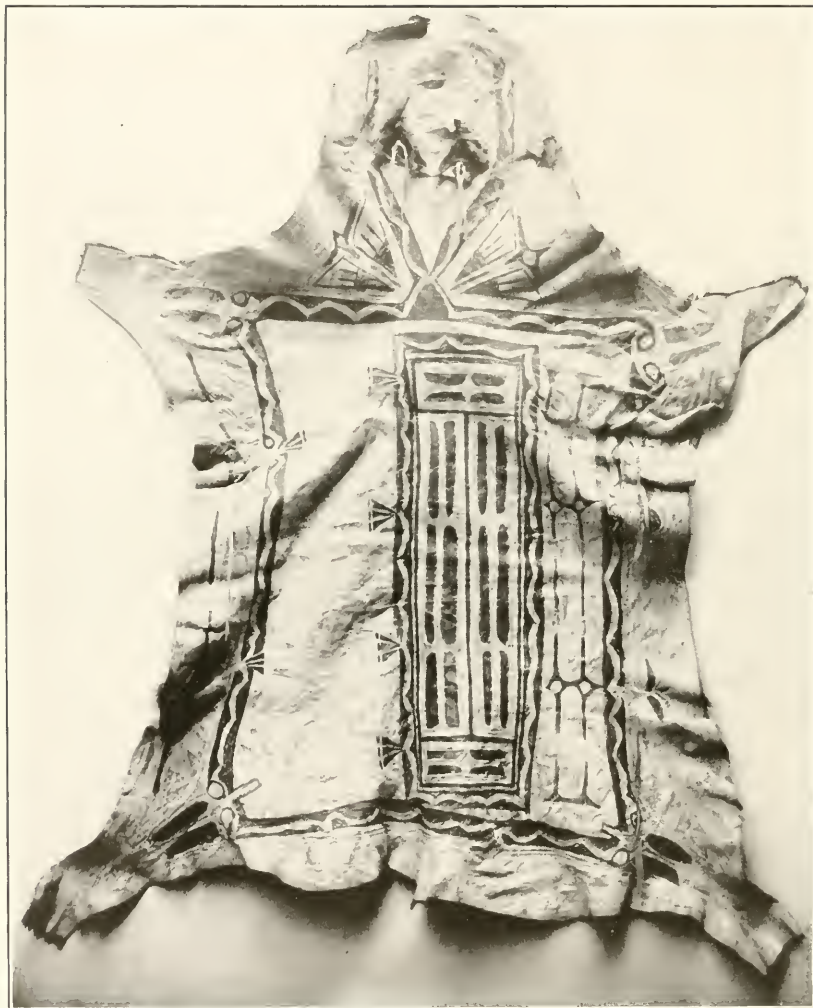
le huŋ'ka.....	this honored one
e'ca'.....	behold
ito'kaŋata.....	you who dwell in the direction we face with outstretched arms (south)

Analysis.—This song contains only the tones of the minor triad and fourth. Similar tone material is found in so many of these songs that it deserves special observation. Reference to Table 6 shows that it constitutes the tone material of 12 per cent of the songs, this being the largest proportion except that of the second five-toned scale (13 per cent) and the fourth five-toned scale (18 per cent). There are two ways in which this tone material may be regarded—as a minor triad with the fourth as a passing tone and as a combination of tones leading toward the second five-tone scale. If the first be the correct standpoint, we may expect a large proportion of songs containing either the minor triad alone or with some other tone used as a passing tone, but such is not found. We note only 1 per cent containing the minor triad alone, and less than 1 per cent with another tone as a passing tone. Regarding the matter from the second standpoint, we note that the percentage of songs on the second five-toned scale is less than that of those on the fourth five-toned scale. It is observed, however, that the proportion of songs containing the major triad and sixth is 12 per cent. This bears the same relation to the complete fourth five-toned scale that the minor triad and fourth bears to the complete second five-toned scale. In this connection, see Bulletin 53, pages 4-5. Tests and comparisons similar to the foregoing are presented merely as suggestions for the practical use of the present method of analyzing Indian music.

Like the preceding song, this has a compass of 12 tones, beginning on the octave and ending on the tonic. It is, however, harmonic in structure, while the preceding is melodic. The proportion of minor thirds is larger than in the preceding song, constituting about 39 per cent of the intervals. As in the preceding song, the vocables were slightly emphasized, and the words of the many renditions were distinctly sung. Neither this nor the preceding song contains a change of time. Only 23 per cent of the 340 Chippewa songs are without change of time, and this continuity appears in only 16 per cent of this series.

After the ceremony (which, as already stated, was not studied in detail by the writer) the decorated pipe (or wand) and the corn became the property of the child for whom the ceremony had been performed. In departing with the children the Itaj'can, pausing four times, gave the long "wolf call" which had signalized their approach to the ceremonial lodge. Liberal rewards were given those who performed this ceremony, Weasel Bear stating that he bestowed three horses and a pipe on the old man who painted and "sang over" his daughters.

The celebration of this ceremony placed a child in a highly respected position in the tribe. Such a child was regarded as possessing that which would "make it nothing but good in every way," and was "recognized by all as ranking above an ordinary child."



DECORATED ROBE

A young girl for whom the Alo'waypi ceremony had been performed might wear a calfskin robe similar to that shown in plate 5. The decoration on this robe indicates that the wearer had taken part in the Hunjka ceremony, and also that her relatives had been successful in war. Red, blue, and yellow are the colors used in the decorations. It was said that "red represents blood, blue is a 'blue cloud,' indicating success, and yellow is the color of the sky at morning."¹ The stripes on the head of the calfskin are red and represent the Hunjka stripes painted on the face of the child for whom the ceremony was performed. The two lines bordering the entire decoration are blue, and the space between them is yellow. Near the left margin are red lines, said to represent a spider's web. The crescents along the right margin represent the phases of the moon, blue being used to represent a quarter moon and red a full moon. These are the phases in which the child's relative engaged in the war expeditions noted in the decoration of the robe. Next to this border are parallel lines, the dots on which represent the number of camps made during a certain expedition. The panel in the center of the robe represents the "warrior's path." A war party with eight camps is here shown, each round dot representing a camp. Such a robe could be made only by a woman whose relative had been successful in war. The robe illustrated was made by the wife of Dog Eagle. (See p. 349.)

THE CEREMONY OF SPIRIT-KEEPING² (WAKI'ĆAĠAPI)

In the old days a Sioux, filled with grief at the death of a near relative, might prolong his period of mourning by "keeping the spirit" for several months or a year, and then "letting it go" by means of a certain ceremony. This was a custom which exacted a great deal and which, having been begun, must be carried out consistently, either by the man who undertook it, or in the event of his death by his nearest relative. A man considered this before he announced his intention of "keeping the spirit" of a relative. He considered the fact that for many months he could not hunt, nor go to war, nor share in the social activities of the tribe, and he also counted the cost of gifts which he must distribute at the feast for releasing the spirit. If he felt that he could meet these requirements he made known his decision, and those who wished to join him were at liberty to do so, each providing a "spirit bundle" (*wana'ġi wapa'tita*)

¹ Other symbolisms mentioned in this work are as follows: The white buffalo robe used in Hunjka ceremony (p. 80); colors—red, blue, yellow, white, and black (p. 124); ascending smoke of sweet grass (p. 127, footnote); a hoop (pp. 139, 295); water, fire, and steam (p. 167); outline and structure of the sacred stones, by Chased-by-Bears (p. 205); by Brave Buffalo (p. 208); a hand (p. 330). The symbolism of the "earth space" is given on page 122, footnote.

² See in this connection Fletcher, Alice C., *The Shadow or Ghost Lodge: A Ceremony of the Ogallala Sioux*, *Peabody Mus. Repts.*, III, Nos. 3, 4, pp. 296-307; also Dorsey, James Owen, *A Study of Siouan Cults*, in *Eleventh Rep. Bur. Ethn.*, pp. 487-89, 1894.

to represent the spirit of a relative, and also his share of food and gifts for the final feast.

The Ceremony of Spirit-keeping, like the Alo'wanpi, had its inspiration in the Coming of the White Buffalo Maiden, and everything was done in accordance with her instructions. The manner of studying this subject was similar to that used in connection with the two preceding chapters. The spirit of a child was "kept" more frequently than that of a grown person, and the writer's first work on this ceremony consisted in taking down a narrative by Weasel Bear (interpreted by Mrs. McLaughlin), in which he told of keeping the spirit of a little daughter. A year later this narrative was discussed by Bear Face¹ and other old men (Mr. Higheagle interpreting), and many points were added. In its final form the first part is based on a narrative by Bear Face, while in the latter part the information given by Weasel Bear has been incorporated, together with details supplied by other reliable informants.

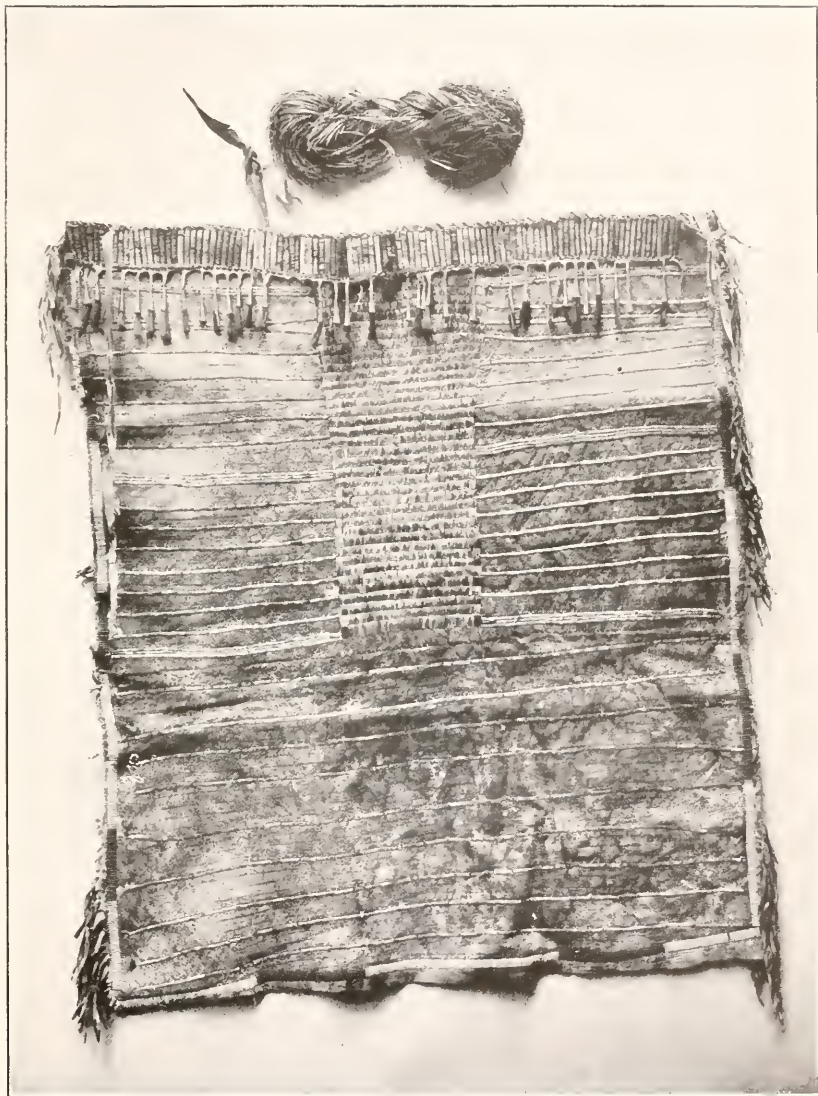
Concerning this ceremony Bear Face (Mato'-ite') said:

It is one of the great undertakings of the tribe, not simply in the honor which surrounds it, but because of the work and obligation it involves, so that a man who can carry this through successfully is recognized by the tribe as a man who is qualified to fulfill large responsibilities.

Bear Face said that his first spirit keeping was for a son who died at the age of 15. The body of the boy was placed on a scaffold, and his best horse was killed beneath it. Before this was done the father decided to keep the boy's spirit and so announced to the tribe. He requested a man whose record was without blemish to cut a lock of the boy's hair to be put in the spirit bundle. The man came at his request, and before going near the body of the boy he purified his hands and also his knife with the smoke of sweet grass. When about to cut the hair he made three motions as if to do so and then cut it with the fourth motion. (See references on p. 74.) The lock cut was over one eye. When the hair had been cut it was wrapped in red cloth. (The remainder of the narrative is a compilation from several informants.) If desired, some article which had been worn next the body of the child could be used instead of a lock of hair. Thus Weasel Bear said that when keeping the spirit of his little girl, he used the ornaments which she had worn on her hair as the central article in the spirit bundle.

After wrapping this selected article in red cloth the proposed spirit-keeper took the little packet in his arms as if it were the body of a child and rode around the camp circle, lamenting the child's death. This was his announcement to the tribe that he had taken upon himself the responsibilities of a spirit-keeper (*wana'gi yuha'pi*) and wished to be considered as such. Afterwards a decorated case was

¹ Bear Face died in December, 1914.



OUTER WRAPPING FOR SPIRIT BUNDLE AND BRAIDED SWEET GRASS



IMPLEMENTS USED IN HANDLING COALS IN SPIRIT LODGE

brought, and in this was placed the packet containing the hair, also sweet grass and the shed hair of the buffalo. This case was wrapped in red cloth. The spirit-keeper or his friends then selected the straightest pole they could find, pine being preferred for the purpose. This pole was erected outside his door, and the spirit bundle was tied on it. The bundle was supposed to stay there four days and nights before being taken down. During these four days a special wrapping (*wi'časke*) of soft-tanned hide was made for it, and feasts were given to those who had kept spirits. At the end of four days the bundle was taken down by men who had kept spirits and was placed in its wrapping, which was elaborately decorated but had no sewing about it. With it were placed articles intended as gifts to those who took part in the ceremony. Small articles were placed in a decorated case and large articles, as pieces of red cloth, were folded smoothly.

Plate 6 shows a "spirit wrap" and a braid of sweet grass which was placed in the spirit bundle. Mrs. James McLaughlin said she "purchased it 30 years ago from Black Moon's mother, who said it was then about 80 years old and had been used in keeping the spirits of her grandfather, her mother, and other relatives." The porcupine quills on it were dyed with native dyes, and the wrap is so fragile that it had been used in recent years as an inner instead of an outer wrapping. A braid of sweet grass was usually placed in a spirit bundle, and an old one had been preserved with this wrapping. According to Mrs. McLaughlin, beads were seldom used on any of the wrappings of a spirit bundle, as beads were unknown among the Sioux when the White Buffalo Maiden came to them.

After the spirit bundle was complete they prepared three stakes, painted red and decorated with quill work, also decorated thongs with which to fasten the bundle in place. Two of the stakes were tied together near the top, and the bundle was tied across them, the third stake being used as a support for the other two, which faced the door of the spirit-keeper's tipi. The tripod was about 6 steps from this tipi, which was known as *wana'gi ti'pi*, or "spirit lodge."

When the tripod had been put in place they made a decorated case (*pay*) of soft-tanned hide. In it were put gifts for the *itay'caj* who would have charge of the final ceremony. These gifts, which were gradually collected, comprised needles, awls, knives, tobacco, and sometimes as many as 50 pipes. In the tipi, between the fire and the place of honor, a certain area of the earth floor was "mellowed." This was round, not square as in the *Huyka* and the *Sun* dance. In the center of this space was placed a buffalo chip, and beside it two implements (pl. 7) made of wood, about 3 feet in length, one broad at the end and the other pointed. When sweet grass was to be burned it was the custom to use the pointed stick in pushing a

coal on the other implement, with which it was lifted and laid on the buffalo chip. The spirit-keeper and his wife wore no ornaments during this period, and their faces were painted all the time. Their manner was always quiet and reverent, as though the body of the relative whom they mourned was in the lodge. It was expected that those who kept a spirit would hold charitable thoughts toward everyone in the tribe, and all unkind or harsh words were forbidden in the spirit lodge.

The tripod and spirit bundle were brought into the lodge at night and also in bad weather. The bundle was laid in the place of honor and treated with great respect, no one passing between it and the fire. Weasel Bear said: "At evening I burned sweet grass and my wife passed her hands over the smoke, rubbing the fragrance on her face, hair, hands, and neck. Then she took the tripod in her arms and carried it into the tipi, turning toward the left as she entered. In the morning she again made herself fragrant and took the tripod and its burden outside the lodge."

The thing most desired was that a man might have the robe of a white buffalo to spread in the place of honor. On this the tripod and spirit bundle would rest when they were in the lodge. Such a robe signified that the spirit being kept was pure, and that all the articles connected with it had been purified. No one was allowed to touch the robe with bare hands nor pass between it and the fire. The only person permitted to touch it was a medicine-man who was known to be qualified for the act. Bear Face said that he had such a robe when he kept the spirit of his son, and that the only person allowed to touch or move it was a man, whom he engaged, who was noted for this ceremony. If he needed help he was obliged to call on some one as fully qualified as himself and to give him half of the compensation for such services. The only exception is in favor of children who have been through the Hunka ceremony. These children may lift the white buffalo robe and carry it out of the lodge when the ceremony is finished.

Weasel Bear said further that during the period of keeping a spirit the contents of his lodge were supposed to belong to the tribe. Thus if a man came to his lodge saying, "I have come for some of my tobacco and red willow," he gave him what he required. Weasel Bear continued his narrative as follows:

I selected a virtuous old man as one of the officers of the spirit lodge. He was called *wašpaŋ'ka iłipe'ya itaŋ'caŋ*, meaning "leader in charge of food." He came to the tipi for a short time every day, and if he wished to sleep there at night he was at liberty to do so. Every morning I put beef in a dish; he took a small piece of the meat, offered a prayer, and put it in a small dish provided for that purpose. This duty was never omitted. When the dish was full he emptied it into the fire, saying, "Grandchild, this is our food, but we give it to you to eat before us." This was continued from early winter, when my child died, until the next autumn, when we



PARTIALLY DECORATED



SPIRIT POST

DECORATED WITH CLOTHING

released her spirit. During that time we collected many gifts for the final feast. Our relatives helped us in this, the women making many articles with their own hands. As I was withheld from the ordinary duties of life I had a man called *wo' waši itay'čay* (literally "laborer leader"), who carried messages for me, kept us supplied with wood and water, swept the lodge, and kept clean the space around the spirit bundle. He also cut red willow [*čayša'sa*] and dried it, so that I would have plenty to give away at the final feast.

The man who kept a spirit was frequently invited to feasts of the various societies and was expected to attend them. It was understood that if valuable presents were being given away he would be first to receive one. In return for these favors he invited the societies to attend the feasts, which were held outside the lodge, when the time came for releasing the spirit. The time for keeping a spirit varied from several months to a year or even longer. At the expiration of this time the final ceremony and feast were held. This was called *waki' čaja*, meaning the act of completing the undertaking. All the band gathered for the event and the various societies had their special tents. The societies took a prominent part in such features of the spirit releasing as took place outside the lodge, but their members did not enter the lodge unless they were men who themselves had kept spirits.

If several spirits were to be released, the man who first announced his intention of keeping a spirit was considered the leader of the spirit-keepers. Early in the morning, on the day of the spirit releasing, he sent a filled pipe to an old man who was to be master of the whole ceremony and who was designated *a'taya itay'čay*.

Weasel Bear said: "On that day I was to lay aside all signs of mourning, so I painted myself gaily and put on all my finest attire. I was only 28 years old, but I had won a war-honor feather and I wore it that day. My wife arrayed herself like a young girl." (See reference to the bright adornments in the Ceremony of Restoring the Mourners, in Bulletin 53, p. 153.)

One man was selected for each spirit; he was known merely as *itay'čay*,¹ and was a man who had kept the spirit of a relative. It was his duty to prepare the "spirit post" (*wana'gi gele'pi*) and to perform other parts of the ceremony pertaining to the individual spirit in whose service he had been employed. The spirit post was made in the spirit lodge. According to Weasel Bear cottonwood was generally used for this purpose (cf. pp. 111, 118), and the man who made it always sat with his face toward the east and whittled upward, moving the knife away from him. Before doing this he purified his hands and knife with the smoke of sweet grass. A post for a child's spirit was smaller than for that of an adult. The post shown in plate 8 is 35 inches long; this was made by Weasel Bear to

¹ See p. 70, footnote.

represent the one used when the spirit of his little girl was released. The features of the face are worked with beads on buckskin, and the lines of the paint are those which would be used for a girl who had been through the Alo'wanpi ceremony. The feather is that worn by Weasel Bear's daughter when she was "sung over" in that ceremony. Both the lines and feather belonged to a daughter somewhat older than the one whose spirit he kept. When the features had been delineated on the posts each itay'cay opened the case (*pay*) containing the articles of clothing to be placed on the posts. These, which had been previously exhibited outside the lodge, were garments worn by the person whose spirit was to be released. After the ceremony these garments were given to the man who painted the post.

After the dressing of the posts the woman in charge of the cooking brought food, a plate of which she put in front of each spirit post, after purifying the food in the smoke of sweet grass. Taking a round piece of pounded meat, each itay'cay held it to the painted mouth on a spirit post. At this time any orphan in need of help might appear and ask in the name of the spirit to be released, that it be fed and cared for. Such a request was never refused. Any others in need of help might make an appeal at this time, four opportunities being given during the "feeding of the spirits."

When this was finished within the spirit lodge there was a distribution of gifts to the people in the camp. These gifts had been accumulated by the family of the spirit-keeper and already had been exhibited to the people. Weasel Bear said that his wife put up frames for this purpose, laying poles across forked stakes and hanging belts, moccasins, leggings, and other articles on the poles. At this time the spirit-keeper sent gifts to the societies, who preserved order in the camp. A gift to a society was said to be something about equal in value to the gifts which the spirit-keeper had received from that society, and to be something which could be divided among the members. Thus Weasel Bear said that he gave a war bonnet to the Tokala society, and that the feathers were distributed among the men. There was much feasting in the camp and this was an occasion on which prominent families announced publicly the names which they had given their children, or had the ears of their children pierced in the same manner as at the Sun dance. (See p. 137.)

The ceremony within the lodge was not studied in detail. Only former spirit-keepers were allowed to enter, and the man selected as *a'taya itay'cay* was "prepared with proper songs and prayers and was also qualified to give lamentations for the dead."

If a white buffalo robe were used, song No. 1 was sung. Mention has been made of a filled pipe placed beside the round space of mellowed earth in the spirit lodge. A man was appointed to light this

pipe, and was known as *itaŋ'éaŋ iya'taŋ ki'yapi*, or "leader who lights the pipe." This man put lighted sweet grass on the buffalo chip which lay on the mellowed earth. He did not do this with directness, but, lowering the grass a short distance, he paused for a moment; then lowering it farther, he paused again, making four downward motions, after which he moved it four times in a circle, "with the sun," and placed it on the buffalo chip. The *a'taya itaŋ'éaŋ* held the pipe in the ascending smoke and repeated the words which the White Buffalo Maiden said to the Sioux when she appeared to them. This ceremonial speech was not recorded, as none of the writer's informants on this subject were able to repeat it.) The *a'taya itaŋ'éaŋ* then turned the pipe and held it as if he would smoke it. Having done this three times, he put it to his lips, ready for lighting. More grass was put on the buffalo chip, and the man who was to light the pipe rubbed the fragrant smoke on his hands and face, after which he lit the pipe and the *a'taya itaŋ'éaŋ* smoked it freely. Weasel Bear said:

After he had smoked for awhile I sat down close to him and he pointed the stem of the pipe toward me, saying, "Young man, you are going to smoke this pipe. It was brought to us by a woman, and drawing it will lead you to be as straight and truthful as the stem of the pipe." I smoked it without touching the bowl, and the old man in taking it from me passed his hand downward over my face. The pipe was then passed around the lodge, going toward the left. When it was smoked out *itaŋ'éaŋ iya'taŋ ki'yapi* took it and three times pretended to empty the ashes on the buffalo chip, emptying them with the fourth motion.

During the day of the ceremony the spirit bundles lay beside their respective spirit posts. The actual release of the spirits came when these bundles were opened. This was done by the *a'taya itaŋ'éaŋ*. Weasel Bear said:

He did not take all the wrapping from a spirit bundle at once. He removed a portion and then made a brief discourse, doing this in such a manner that there were four acts of unwrapping, the last one occurring about an hour before sunset. Then he unwound the last wrapping and let the spirit of my child depart.

The lock of hair, or other object which formed the nucleus of the spirit bundle, was kept by the family, and the *itaŋ'éaŋ* kept such articles from the bundle as he desired, the remainder being distributed among the people in the lodge. The spirit-keeper and his wife then gave away practically all they possessed except the clothing they wore.

If the principal spirit-keeper made use of a white buffalo robe in the spirit lodge there was much interest at the close of the ceremony in seeing who would have the honor of carrying it out of the lodge. A man having the necessary qualifications might do this, and children who had been through the *Alo'wanpi* ceremony might take hold of it and help him carry it. The qualifications included uprightness of life and the former possession of a white buffalo robe. Outside the lodge a crude

effigy of a buffalo had been erected of small trees. After being carried from the lodge the white buffalo robe was laid over this framework, and on it were placed valuable garments, as an elk-tooth dress or an eagle war bonnet. The white buffalo robe, together with the articles placed upon it, were given to the society which had given most assistance to the spirit-keeper. In every society there is one man who is qualified to take charge of such a robe if the society decides to keep it intact, and such a man may make drawings on it. The society is at liberty, however, to cut it in pieces and divide it among the members, or to sell it if so desired.

Weasel Bear said:

When it was time for the people to depart, the itay'ean went first, carrying his share of the bundle in which for so long I had detained the spirit of my little daughter. My wife stood at the door of the tipi and said to the people, "if you have no leather you may cut up this tipi." The women came like a rush of wind and cut up the tipi very quickly. My wife even let them have a little tipi in which we kept our cooking utensils and other things not connected with the spirit-keeping. They even took away the tipi poles. Nothing was left except the grass on which we stood and the little spirit post. My wife and I had parted with everything. We walked side by side, and I thought with some regret of all I had given away. We went and sat down under a tree in a deep study.

That evening one of our relatives came and put up a tipi, led us to it and said, "This is your home." Others brought kettles, blankets, provisions, and clothing for us. Our relatives did all this for us, in order that we might begin our lives again.

After a time the camp moved to another place and we left the spirit post standing there. No matter where we were, if a woman came and said, "I cleared the ground around your daughter's post," my wife would give her food. Sometimes, if there is a spirit post in the camp, a person who is hungry will go and clear the ground around the post. The relatives of the dead person will see this and cook food and carry the kettles to the place, that the hungry may eat and be satisfied. But if a spirit-keeper so desires, he may, after a certain time, take up the spirit post and bury it."

After finishing his narrative, Weasel Bear added: "All this came to us through the white buffalo and is one of the reasons why everything connected with the buffalo is so highly regarded by us."

THE SUN DANCE

In the myths of the Indians, as in the mythology of ancient peoples, the sun was a prominent figure. Doctor Swanton¹ states that "the Natchez believed the universe to be filled with spirits in human forms, and that there were differences in power among these, the most powerful of all being a sky deity resident in or connected with the Sun." Many other tribes held a similar belief, and the worship of such a deity was widespread among the Indians of North America. This worship assumed various forms, presenting contrasts in many important characteristics. The Sun dance was a

¹ Indian Tribes of the Lower Mississippi Valley and Adjacent Coast of the Gulf of Mexico, *Bull.* 43, *Bur. Amer. Ethn.*, p. 174, 1911.

ceremony whose observance was limited to certain Plains tribes.¹ In the Sun dance the Indian considered that he offered to Wakany'tanka²

¹ See bibliography, pp. 86, 87, footnote, of this work, also article *Sun Dance*, by G. A. Dorsey, in *Hand-book of American Indians*, pt. 2, p. 649.

² Throughout this work the term Wakany'tanka will be used in preference to the term Great Spirit, which is commonly accepted as its English equivalent. The word Wakany'tanka is composed of *wa'kaŋ* (mysterious) and *tan'ka* (great). There is nothing in the term to suggest "spirit," the Sioux having other words to express that idea. The statement has been made that the term Wakany'tanka, as well as the idea which it is used to express, is a result of the teachings of missionaries, the native religion being a worship of Ta'kuwakan, a *numen* or a mysterious thing (hence a spirit or divinity). Rev. J. Owen Dorsey, who went among the Siouan tribes first as a missionary and afterwards as a philologist, wrote: "The missionaries, not the laymen, are the ones who make the positive statements about the absence of a belief in one Great Spirit. (See *Eleventh Rep. Bur. Ethn.*, p. 432.) During several seasons' work among the Teton Sioux the writer has made diligent inquiry concerning this matter, and the unvarying opinion of the old men is that the Sioux have always believed in Wakany'tanka. The exact significance of the term in the mind of the Sioux is as difficult to formulate as the exact meaning of the word God in the mind of Christians. (See p. 96.) In old times the term Wakany'tanka was not used in ordinary conversation, because it was held too sacred to be spoken except with due reverence and at a proper time. In this connection it will be recalled that many tribes of Indians avoid mentioning a man's name, especially in his presence. That which remains unspoken must be considered in the study of any deep phase of Indian thought. A full and complete expression is not in accordance with Indian custom. The unspoken element may be a matter of mutual understanding, no indication of which appears in words, or it may be something which is indicated in such a manner as to be intelligible only to those for whom it is intended. Thus there is a "sacred language" used by medicine-men in which familiar words take on an occult meaning. (See p. 120, footnote.) In attempting to express the meaning of the word *wakany* the following statement was made to the writer by several old Indians, after consultation: "An ordinary man has natural ways of doing things. Occasionally there is a man who has a gift for doing extraordinary things, and he is called *wakany*. Although this is a supernatural gift, he can use it only by effort and study. A man may be able to do things in a mysterious way, but none has ever been found who could command the sun and moon or change the seasons. The most wonderful things which man can do are different from the works of nature. When the seasons changed we regarded it as a gift from the sun, which is the strongest of all mysterious *wakany* powers." (See p. 96.) In another consideration of the subject it was said: "We use the words *taku wakany* for anything which we can see for ourselves has mysterious power. Thus a pipe is *taku* (something) *wakany*, for with it supplications may, be made and good obtained. We can not see the thunder, and we say it is *wakany*, but we see the lightning and we know that the thunder and lightning are a sign of rain, which does good to the earth. Anything which has similar power is *wakany*, but above all is the sun, which has most power of all." Other conversations, similar to the preceding, expressed the conviction in the minds of the Sioux that their people had always believed in a mysterious power whose greatest manifestation is the sun, and that Wakany'tanka was the designation of that power. The belief in lesser "deities" will not be considered at this time.

The following citations indicate the manner in which Wakany'tanka is regarded by the Sioux: Should be revered (p. 88); "I conquered by the help of Wakany'tanka" (p. 96); "Wakany'tanka, pity me" (p. 135); is to be petitioned reverently (p. 184); provides food (p. 185); is maker of all (p. 208); Wakany'tanka represented by sacred stones (p. 214); medicinal herbs are a gift from Wakany'tanka (p. 268); is all powerful (p. 87); is a help in sickness (p. 275); gives success (p. 341). See also prayers to Wakany'tanka, p. 95, footnote.

The following authorities on this subject may be consulted, some holding opinions differing from the above statement: Rev. G. H. Pond, writing in 1866, said: "Evidence is also wanting to show that the Dakotas embraced in their religious tenets the idea of one Supreme Existence, whose existence is expressed by the term 'Great Spirit.'" (*Colls. Minn. Hist. Soc.*, vol. 2, pt. 3, p. 33, 1867.) Rev. S. R. Riggs mentions nine "Dakota gods," saying, "this enumeration of the *Dakota gods* is not intended to be exhaustive." (See Riggs, Stephen Return, *Tah-koo Wah-kan'*, pp. 61-75, Boston [1869]; also, by the same author, *The Theogony of The Sioux*, in *Amer. Antiq.* for April-June, 11, No. 4, pp. 265-70, 1880, in which the elements of earth, air, and water have each a special deity.)

Among certain Siouan tribes the term *wakany'da* was used. Concerning this word Dr. W J McGee says "The idea expressed by the term . . . can not justly be rendered into 'spirit,' much less into 'Great Spirit' . . . It appears that, in so far as they grasped the theistic concept, the Sioux Indians were polytheist; that their mysteries or deities varied in rank and power; . . . and that their dispositions and motives resembled those found among mankind." (McGee, W J, *The Siouan Indians*, in *Fifteenth Rep. Bur. Ethn.*, pp. 182-83.) Miss Fletcher states that among the Omaha and Ponca tribes the word *wakany'da* was used to designate a "mysterious power or permeating life," and that "this word is now used to designate the Deity." (Fletcher, Alice C., *The Emblematic Use of the Tree in the Dakotan Group*, in *Proc. Amer. Assoc. Adv. Sci.*, 1896, p. 193, Salem, 1897.) See also Fletcher and La Flesche, *The Omaha Tribe*, in *Twenty-seventh Rep. Bur. Amer. Ethn.* pp. 597-599, Washington, 1911; Fletcher, *Wakondagi*, in *Amer. Anthr.*, xiv., pp. 106-108, Lancaster, 1912.

what was strongest in his nature and training—namely, the ability to endure physical pain. He did this in fulfillment of a vow made in time of anxiety, usually when on the warpath. Strange as it may seem, the element of pain, which ennobled the ceremony in the mind of the Indian, was a cause of its misunderstanding by the white man. The voluntary suffering impressed the beholder, while its deep significance was not evident. It is probable that no Indian ceremony has been misinterpreted so widely and so persistently as the Sun dance.

V. T. McGillicuddy, agent at Pine Ridge, S. Dak., wrote in his report for 1882: "The heathenish annual ceremony termed 'the Sun dance,' will, I trust, . . . be soon a thing of the past."¹ James G. Wright, agent on the Rosebud Reservation, in the same State, characterized the Sun dance as an "aboriginal and barbarous festival."² The stand point of the Sioux concerning the Sun dance is indicated by the following statement of Red Bird, a thoughtful member of the tribe. In describing the Sun dance to the writer he said:

There is a great deal in what a man *believes*, and if a man's religion is changed for the better or for the worse he will know it. The Sun dance was our first and our only religion. We believed that there is a mysterious power greater than all others, which is represented by nature, one form of representation being the sun. Thus we made sacrifices to the sun, and our petitions were granted. The Indians lived longer in the old days than now. I would not say this change is due to throwing away the old religion; there may be other reasons, but in the old times the Sun dance was held annually and was looked forward to with eagerness. I believe we had true faith at that time. But there came a year when "the sun died." There was a period of darkness,³ and from that day a new religion came to the Indians. It is the white man's religion. We are timid about it, as we are about the other ways of the white man. In the old days our faith was strong and our lives were cared for; now our *faith* is weaker, and we die.

The ceremony of the Sun dance varied among different tribes.⁴

¹ *Ind. Aff. Rep.* for 1882, p. 39, 1882.

² *Ibid.* for 1886, p. 82, 1886.

³ [The Indians stated that this referred to an eclipse of the sun in 1868, but the reference is probably to the total eclipse which took place August 7, 1869.]

⁴ Concerning the Sun-dance customs of various tribes the following authorities, among others, may be consulted:

Among the Sioux:

Fletcher, Alice C., The Sun dance of the Ogalalla Sioux, in *Proc. Amer. Assoc. Adv. Sci.*, 1882, pp. 580-84, Salem, Mass., 1883.

Description by Bushotter, in Dorsey, George A., A Study of Siouan Cults, in *Eleventh Rep. Bur. Ethn.*, pp. 450-64. Also description by Capt. John G. Bourke, U. S. A., *ibid.*, pp. 464-66.

Clarke, W. P., Indian Sign Language, p. 361, Philadelphia, Pa., 1885.

Catlin, George, The Manners, Customs, and Condition of the North American Indians, I, pp. 232, 233, London, 1841.

Lynd, James W., Religion of the Dakotas, in *Colls. Hist. Soc. Minn.*, vol. 2, pt. 2, pp. 78, 79, St. Paul, Minn., 1865.

Pond, G. H. (quoting from Rev. S. R. Riggs), Dakota Superstitions, *ibid.*, pt. 3, pp. 46-49, 1867.

Beckwith, Paul, Notes on Customs of the Dakotahs, in *Smithson. Rep.* for 1886, pt. 1, p. 250, 1889.

Among the Crows:

Lowie, Robert H., The Sun Dance of the Crow Indians, in *Amer. Mus. Nat. Hist., Anthr. Papers*, xvi, pt. 1, New York, 1915.

The form of the ceremony herewith presented is that of the Sioux on the Standing Rock Reservation, in Dakota, a majority of whom belong to the Teton division. In old times the tribe was so large and so widely scattered that Sun dances were held at more than one locality, the Teton and Yanktonai usually uniting in a ceremony, which was held on the western portion of the Dakota prairie. Thus their traditions of the ceremony have much in common, while the Sun-dance customs of the Santee, Sisseton, and other divisions of the tribe living toward the east, present many radical differences.

THE SUN DANCE OF THE TETON SIOUX

The writer's study of the Sun dance was made in 1911 among the Teton and Yanktonai Sioux on the Standing Rock Reservation, in North and South Dakota. The principal part of the work was done in a series of conferences covering a period of several weeks, these being held at the Standing Rock Agency. Fifteen men took part, and about 40 others were interviewed. These informants, who were carefully selected, lived within a radius of about 80 miles. Below will be found a brief sketch of each of the men who took part in the conferences. Ten are of pure Teton blood. Several of these men have been prominent in the history of the tribe and its negotiations with the Government. With one exception—a noted warrior who took part in the battle known as the Custer massacre—they were friendly to the white men during the troublous days on the frontier. Six of the men have steadily refused to be influenced by the missionaries and still retain the native religious beliefs.

Among the Cheyenne:

Dorsey, George A., *The Cheyenne*, pt. 2, in *Pubs. Field Col. Mus., Anthr. ser.*, ix, No. 2, Chicago, 1905.
Hayden, F. V., Contributions to the Ethnography and Philology of the Indian Tribes of the Missouri Valley, p. 280, Philadelphia, 1862.

Mooney, James, *The Cheyenne Indians*, in *Mems. Amer. Anthr. Assoc.*, vol. 1, pp. 369, 417, Lancaster, Pa., 1905-1907.

Among the Arapaho:

Dorsey, George A., *The Arapaho Sun Dance; The Ceremony of the Offerings Lodge*, op. cit., iv, 1903.

Among the Ponca:

Dorsey, James Owen, *A Study of Siouan Cults*, in *Eleventh Rep. Bur. Ethn.*, p. 378, 1894

Among the Kiowa:

Scott, Hugh Lenox, Notes on the Kado, or Sun dance of the Kiowa, in *Amer. Anthr.*, xiii, No. 3, pp. 345-79, Lancaster, Pa., 1911.

Among the Mandan:

Catlin describes and illustrates a ceremony similar in some respects to the Sun dance, under the title "Annual Religious Ceremony;" see Catlin, op. cit., pp. 155-77.

This ceremony is also described as the "Okippe" of the Mandan by Maximilian, Prince of Wied, in *Travels in the Interior of North America* (translated from the German by H. Evans Lloyd), pp. 372-78, London, 1893.

Among the Blackfoot:

Wilson, R. N., *The Sacrificial Rite of the Blackfoot*, in *Proc. and Trans. Roy. Soc. Canada*, 1909, 3d ser., vol. 3, sec. II, pp. 3-21, Ottawa, 1910.

Among the Minitari (a division of the Hidatsa):

Matthews, Washington, *Ethnography and Philology of the Hidatsa Indians*, *U. S. Geol. and Geogr. Surv., Misc. Pub.* No. 7, pp. 45, 46, 1877.

James, Edwin, Account of an Expedition from Pittsburgh to the Rocky Mountains, performed in the years 1819 and '20, under the command of Maj. Stephen H. Long, pp. 276, 277, Philadelphia, 1823.

See also articles *Sun dance* and *Ceremony* by George A. Dorsey in *Handbook of American Indians*.

(1) ITUŋ'KASADJ-LU'TA (RED WEASEL), a member of the Teton division of the tribe. Concerning the Sun dance Red Weasel is considered the highest authority among the Teton Sioux. He acted as Intercessor four times, the last occasion being the Sun dance of 1881, the final ceremony held by the Teton in Dakota. He also took part in the dance four times, once by being suspended from the pole and three times by receiving cuts on his arms. In earlier years he was trained for the office of Intercessor (*Kuwa' Kiyā'pi*)¹ by Wi-ihāŋ'bla (Dreamer-of-the-Sun), who died about the middle of the last century. Before giving his information concerning the Sun dance Red Weasel said:

I am not boasting; I am telling you what I myself know and I must speak for myself as there is no man living who can vouch for me. What I tell you is what I learned from Dreamer-of-the-Sun, who taught me as he was taught. Beyond that I can not tell you the history of the Sun dance. Dreamer-of-the-Sun was my uncle. He had many relatives, but he selected me as one who was peculiarly fitted to succeed him if I lived to grow up. He thus decided to instruct me and began my training at an early age. One of the first and most important things I was taught was that I must have the greatest reverence for Wakāŋ'tanka. Dreamer-of-the-Sun told me that if I would obey his instructions I would be a help to the Sioux nation, and that, if properly prepared for the duties of the highest office in the Sun dance, I need have no anxiety when filling the office as the proper thing to do would come to my mind at the time. In regard to the songs, Dreamer-of-the-Sun told me that I may pray with my mouth and the prayer will be heard, but if I *sing* the prayer it will be heard *sooner* by Wakāŋ'tanka. All the prayers which I offered in the Sun dance and which are still in my mind are prayers which were taught me by Dreamer-of-the-Sun.

When Red Weasel gave his information concerning the Sun dance he was about 80 years old and bowed with the weight of his years. He traveled 43 miles by wagon in order to confer with the writer. The sun shone in a cloudless sky while he was at the agency, and his presence was so highly esteemed by the old people that many said, "We have fine weather because Red Weasel is with us."

(2) MATO'-KUWA'PI (CHASED-BY-BEARS), a Santee-Yanktonai (pl. 13) took part in the Sun dance twice as Leader of the Dancers and was present at the final Sun dance of the Teton. His first participation in the dance was in 1867, when at the age of 24 years he had "spoken the vow" of a war party. (See p. 97.) On that occasion as well as at other Sun dances he cut the arms of the men, suspended them to the pole or fastened the buffalo skulls to their flesh, according to the nature of their vows. He said that he once saw a vision. He was dancing in the Sun dance, and as he looked steadily at the sun he saw

¹ One of the most important of the Intercessor's duties was considered to be the offering of prayers as representative of the people, and for this reason the term "Intercessor" was adopted by Mr. Licheagle to designate this office. A majority of English words expressing religious ideas are associated with the teachings of Christianity. In many instances, therefore, the native idea must be gained largely from the connection in which a word is used.

a man beneath the sun, the man's face being painted red and white.¹ Chased-by-Bears died in February, 1915.

(3) ZINTKA'LA-LU'TA² (RED BIRD), plate 22, a Teton Sioux, took part in the Sun dance at the age of 24 years, receiving 100 cuts on his arms in fulfillment of a Sun-dancee vow.³ His uncle was an Intercessor in the Sun dance and Red Bird was receiving instructions from him with a view to filling that office when the Sun dance was discontinued. His uncle's name was Taća'gula (His Lungs) who died in the year 1868.

(4) PEŽI' (GRASS), plate 73, bears also the name Mato'-wata'-kpe (Charging Bear); he is best known, however, as John Grass. His father also was known as John Grass, and in addition to this he bore the name Waba'ean̄ka-ya'pi (Used-as-a-Shield); he was noted as a warrior against other tribes, but was always friendly to the white men. John Grass is a Teton and was a successful leader of war parties against the Mandan, Arikaree, and Crow Indians. When the Black Hills treaty and other treaties were made with the Government he was the principal speaker for the Sioux tribe. Since that time he has constantly influenced his people to adopt the customs of civilization. He has been to Washington as a tribal delegate and for 30 years has been the leading judge of the Court of Indian Offenses on the Standing Rock Reservation. As a young man he was selected to choose the Sun-dance pole, but never made a Sun-dancee vow.

(5) ITUŋ'KASAN̄-MATO' (WEASEL BEAR) is a Teton Sioux. He was once selected to choose the Sun-dance pole but never fulfilled a vow at a Sun dance. He once made a similar vow, which, however, was fulfilled privately. When on the warpath against the Crows he vowed that if he were successful he would give part of his flesh to Wakā'tanjka, but did not say that he would do so at the Sun dance. The war party was successful, and on the way home his arms were cut with 100 gashes in fulfillment of the vow, the cutting being done by a man who had taken part in the Sun dance. Weasel Bear is hereditary chief of a large band and belongs to one of its wealthiest families. As a young man he was successful in war, a prominent member of the White Horse Riders, and a leader in the grass dance. When negotiations with the Government were begun he was one of

¹ For other descriptions of dreams see: Dream of the rising sun (p. 139); a dream of "a man in the sun," by Red Bird (p. 149); of the thunderbirds, by Lone Man (pp. 159-161); of the thunderbirds, and of wolves, by Charging Thunder (pp. 170-181); of the buffalo, elk, wolf, and sacred stones, by Brave Buffalo (pp. 173-179, 207-208); of the crow and owl, by Šiya'ka (pp. 184-188); of the wolf, by Two Shields and by Weasel Bear (pp. 188-190); of a rainbow (p. 214); a strange vision in the sky, in which a sacred stone appeared, by Goose (p. 251); a dream of a badger by Eagle Shield (p. 266.)

² This is the generic term for small birds but is commonly translated simply "bird."

³ Red Bird died a few weeks after the study of the Sun dance was completed. On returning to the reservation the writer asked whether the death of Red Bird was attributed to the information given concerning the Sun dance and was assured it was not. Indeed Red Bird said during his last illness that he was greatly comforted by the thought that he had helped to preserve the songs and beliefs of his people.

the tribal delegates to Washington. In his later years he is known as one of the most prosperous native farmers on the reservation.

(6) WAKIN'YAN-WATA'KPE (CHARGING THUNDER), plate 24, a Teton Sioux, is an hereditary chief of a band and a highly respected member of the tribe. He took part in the Sun dance four times, at the ages of 21, 23, 24, and 25. On each occasion he had vowed that 100 cuts should be made on his arms, but the last time there was not room for all the cuts on his arms, so about 20 were made on his chest. He is a man of genial countenance and powerful physique. In speaking of himself he said, "My prayer has been heard and I have lived long."

(7) MAĞA' (GOOSE), plate 31, was a member of the Teton division, and at the time of giving his information was 76 years of age. He still continued the practice of native medicine and was considered the best Indian doctor on the reservation. He took part in the Sun dance at the age of 27, being suspended from the Sun-dance pole. Goose served for a time in the United States Army. The records of the War Department show that he enlisted September 11, 1876, in Buffalo County, Dakota Territory, as a scout, U. S. A., and served almost continuously in that capacity until July 10, 1882. He again enlisted June 11, 1891, at Fort Yates, North Dakota, and was honorably discharged April 30, 1893, a private of Company I, 22d United States Infantry. He was a corporal from October 16, 1891, to October 18, 1892. Goose died in September, 1915.

(8) ŠIYA'KA (TEAL DUCK), plate 1, who bore also the name Wanbli'wana'peya (EAGLE-WHO-FRIGHTENS), was a Yanktonai-Teton. Instead of being known by the English equivalent of his Sioux name he was known as Šiya'ka, the name used in the present work. He was not an hereditary chief, but was elected chief of a band. He took part in the Sun dance twice as a young man and was also one of the four young men selected to choose the Sun-dance pole. The first time he took part in the Sun dance was at the age of 21 in fulfilment of a vow made on the warpath. He went with a party of 26 warriors on an expedition against the Mandan and Arikaree. About 20 of the warriors, including himself, vowed to take part in the next Sun dance by dancing, and the other members of the party vowed to participate in other ways. One battle was fought, and all the party returned home alive. His second participation in the Sun dance was at the age of 25, and he bore three long scars on each arm as an evidence of the ordeal. He was once a tribal delegate to Washington. Šiya'ka died in March, 1913.

(9) TOKA'LA-LU'TA (RED FOX), plate 56, is a member of the Teton band. He was prominent in the Sun dance, taking part three times, at the ages of 19, about 30, and 40 years. The last time he had sev-



BUFFALO BOY



NO HEART



WHITE-BUFFALO-WALKING

eral buffalo skulls fastened to his back. As evidence of his other Sun-dance vows he bears nine long scars on each arm, three near the wrist, four near the elbow, and two on the upper arm.

(10) HOGAN'-LU'TA (RED FISH), plate 74, a Santee-Yanktonai, is a chief and is a prominent man in the councils of the tribe. He took part in the Sun dance twice, first when he was 26 years old, and the second time at the age of 40. (See song No. 192.)

(11) IÁXA'LA-WIĆA' (LONE MAN), plate 23, a Teton, took part in the Sun dance when 20 and when 31 years of age, and has 100 scars on each arm. He was chosen on one occasion to help select the Sun-dance pole and on another occasion to sing at the drum. He was prominent in tribal wars and took part in the Custer massacre.

(12) MA'ZAKAN'-WIĆA'KI (SEIZES-THE-GUN-AWAY-FROM-THEM), a Teton, took part in the Sun dance, being suspended from the pole. He stated that when he was on the warpath all the warriors made a Sun-dance vow, so he joined them, asking that he might conquer the enemy and capture horses, also that he might find his friends alive when he reached home. In fulfilling this vow he remained suspended for more than an hour, after which he was "jerked down," but the flesh still refused to tear and only the sticks were broken. The flesh was then cut and the splinters of wood remaining underneath were removed, after which a tiny portion of flesh was offered as in the case of that cut from the arms.

(13) TATAN'KA-HOKÍ'LA (BUFFALO BOY), plate 9, is a Santee-Yanktonai. At the age of 30 he carried six buffalo skulls when fulfilling a Sun-dance vow. Ten years later he took part in the dance again. He received his name from a dream in which he saw the buffalo.

(14) CANTE'-WANI'ĆA (NO HEART) (plate 10), a Yanktonai, is a well known medicine-man of the tribe and is able to depict events by means of drawings. (See pl. 16.) He took part in the Sun dance when 20 years of age and has 100 scars on each arm.

(15) PTESAN'-MA'NI (WHITE-BUFFALO-WALKING), plate 11, is a Teton and took part in the final Sun dance in 1882.

The above-mentioned men were the principal informants concerning the Sun dance, the work being done in a series of conferences. As already stated, about 40 additional men were interviewed. All were members of the Teton, Santee, and Yanktonai divisions of the tribe. The purpose of the interviews was to ascertain the facts concerning the ceremony which were remembered by those who attended as spectators, and also to ascertain the manner in which the men who took part in the conferences were regarded by members of the tribe. Thus the importance given the opinions expressed by

these men was influenced somewhat by the authority accorded them by these scattered members of the tribe. The facts brought out during these interviews did not conflict with statements made in the conferences, but served to corroborate them and to add minor details.

Not all the men in the foregoing list were present at every conference. Thus on the first occasion it was possible for only 9 to attend. It was considered desirable that at least 12 persons be present, and as no other elderly man was acceptable to the council, an invitation was extended to Thomas Frosted, a full-blood Santee-Yanktonai, who witnessed several Sun dances when too young to make a Sun-dance vow, and who has given much consideration to its history and beliefs. Robert P. Higheagle, the interpreter, also witnessed a Sun dance when a child. These men, with the writer, completed the desired number and no other persons were allowed in the room. Two days were occupied by the discussions, and several men remained longer to record songs.

Concerning these conferences *Iśŋa'la-wiśa'* (Lone Man) said to the writer:

When we heard that you had come for the facts concerning the Sun dance we consulted together in our homes. Some hesitated. We have discarded the old ways, yet to talk of them is "sacred talk" to us. If we were to talk of the Sun dance there should be at least 12 persons present, so that no disrespect would be shown, and no young people should be allowed to come from curiosity. When we decided to come to the council we reviewed all the facts of the Sun dance and asked *Wakap'tanŋka* that we might give a true account. We prayed that no bad weather would prevent the presence of anyone chosen to attend, and see, during all this week the sound of the thunder has not been heard, the sky has been fair by day and the moon has shone brightly by night, so we know that *Wakap'tanŋka* heard our prayer.

Seated in a circle, according to the old custom, the Indians listened to the statements concerning the Sun dance as they had already been given to the writer. According to an agreement there were no interruptions as the manuscript was translated. The man at the southern end of the row held a pipe, which he occasionally lit and handed to the man at his left. Silently the pipe was passed from one to another, each man puffing it for a moment. The closest attention was given throughout the reading. A member of the white race can never know what reminiscences it brought to the silent Indians—what scenes of departed glory, what dignity and pride of race. After this the men conferred together concerning the work.

That night until a late hour the subject was discussed in the camp of Indians. The next morning the principal session of the council took place. At this time the expression of opinion was general and after each discussion a man was designated to state the decision through the interpreter. Sometimes one man and sometimes another made the final statement, but nothing was written down which did

not represent a consensus of opinion. Throughout the councils care was taken that the form of a question did not suggest a possible answer by the Indians.

On the afternoon of that day the entire party drove across the prairie to the place, about a mile and a half from the Standing Rock Agency, where the last Sun dance of these bands was held in 1882.

A majority of the Indians who went to the site of the Sun dance with the writer were men who took part in the Sun dance of 1882 and had not visited the place since that time. When nearing the place they scanned the horizon, measuring the distance to the Missouri River and the buttes. At last they gave a signal for the wagons to stop, and, springing to the ground, began to search the prairie. In a short time they found the exact spot where the ceremony was held. The scars were still on the prairie as they were on their own bodies. A depression about 2 inches in depth still square in outline and not fully overgrown with grass showed where the earth had been exposed for the *oway'ka wakay'* ("sacred place"); see page 122. Only 3 or 4 feet away lay a broken buffalo skull. Eagerly the Indians lifted it and saw traces of red paint upon it—could it be other than the skull used in that ceremony? They looked if perchance they might find a trace of the location of the pole. It should be about 15 feet east of the "sacred place." There it was—a spot of hard, bare ground 18 inches in diameter.

One said, "Here you can see where the shade-house stood." This shade-house, or shelter of boughs, was built entirely around the Sundance circle except for a wide entrance at the east. It was possible to trace part of it, the outline being particularly clear on the west of the circle; to the east the position of the posts at the entrance was also recognized. The two sunken places (where the posts had stood) were about 15 feet apart, and the center of the space between them was directly in line with the site of the pole and the center of the "sacred place" at the west of it.¹ More than 29 years had passed since the ceremony. It is strange that the wind had not sown seeds on those spots of earth.

The little party assembled again around the buffalo skull. Mr. Higheagle gathered fresh sage, which he put beside the "sacred place;" he then laid the broken buffalo skull upon it and rested a Sun-dance pipe against the skull, with stem uplifted. He, too, had his memories. As a boy of 6 years he was present at that final Sun dance, wearing the Indian garb and living the tribal life. Between that day and the present lay the years of education in the white man's way. Some of the Indians put on their war bonnets

¹ These measurements were verified by the writer at a subsequent time.

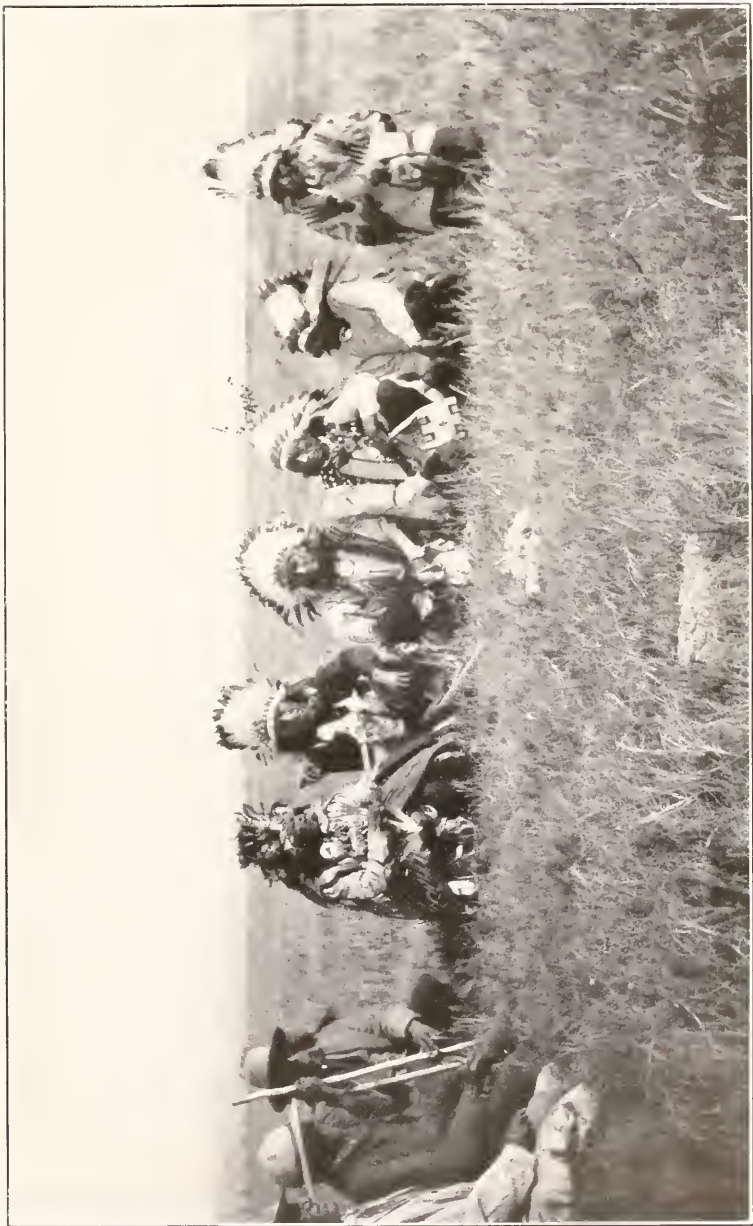
and their jackets of deerskin with the long fringes. (Pl. 12.) How bright were the porcupine quills on the tobacco bags! "Yes, it is good that we came here today." Pass the pipe from hand to hand in the old way. Jest a little. Yonder man tells too fine a story of his part in the Sun dance—let him show his scars! Yet the memories, how they return! One old man said with trembling lips: "I was young then. My wife and my children were with me. They went away many years ago. I wish I could have gone with them."

The sky was blue above the little gathering, and all around the vast silent prairie seemed waiting, listening. The Indians were its children—would the white man understand them aright?

A few weeks later the material was again discussed point by point with men who came 40 miles for the purpose. Chief among these was Red Bird, who was under instruction for the office of Intercessor when the Sun dance was discontinued. He was present at the first council, but some facts had come to his mind in the meantime, and he wished to have them included in the narrative. These men met four times for the discussion of the subject, the phonograph records being played for them and approved, and some ceremonial songs being added to the series. A few days later a conference was held with five other men, most of whom were present at the council of August 28 and 29. The session lasted an entire day, the narrative which had been prepared being translated into Sioux and the phonograph records played for them, as for the previous group of men. With one exception all the men present were chiefs.

Throughout this series of conferences the principal points of the account remained unchanged. Each session added information, placed events in the proper order, furnished detail of description, and gave reasons for various ceremonial acts. The councils were not marked by controversy, a spirit of cordiality prevailing, but the open discussion assisted in recalling facts and nothing was recorded which was not pronounced correct by the council as a whole.

A message was then sent to Ituj'kasaj-lu'ta (Red Weasel), an aged man who acted as Intercessor at the last Sun dance, asking him to come and give his opinion on the material. He came and with three others went over the subject in another all-day council. His training and experience enabled him to recall details concerning the special duties of the Intercessor, and he also sang four songs which he received from Wi-ihaj'bla (Dreamer-of-the-Sun) together with the instructions concerning the duties of his office. These songs are Nos. 14, 15, 16, and 18 in the present memoir. Before



PARTICIPANTS IN SUN DANCE



CHASED-BY-BEARS

singing the first song the aged man bowed his head and made the following prayer,¹ which was recorded by the phonograph:

Ho Wakaj'tanka nama'hion wo. Anpe'tu le el ni'oië wan'zi' obla'kin ktelo'. Tka ta'ku wo'wahitani wani' ya obla'kin ktelo'. Oya'te wi'ca'ni ktelo'. Huku'ciye-la waon'tajyan' ama'bleza yo. Mi'wan'kapatanhan wanyang' nama'jin yo. Wi'ca'yaka eëe kin on tanyan' ho ana'magoptan ye. Le mita'kuye yan'ka'pi kin ob tanyan' to'ka e'wa'cin sniyan waon' ktelo'. Heëëëa kin toka'ta oi'najin wan onyeglepi kin ekta' hountajin pi kta nujwe'.

(Translation)

Wakaj'tanka, hear me. This day I am to tell your word. But without sin I shall speak. The tribe shall live. Behold me for I am humble. From above watch me. You are always the truth, listen to me. My friends and relatives, sitting here, and I shall be at peace. May our voices be heard at the future goal you have prepared for us.

The foregoing prayer was uttered in so low a voice that the phonogram was read with difficulty. It is uncertain whether the aged man intended that it should be recorded, but as he had seated himself before the phonograph preparatory to singing, it was possible to put the machine in motion without attracting his attention. He began the prayer with head bowed and right hand extended, later raising his face and using the same gestures which he would have used when filling his ceremonial office.

The final work on this material was done with Chased-by-Bears, (pl. 13), a man who had twice acted as Leader of the Dancers, had "spoken the Sun-dance vow" of a war party (see p. 97), and had frequently inflicted the tortures at the ceremony. He was a particularly thoughtful man, remaining steadfast in the ancient beliefs of his people. Few details were added to the description of the ceremony at this time, but its teachings received special attention. Chased-by-Bears' recital of his understanding of the Sun dance was not given consecutively, though it is herewith presented in connected form. This material represents several conferences with the writer, and also talks between Mr. Higheagle and Chased-by-Bears which took place during long drives across the prairie. In order to give opportunity for these conversations the interpreter brought Chased-by-Bears to the agency every day in his own conveyance. Thus the information was gradually secured. When it had been put in its present form, it was translated into Sioux for Chased-by-Bears, who said that it was correct in every particular.

The statement of Chased-by-Bears concerning the Sun dance was as follows:

The Sun dance is so sacred to us that we do not talk of it often. Before talking of holy things we prepare ourselves by offerings. If only two are to talk together, one

¹ Other prayers, either incorporated in narratives or made before songs and recorded by phonograph, are as follows: By Chased-by-Bears (p. 97); by Lone Man (pp. 160, 163, 216); by Eagle Shield (p. 266); by White-paw Bear (p. 268); by Jaw (p. 389).

will fill his pipe and hand it to the other, who will light it and offer it to the sky and the earth. Then they will smoke together, and after smoking they will be ready to talk of holy things.

The cutting of the bodies in fulfillment of a Sun dance vow is different from the cutting of the flesh when people are in sorrow. A man's body is his own, and when he gives his body or his flesh he is giving the only thing which really belongs to him. We know that all the creatures on the earth were placed here by Wakaj'tanjka. Thus, if a man says he will give a horse to Wakaj'tanjka, he is only giving to Wakaj'tanjka that which already belongs to him. I might give tobacco or other articles in the Sun dance, but if I gave these and kept back the best no one would believe that I was in earnest. I must give something that I really value to show that my whole being goes with the lesser gifts; therefore I promise to give my body.

A child believes that only the action of some one who is unfriendly can cause pain, but in the Sun dance we acknowledge first the goodness of Wakaj'tanjka, and then we suffer pain because of what he has done for us. To this day I have never joined a Christian Church. The old belief which I have always held is still with me.

When a *man* does a piece of work which is admired by all we say that it is wonderful; but when we see the changes of day and night, the sun, moon, and stars in the sky, and the changing seasons upon the earth, with their ripening fruits, anyone must realize that it is the work of some one more powerful than man. Greatest of all is the sun, without which we could not live. The birds and the beasts, the trees and the rocks, are the work of some great power. Sometimes men say that they can understand the meaning of the songs of birds. I can believe this is true. They say that they can understand the call and cry of the animals, and I can believe this also is true, for these creatures and man are alike the work of a great power. We often wish for things to come, as the rain or the snow. They do not always come when we wish, but they are sure to come in time, for they are under the control of a power that is greater than man.

It is right that men should repent when they make or fulfill a vow to Wakaj'tanjka. No matter how good a man may appear to others, there are always things he has done for which he ought to be sorry, and he will feel better if he repents of them. Men often weep in the Sun dance and cry aloud. They are asking something of Wakaj'tanjka, and are like children who wish to show their sorrow, and who also know that a request is more readily granted to a child who cries.¹ (See p. 185.)

We talk to Wakaj'tanjka and are sure that he hears us, and yet it is hard to explain what we believe about this. It is the general belief of the Indians that after a man dies his spirit is somewhere on the earth or in the sky, we do not know exactly where, but we are sure that his spirit still lives. Sometimes people have agreed together that if it were found possible for spirits to speak to men, they would make themselves known to their friends after they died, but they never came to speak to us again, unless, perhaps, in our sleeping dreams. So it is with Wakaj'tanjka. We believe that he is everywhere, yet he is to us as the spirits of our friends, whose voices we can not hear. (See p. 85.)

My first Sun-dance vow was made when I was 24 years of age. I was alone and far from the camp when I saw an Arikaree approaching on horseback, leading a horse. I knew that my life was in danger, so I said, "Wakaj'tanjka, if you will let me kill this man and capture his horse with this lariat, I will give you my flesh at the next Sun dance."

I was successful, and when I reached home I told my friends that I had conquered by the help of Wakaj'tanjka and had made a Sun-dance vow. It happened that I was the first who had done this after the Sun dance of that summer, so my friends said that I should be the Leader of the Dancers at the next ceremony. (See p. 102.) In

¹ See Dorsey, James Owen, A Study of Siouan Cults, in *Eleventh Rep. Bur. Ethn.*, p. 435, 1894.

fulfilling this vow I carried the lariat I had used in capturing the horse (fig. 21) fastened to the flesh of my right shoulder and the figure of a horse cut from rawhide fastened to my left shoulder. [Fig. 21 shows the lariat and whistle carried by Chased-by-Bears.]

Later in the same year I went with a party of about 20 warriors. As we approached the enemy some of the men came to me saying that they desired to make Sun-dance vows and asking if I would "speak the vow" for the party. (See p. 101.) Each man came to me alone and made some gift with the request. He also stated what gifts he would make at the Sun dance, but did not always say what part he intended to take in the dance. One man said, "I will give my whole body to Wakan'tanka." I did not understand what he meant, nor was it necessary that I should do so, but at the time of the Sun dance he asked that his body be suspended entirely above the ground.

Just before sunrise I told the warriors to stand side by side facing the East. I stood behind them and told them to raise their right hands. I raised my right hand with them and said: "Wakan'tanka, these men have requested me to make this vow for them. I pray you take pity on us and on our families at home. We are now between life and death. For the sake of our families and relatives we desire that you will help us conquer the enemy and capture his horses to take home with us. Because they are thankful for your goodness and will be thankful if you grant this request these men promise that they will take part in the next Sun dance. Each man has some offering to give at the proper time."

We were successful and returned home victorious. Knowing that these men had vowed to take part in the Sun dance, I saw that their vows were fulfilled at the next ceremony and personally did the cutting of their arms and the suspension of their bodies. I did this in addition to acting as Leader of the Dancers and fulfilling my own vow.

The second time I fulfilled a Sun-dance vow I also acted as Leader of the Dancers. At that time I carried four buffalo skulls. They were so heavy that I could not stand erect, but bowed myself upon a stick which I was permitted to use and danced in that position (p. 133).

When the work with Chased-by-Bears was finished he went with the writer and the interpreter to the spot where the final Sun dance was held, a place which had been visited by the council of Indians a few weeks before. The purpose of this visit was that Chased-by-Bears might arrange the ceremonial articles on the "sacred place" as would be done in a ceremony.

The outline of the "sacred place" was made clear and intersecting white lines were traced on the exposed earth. (See page 122.)

A buffalo skull had been secured and brought to the place. Chased-by-Bears spread fresh sage beside the "sacred place" and laid the buffalo skull upon it. He then made a frame to support a pipe and placed in ceremonial position a pipe which had been decorated by the woman who decorated the Sun-dance pipe for the last tribal ceremony. The group of articles was then photographed. (See pl. 20.) Suddenly Chased-by-Bears threw himself, face downward, on the ground, with his head pressed against the top of the buffalo skull. This was the position permitted a Leader of the Dancers when resting

during the Sun dance. (See p. 130.) After a few silent moments, he rose to his feet. The white cross was then obliterated, and fresh sage was carefully strewn over the bare, brown earth, so that no chance passer-by would pause to wonder.

The study of the Sun dance was finished.

DESCRIPTION OF A TETON SIOUX SUN DANCE

The Sun dance was called by the Sioux *Wi wan'yang wa'ci'pi*, which is literally translated "Sun-watching dance." It was their only tribal gathering of a religious character and was held every year at the full moon of midsummer, "when all nature and even men were rejoicing." The trees were in full leaf and the june berries were ripe. Further, the wild sage was fully grown—a thing especially desired, as the sage was used in the ceremony.

The place where the Sun dance was held changed from year to year, but was known to all the tribe. Across the prairie came the little companies of Sioux, some traveling a long distance to attend the ceremony. One band after another arrived and erected its tipis in the accustomed part of the tribal circle. Each band constructed a vapor lodge ("sweat bath") near its camp for the use of those who took part in the dance, also a larger lodge in which the dancers assembled before and after the ceremony.

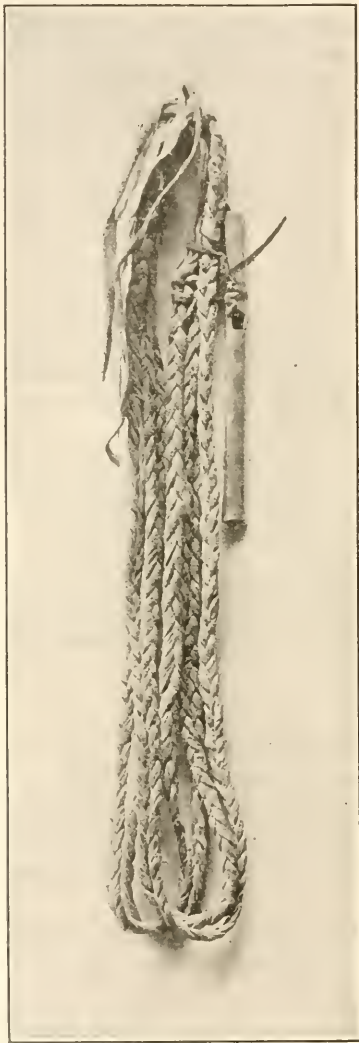


FIG. 21. Lariat and whistle carried in Sun dance.

The Sun dance was held in the center of the great circle of tents. The opening of this tribal circle was toward the East, and the tent of the *itan'can*¹ (Leader of the Dancers) was opposite. A short distance in front of his tent was the council tent, larger than the others and without decoration. There the chiefs and leading men met to

¹ The meaning of this word is "leader," and its exact significance is understood from the connection in which it is used. (See p. 70, footnote.)

transact the business of the tribe, and thence the various orders pertaining to the ceremony were carried to the people by the Crier. Members of the tribe did not approach, and children and dogs were kept away from the vicinity because the buffalo skull to be used in the ceremony of the Sun dance lay at the west of this tent. During the four days preceding the ceremony the skull lay on a bed of fresh sage outside the council tent, in a position corresponding to the place of honor inside the tent. The ceremonial lines of red paint had not yet been placed on the skull, but the openings in it were filled with sage. The use of sage around the buffalo skull was in accordance with the instructions given by the White Buffalo Maiden. (See p. 64.) It was said, too, that "the sage was used because the buffalo sought for it on the prairie and rolled their great bodies on its fragrant leaves." The sage used in this connection was identified as *Artemisia gnaphalodes* Nutt.

A month before the Sun dance the *wakay'hay* (medicine-men; see p. 245) prayed for fair weather, singing, burning sweet grass, and offering their pipes to the sky, the earth, and the cardinal points. Before burning the sweet grass, a medicine-man prepared a spot of bare ground, placing a few coals in the middle of it. Then, taking a bunch of sweet grass, he offered it to the sky, the earth, and the cardinal points, after which he singed it over the coals. While it was smoking, he offered it again to the sky, the earth, and the cardinal points. It is said that the efforts of the medicine-men were always successful, and that the oldest men can not remember the falling of rain during a Sun dance.

The following song was especially favored for securing fair weather; it is one of the songs which have descended from Dreamer-of-the-Sun, who died about the year 1845. (See p. 88.)

No. 4. Song for Securing Fair Weather (Catalogue No. 497)

Sung by RED BIRD

VOICE $\text{♩} = 72$

DRUM not recorded

An-pe-tu wi tan-yay hi-na-pa nun - we he a
 he an-pe-tu wi tan-yay hi-na-pa nun - we ma -
 ka o-zan-zan-yay yay tan-yay hi-na-pa nun-we he he

WORDS

(First rendition)

appe'tu wi tanyan' hina'pa nuwwe'... may the sun rise well
 maka' ozan'zanyan tanyan'..... may the earth appear
 hina'pa nuwwe'..... brightly shone upon

(Second rendition)

hanhe'pi wi tanyan' hina'pa nuwwe'. may the moon rise well
 maka' ozan'zanyan tanyan'..... may the earth appear
 hina'pa nuwwe'..... brightly shone upon

Analysis.—Like all the ceremonial songs of the Sun dance, this song was sung with much flexibility of both time and intonation, and therefore can not be fully represented by notation. In the opinion of the writer it is not necessary, however, that variations of less than a semitone be represented to the eye, since in this instance they differ in the several renditions, while the larger features of the song do not show a corresponding difference. The same words are always accented, and the general ratios of the rhythm are steadily preserved. Thus a comparison of several renditions shows that the rhythm used in singing the word *hinapa* can be indicated with reasonable accuracy by a sixteenth note followed by a dotted eighth. E flat above the staff and E flat on the staff were sung with an intonation which was almost correct, showing a feeling for the interval of the octave. B flat, the fifth of the key, was sometimes sung quite accurately and at other times was very faulty, the same being true of F, the second of the key. It was noted among the Chippewa songs that the octave and fifth were sung with more accuracy of intonation than other intervals. (Bulletin 45, p. 5.) C flat in the seventh measure of the present song was always sung too high, and might have been considered an accidental except that the intonation is faulty in the entire measure in which it occurs, some of the progressions in this measure being glissando. Thus the character of the song and in many instances that of the singer as well must be taken into consideration in judging the importance of points which appear in the song.

About three-fourths of the intervals are downward progressions, and the song is melodic in structure. It has a range of eleven tones and comprises all the tones of the octave except the fourth.

The danger from enemies was not forgotten in the season of rejoicing. The horses were herded near the camp, and young men guarded them during the day, bringing them nearer the tents and picketing them at night.

There were many greetings among the people. Events of the year were reviewed, and tales of war were told again and again. War was an absorbing interest, and the Sun dance would see the fulfillment of many a warrior's vow.

When in danger, it was customary for an entire war party to vow that its members would take part in the next Sun dance. The vow was usually made at sunrise and spoken by a warrior who had fulfilled a similar vow. (See p. 97.) If there were time to secure a proper offering, each man held this in his left hand, raising his right hand as the vow was spoken. It was a rite, which could be varied by the individual. Thus it was said that some made the vow more impressive by bowing the head or lowering the right hand slowly toward the earth. A man's spoken vow was only that he would take part in the dance, but deep in his heart was hidden a private vow concerning the part which he would take.¹ Some had left little children at home, or sick relatives or friends whom they longed to see again. They vowed that at the next Sun dance they would dance, or would be suspended by their flesh, or that many gashes would be cut in their arms; they felt that no extreme of heroic endurance would be too great an expression of thankfulness if they were reunited with their friends, yet they knew that their vow must be fulfilled even if they returned defeated or to an empty lodge.

During the months which intervened between their return and the Sun dance they prepared for the fulfillment of their vows. Well they knew that if they failed to do this of their own accord it would be exacted of them by the forces of nature. More than one man who disregarded his vow to the sun had perished in a lightning flash; or if he escaped punishment himself, it was known that disaster had befallen his family or his horses. The old men knew of every vow and watched for its fulfillment.

The leading men of the tribe belonged to various military societies, as the Strong Heart, the Crow-owners, the Wolf, Badger and Fox societies, or the White Horse Riders. (See pp. 314-332.) During the four days next preceding the Sun dance these societies met together for the purpose of electing the *Kuwa' Kiya'pi* (Intercessor), the *Itay'cay* (Leader of the Dancers), the four young men who were to select the tree for the sacred pole, and the four young women who were to cut it down. The chiefs were also in the council tent whenever business was transacted. It was generally known in advance who would be chosen Intercessor and Leader of the Dancers. The former office required long and special preparation and was repeatedly filled by the same man. His duties included the offering of prayers on behalf of the people, the singing of songs as he performed certain ceremonial acts, the painting of the *cay wakay'* (sacred pole) and the preparation of the *oway'ka wakay'* (sacred place). The ceremonial songs must either be composed by the man who sang them, or purchased from some one who had previously

¹ Among other instances see Red Fox (p. 376) and Jaw (p. 390).

held the office and instructed him in its duties. A large amount was paid for the instructions and songs. The tribe knew when a young man aspired to this office, and if his preparation were complete he was elected as soon as occasion offered.

Red Bird made the statement: "The tribe would never appoint an unworthy man to the office of Intercessor. In his prayers and offerings he represented the people, and if he were not a good man Wakaj'tanka might not answer his petitions and grant fair weather; he even might send disaster upon the tribe." Chased-by-Bears said that no man who had committed a great wrong could act as Intercessor, no matter how fully he had repented. The record of an Intercessor must be absolutely without blemish.

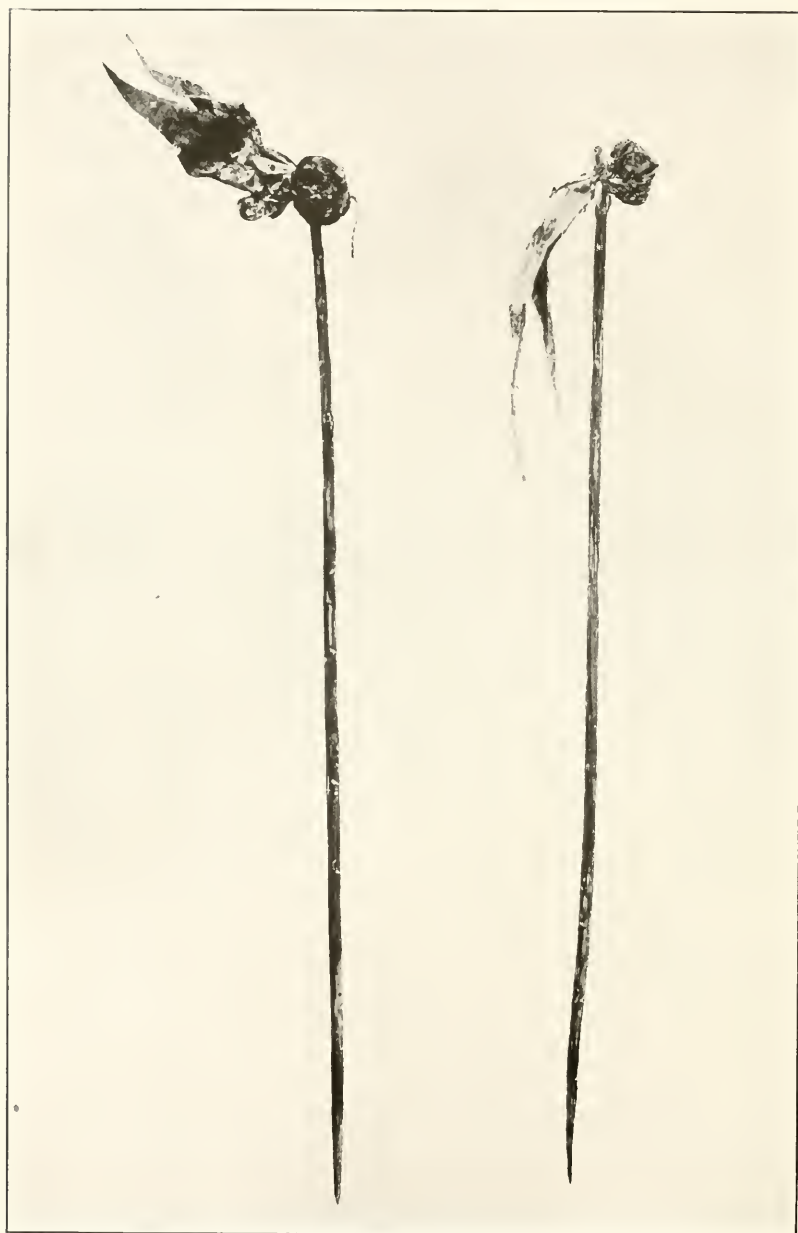
The Leader of the Dancers was usually the warrior who first returned successful from the warpath, stating that he had made a Sun-dance vow and that he wished to act as Leader of the Dancers at the next ceremony. As with the office of Intercessor, the qualifications were so well known that a man who lacked them would not presume to seek the position. He must have a reputation above reproach and be able to fill the office with credit to himself and the tribe; he must furnish the various offerings placed upon the sacred pole, and the buffalo fat in which the pole was embedded; he was also expected to offer a Sun-dance pipe and provide the buffalo skull upon which it rested during the ceremony, a skull without defect selected by him from the many that strewed the prairie.

The Sun-dance pipe (pl. 14), furnished by the Leader of the Dancers, was decorated at his request by one of the most skillful women of the tribe. It was considered a great honor to decorate this pipe, which was prepared some time before the ceremony. There was no prescribed pattern, but the decoration consisted of porcupine-quill work and did not cover the entire stem. The men who fulfilled their vows also made certain offerings, which they prepared before the ceremony; these varied in value according to the wealth of the man. Thus a man of large means might give a pipe, a quantity of tobacco, a buffalo robe, and other goods, while a man of small means gave only tobacco. Like the offerings made during the ceremony by the Intercessor, these were regarded as gifts to Wakaj'tanka. A difference between the two classes of offerings was shown by the fact that the goods offered by the Intercessor were left undisturbed on the prairie, while those offered by the dancers were free to anyone who wished to appropriate them. The reason given by Red Bird was that "the Intercessor represented the whole tribe and his offerings were to Wakaj'tanka, while the dancers were all alike and their offerings were among themselves."

The tobacco offered by the dancers was tied in little packets, each holding about a pipeful, and each being fastened to a stick (pl. 15).



SUN-DANCE PIPE



GIFTS OF TOBACCO

In the specimens illustrated the tobacco is wrapped in the dried bladder of a steer, buffalo bladder being formerly used. The number of these packets varied; 10 was the usual number, though a dancer sometimes gave 100. The sticks bearing the packets were placed upright in the ground or left in any available place, and, like the other gifts of the dancers, were taken by the poor of the tribe.

If a man's vow involved the cutting of his flesh he was permitted to offer a pipe similar to that of the Intercessor, filled with tobacco, sealed with buffalo fat, and placed beside the Intercessor's pipe during the ceremony. *Ísna'la-wi'ca'* (Lone Man) stated that his Sun-dance vow included the offering of a pipe; he therefore offered a pipe when fulfilling his vow and had kept the pipe with greatest care. This was smoked when the members of the Sun-dance council revisited the site of the final Sun dance, August 29, 1911, and was again placed on the square of exposed earth, which was still discernible on the prairie. (See p. 93.)

Preparation for the Sun dance included the choice of others who were to take part in the ceremony. It was required that the four young men who were to select the tree for the sacred pole should be unmarried, members of prominent families and men of unquestioned integrity. The four women were selected from among the virgins of the tribe. Great care was exercised in these selections, and each choice could be challenged by the tribe. There was, however, no open rivalry at the time of the election, it being known who would probably be chosen.

Twenty or more men were selected who should carry the sacred pole to the camp and erect it in the Sun-dance circle; these men also sang at the drum, together with special singers, both men and women.

During the days before a Sun dance several begging dances were held. The begging dance, which was performed at every Sioux gathering, resembled a serenade rather than a dance. A party of men and women carrying a drum went from tent to tent, pausing before each and singing and dancing until food was given them. A man went in advance of the party and placed a stick upright in the ground before each tent where the serenaders expected to sing. This was a signal to the occupants of the tent, the stick being removed by the singers after they had been supplied with food.¹

To those who were to take part in the Sun dance the days preceding the ceremony were a season of preparation, including visits to the vapor lodges of their respective bands. During this time the dancers usually made the arrangements for the painting of their bodies. The painting was done by men of known ability, who were paid by the individual dancers. Often there was some formality

¹ See Bull. 53, pp. 228-33; also pp. 320, 327, 481 of the present work.

connected with the making of this request, which was enacted for the writer by Zintka'la-lu'ta (Red Bird), who represented the dancer, and Isna'la-wi'ea' (Lone Man), who represented the man who was asked to apply the paint. Red Bird made the request, but his friend pretended to hesitate, finally extending both hands tightly closed. Lone Man then tried to open his friend's hands. After succeeding in this with seeming difficulty, he placed a pipe in them, which his friend accepted and smoked. After a few moments Red Bird asked for the return of the pipe, but was met with the same reluctance as before. Finally he was obliged to pry his friend's hands from the pipe as he had forced them open when the pipe was offered. This was said to constitute an agreement that one man would paint the body of the other, and in it the "artistic temperament" was typified in an unmistakable manner.

For four nights just before the Sun dance there were rehearsals of those who were to drum, sing, or dance, each person being carefully instructed in his part of the ceremony.

Announcements were made by the Crier, who was a picturesque and important figure in every tribal gathering. An old man was preferred, as it was said that "the old men were more careful than the young men in making the announcements."¹ Mounted on horseback, handsomely dressed, wearing a single eagle feather erect in his hair and carrying an eagle-wing fan, the Crier went the round of the camp circle, close to the tent doors, announcing the decisions of the council, the commands of the Intercessor, or the events of the day. He was also ready to answer any inquiries regarding the ceremony, as the Intercessor and the Leader of the Dancers were supposed to talk only when it was necessary for them to do so.

During the days immediately preceding the Sun dance it was customary for each military society to hold one or more dances called braves' dances, which were followed by feasts. The term "braves' dances" is a general one, referring to the dances of the various military societies. It was said that a dance of the Strong Heart society might be announced by the Crier in the following words:

Ćante' Tin'za wan! I'mnahan waya'tin ktelo'. Iiyu' po! (Strong Hearts! You are going to eat to your hearts' content. Come on!)

In response to this summons the members of the Strong Heart society would come in finest array. This society was composed of warriors, and the leaders of the tribe were usually among its members. (See p. 329.) They paraded around the camp circle before the dance, singing the songs which they used on the warpath.

¹ The writer heard a Sioux Crier who was said to be 103 years old, but whose voice in announcing an evening council was as the sound of a trumpet, full, clear, and of wonderful carrying quality.

The following song was commonly used at the dances preceding a Sun dance. It is a "Chief song" and is analyzed with similar songs on page 462.

No. 5. "We Are Coming"

(Catalogue No. 456)

Sung by ŠIYA'KA

VOICE ♩ = 126

DRUM ♩ = 88

See drum-rhythm below

(1)

(1)



(1)



(2)

(2)



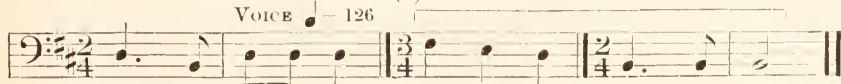
VOICE ♩ = 144

Ko - la - pi - la bli - he -



či - ya po he lel onj - ku - pi kinj wa - noj-yanj - ka

(2)



pe - lo

Drum-rhythm



WORDS

kola'pila	friends
blihe'ičiya po.....	take courage
he lel.....	right here
onku'pi kinj.....	we are coming
wanoj'yanjka pelo'.....	they see us

Analysis—This melody is particularly forceful and direct. It is a song which would inspire confidence, and is also rhythmic for dancing. The tonic triad is emphasized, the song consisting only of the tonic triad and fourth. In one instance the fourth was accented and has no apparent chord relation to contiguous accented tones. The song is therefore classified as “melodic with harmonic framework,” instead of “harmonic” in structure. Descending progressions are used effectively in this melody, the first rhythmic unit containing such progressions in double and the second in triple time. It is interesting to note throughout these songs the effect produced by slight changes in rhythm. For instance, in the first occurrence of the second rhythmic unit the second measure was sung in every rendition with two eighth notes on the second count. It will be seen that in other occurrences of this unit the first note of this measure is a dotted eighth. In all renditions of this song the time was increased with the introduction of the words, and the song closed in the original tempo. The return to this tempo was usually gradual, being made sooner in some renditions than in others. The time of the drum did not change with the increased tempo of the voice, the drum-rhythm being continuous, as indicated. Similar instances were noted among the Chippewa; these are considered in Bulletin 53, page 206. In the present work the following instances of change of time are found:

Songs in which the voice changes tempo, the song being recorded with drum, which is continuous and does not change in tempo—Nos. 5, 83, 114, 133, 188.

Songs in which the voice changes tempo, the song being recorded without drum—Nos. 55, 58, 88, 137, 140, 145, 153, 156, 166, 170, 171, 174. In this song occurs one instance of the omission of a syllable, the third syllable of *bliheiciya* being omitted by the singer. Among other songs containing this peculiarity are Nos. 17, 38. The omission and addition of syllables was frequently noted in the Chippewa songs. Throughout the present work all interpolated syllables are indicated by italics. These changes in the words of songs represent an Indian custom and do not in any wise affect the meaning.

The following song was also used in the braves' dance; it is estimated to be about 180 years old, as the singer, who was a man past middle life, stated that his father said that his grandfather sang it. The age of a song can usually be determined in this manner with a fair degree of accuracy.

No. 6. Song of the Braves' Dance (Catalogue No. 498)

Sung by RED BIRD

VOICE $\bullet = 80$ DRUM $\bullet = 80$

See drum-rhythm below

(1)

(2)

Drum-rhythm



Analysis.—This song is minor in tonality and contains all the tones of the octave except the sixth and second. In three instances the seventh is raised a semitone. Twelve tones are comprised in the compass of the song, which has a steadily descending trend. The song contains two rhythmic units, each occurring twice. As is usual in such instances, the rhythmic units resemble each other, the second seeming to be an “answering phrase.”

The tree to be used for the sacred pole was selected and cut, and the sacred pole was decorated and raised on the morning of the day preceding the Sun dance. All the tribe were present when the four young men set out from the camp to select the tree. For some time before their departure the drummers and singers sang the songs of war, for the tree was regarded as something to be conquered. The following song might be sung as the people assembled. This song was composed by the singer, a man who is known in the tribe as a composer of war songs.

No. 7. "With Dauntless Courage" (Catalogue No. 488)

Sung by LONE MAN

VOICE  - 96

DRUM not recorded

E - éa o - zu - ye kinj - hanj tu - we - ni wa -

la - ke šni éa bli - he - éi - ya wa-oj we - lo

WORDS

e'á' ozu'ye kinhan'..... on the warpath
 tuwe'ni walake' šni éa..... I give place to none
 blihe'íciya waöj' welo'..... with dauntless courage I live

Analysis.—The descending interval of a fourth comprises more than a third of the entire number of intervals in this song. Three rhythmic units appear, and a comparison of them is of interest. The count-divisions of the first unit are reversed in the second. The third unit begins with two eighth notes, like the first, but these are followed by a reversal of the count-division found in the first unit. The ascent of a twelfth, which occurs with the introduction of the words, was given quite accurately, but the intonation on the measure containing the words *waöj' welo'* was faulty, approaching a glissando in the descent from one tone to another.

The following song was frequently used in this connection, and was used also before the departure of a party going on the warpath or in search of buffalo:

No. 8. "The Many Lands You Fear" (Catalogue No. 450)

Sung by ŠIYA'KA

VOICE ♩ = 104

DRUM ♩ = 96

Drum in accented eighth notes*

(1)



Ko - la o - te ma - ko - ée wan ko - ya - ki - pa - pi he - na ko -

(2)



ki - pe šni o - ma - wa - ni e u i te - sa - bye éa o - wa -



le

*Drum-rhythm



WORDS

kola'	friends
o'te mako'ée	the many lands
koya'kipapi wan	you fear
hena' koki'pe šni oma'wani	in them without fear I have walked
ite'sabye éa	the black face-paint (see p. 359.)
owa'le	I seek

Analysis.—The principal interest of this song is in the number of minor thirds which it contains. The song contains 23 intervals 15 (about 54 per cent) of which are minor thirds. The minor third E-G is the framework of the opening measures, followed by the minor triad A-C-E; after a single measure of the tonic triad there is a return to the minor thirds A-C and E-G, the latter forming the closing interval of the song. The tones of the melody are those of the fourth five-toned scale, but the tonic triad appears only in the seventh measure. The song contains two rhythmic units, the count divisions of both being the same, but the accent being changed in the second unit. The first part of the song is based on the rhythmic unit, and the latter part on the second unit.

The relative time-duration of quarter notes in voice and drum, as given in the preceding song, are shown, by means of linear measurements, drawn to scale in the accompanying illustration.¹



A Melody as transcribed above.

B Time of melody expressed in quarter notes.

C Time of drum expressed in quarter notes.

D Drumbeats as given by performer.

Comparison of the phonograph record with the metronome shows the speed of the voice to be equivalent to 104 quarter notes per minute ($\text{♩} = 104$), while that of the drum is equivalent to only 96 quarter notes per minute ($\text{♩} = 96$). If there were no deviation from regularity, there would be a coincidence of voice and drum at the fourteenth pulsation (quarter note) of the voice; this, however, is entirely theoretical, as a slight variation in either part would change the ratio between the two. In this and many similar instances it would appear that voice and drum represent separate impulses, expressed simultaneously, but having no time-relation to each other.

The following song of departure was reserved for use at the Sun dance; this was usually sung as the four young men left the camp for the woods to select the tree which should form the sacred pole . . .

No. 9. Song of the Departure of the Young Men (Catalogue No. 480)

Sung by LONE MAN

VOICE $\text{♩} = 96$

DRUM $\text{♩} = 104$

Drum-rhythm similar to No. 5



¹ The writer gratefully acknowledges her indebtedness to Mr. C. K. Wead, examiner, United States Patent Office, for suggestions concerning the above graphic representation.

Analysis.—This melody contains only the tones A flat—C—E flat—G flat. These are not the tones comprised in the key of A flat, as the term is used by musicians, but the sequence of the tones is such as to suggest A flat as a satisfactory tonic. A test by the ear seems permissible in such an instance as this, and the song is accordingly transcribed with A flat as its tonic and G flat as an accidental. The tonic triad constitutes the first seven measures of the melody, the descending fourth from the tonic to the dominant forming the outline of the remainder of the song, with the flatted seventh as an accidental. A rhythmic unit occurs, forming part of both double and triple measures. It is varied slightly in repetition, the second count being in some instances a quarter note and in others two eighth notes. The triplet on the first count, however, is distinctive and is steadily repeated. Two-thirds of the progressions are downward.

Any who wished to accompany the young men were permitted to do so, but they had no part in choosing the tree. On arriving at the woods the young men searched for a straight, slender tree. It was stated that cottonwood was preferred for the sacred pole and for all the articles of wood used in the Sun dance, because the white down of the cottonwood seed resembles the downy eagle feathers used in the ceremony.¹ If a cottonwood could not be obtained, elm was selected, because the elm is the first tree to blossom in the spring. The tree for the Sun-dance pole must be a standing tree and particularly fine with respect to straightness, branching, and fullness of leaf. It was required that the first tree selected should be cut, no change of choice being allowed. It is interesting to note that all articles devoted to a ceremonial use must be the best obtainable. A high standard of excellence prevailed among the Sioux, and this is especially shown in their ceremonies which expressed their highest ideals.

When the young men had decided on a tree they returned to make their report to the Intercessor. Their return had been anxiously awaited, and in response to their signal a number of friends went on horseback to meet them, riding around them in wide circles and escorting them to the camp. There they found their friends dancing around the drum and singing the following song, which was used also to welcome a returning war party or men who had gone in search of buffalo. After the singing and dancing a feast was provided by the friends of the young men. There was abundance of food, and all were invited to partake.

¹Cottonwood was used also for the post in the spirit lodge. (See p. 81, also in offering placed on Sun-dance pole, p. 118.

No. 10. Song of the Return of the Young Men (Catalogue No. 481)

Sung by LONE MAN

VOICE  = 112DRUM  = 104

Drum-rhythm similar to No. 5



Analysis—An unusual feature of this song is that seven of the 12 intervals which it contains are fourths, four being ascending, and 3 descending, progressions. The tonic occurs only in the upper octave, the song closing on the dominant. The seventh and second tones of the octave are not found in the song, which is major in tonality and harmonic in structure.

The announcement of a choice was followed by preparation for cutting the tree and bringing it to the camp. The cutting of the tree for the Sun-dance pole was an important part of the ceremony, and many went to witness it. Some went from curiosity, and others wished to make offerings when the tree was cut. Even the children went to see the cutting of the pole. The young people, riding their fleet ponies, circled around the party. The leading members of the company were the Intercessor (or, in his absence, one of the old medicine-men), the four young men who selected the tree, the four young women who were to cut the tree, and the pole-bearers, who were to carry it to the camp. It was the duty of the Leader of the Dancers to provide the ax with which the tree was felled, but he did not accompany the party who went to cut it. In the old days a primitive implement was used; in later times this was replaced by an ax purchased from the trader, but it was required that the ax be a new one, never used before.

Great interest centered in the selection of the tree, and when it was indicated by the young men the Intercessor raised his pipe, holding the stem toward the top of the tree and lowering it slowly to the earth, repeating a prayer in a low tone. When he held the pipe toward the top of the tree, he spoke of the kingbird; lowering it about one-third of the distance to the ground, he spoke of the eagle; lowering it half the remaining distance, he spoke of the yellow-hammer, and holding it toward the ground he spoke of the spider. The tree was regarded as an enemy, and in explanation of the reference to these animals it was said that "the kingbird, though small, is

feared by all its enemies; the eagle is the boldest of birds; the yellowhammer can not overcome its enemies in open fight but is expert in dodging them, darting from one side of the tree-trunk to another; while the spider defeats its enemies by craftiness and cunning."

One of the four virgins was selected to cut the tree, but she did not fell it at once. It was considered that she had been given the honor of conquering an enemy, and before she wielded the ax a kinsman was permitted to relate one of his valiant deeds on the warpath. The maiden then lifted the ax and made a feint of striking the tree. Each of the four virgins did likewise, the action of each being preceded by the telling of a victory tale by one of her kinsmen. The ax was then returned to the first virgin, who swung it with effect, cutting the tree in such a manner that it fell toward the south (see p. 78). While the tree was being felled, no one was allowed near it except those who wielded the ax, the Intercessor, those who wished to make offerings, and those who were to carry the pole. At this time the following song was sung:

No. 11. Song of Cutting the Sacred Pole (Catalogue No. 451)

Sung by ŠIYA'KA

VOICE  80

DRUM  80

Drum-rhythm similar to No. 6



I - te - sa - bye



o - wa - le éa he-éa-moj

WORDS

(First rendition)

ite'sabye
owa'le
éa he'eamoj

the black face-paint (see p. 359.)
I seek
therefore I have done this

(Second rendition)

suŋka'ke	horses
owa'le	I seek
ċa he'ċamon	therefore I have done this

Analysis.—This melody comprises the tones of the fourth five-toned scale. In two instances the sixth is lowered a semitone. A dotted eighth note either preceded or followed by a sixteenth note is a count division which characterizes the song, though it contains no rhythmic unit. This song begins on the third above the tonic and ends on the third in the lower octave. A beginning and ending on the dominant is of more frequent occurrence than on the third of the scale. A majority of both Sioux and Chippewa songs end on the tonic, which is also the lowest tone in the song. (See Table 3A, p. 27.)

Throughout this part of the ceremony the tree was regarded as an enemy, and a shout of victory arose as it swayed and fell. Care was taken that it should not touch the ground. The medicine men, some of whom usually accompanied the party, burned sweet grass, and offerings were presented. The branches of the tree were cut off close to the trunk except one branch about one-fourth of the distance from the top, which was left a few inches long in order that the crossbar of the pole might be fastened to it. In some cases a small branch with leaves on it was also left at the top of the pole. From this time the pole was regarded as sacred and no one was allowed to step over it, or over any of the branches which had been cut from it. Jealousy frequently arose among the women in regard to the privilege of cutting the tree, and it is said that on one occasion a woman was so angry because she was not chosen for the purpose that she stepped over the pole. Half an hour later she was thrown from her horse, dragged some distance, and killed. The horse was known to be a gentle animal, and the event was considered a punishment justly visited on the woman.

Between 20 and 40 men were required to carry the sacred pole to the camp. These walked two abreast, each pair carrying between them a stick about 2 feet long on which the pole rested as on a litter. The pole was carried with the top in advance, and the Intercessor or his representative walked behind the bearers. No one was allowed to walk before the sacred pole.

The songs of carrying home the pole were songs of victory. The following song could be used at any time after the pole had been cut and was frequently sung as it was carried to the camp:

No. 12. Song of Victory over the Sacred Pole (Catalogue No. 486)

Sung by LONE MAN

VOICE $\text{♩} = 144$ DRUM $\text{♩} = 72$

See drum-rhythm below



Miś - na - la wi - ma - éa ye - lo e - he - éoy wi



éa - ya - ke śni ye na - ke ée - ya i - la - le

Drum-rhythm



WORDS (ADDRESSED TO THE SACRED POLE)

miśna'la wima'éa yelo'..... "I only am a man"

ehe'éoy wíca'yake śni ye... you falsely implied

nake' ée'ya ila'le..... now you cry

Analysis.—The rhythmic unit of this song is less interesting than the rhythm of the song as a whole, which has a decided "swing." The melody begins on the fifth above the tonic and ends on the third in the lower octave. Many songs have a greater range than this, but few have a compass of a tenth in three measures, as occurs in this song with the introduction of the words. This part of the song was sung quite accurately, but in the measures containing the last two words and in the corresponding measures of the first section of the song the intonation was so unsteady as to make transcription difficult. It has been frequently noted among the Sioux, as among the Chippewa, that large intervals are sung with more accuracy than small ones. The drumbeat was in half notes, representing a very slow tempo. In the double measures the drumbeat coincided quite regularly with the corresponding tone of the song.

Around the pole-bearers circled the young men and women of the tribe on their ponies. It was the custom of the young people to decorate their ponies with trailing vines and to wreath the vines around their own bodies. They made hoops of slender branches, with crossbars like the framework of a shield, and on this they draped vines and leaves, thus forming a striking contrast to the dignified procession of pole-bearers.

Four times on the way to the camp the pole-bearers were allowed to rest. (See p. 74.) The signal for each halt—a throbbing call beginning on a high tone and descending like a wail—was given by the Intercessor. At this signal, the pole was lowered for a few moments upon crotched sticks provided for the purpose.

The sacred pole was brought into the Sun-dance circle as it had been carried, with the top in advance. As the pole-bearers walked across the circle the medicine-men cried, "Now is the time to make a wish or bring an offering." The people crowded forward, shouting and offering gifts of various kinds. So great excitement prevailed that no one knew who brought a gift, and a man could scarcely hear his own voice.

The Intercessor then prepared the sacred pole, first removing the rough outer bark, fragments of which were eagerly seized and carried away by the people. After the pole had been made sufficiently smooth, it was painted by the Intercessor; native red paint or vermillion¹ was used. The pole was painted in perpendicular stripes, beginning at the branch where the cross bar would be fastened and extending to the base.

As the Intercessor painted the sacred pole, he sang the following song, which, like the other songs pertaining to his ceremonial office, was sung alone and without the drum, the people listening attentively:

¹ On the Standing Rock Reservation is found a yellow ochreous substance which, after being reduced to a fine powder, is used by the Indians in making yellow paint. This substance, when treated by means of heat, yields the vermillion used on all ceremonial articles as well as in painting the bodies of the Indians. The baking of this ochreous substance—a process which requires skill—is done by the women. First, the substance mixed with water is formed into a ball. A hole is dug in the ground in which a fire of oak bark is made. When the ground is baked, the coals are removed, the ball is placed in the hole, and a fire is built above it. This fire is maintained at a gentle, even heat for about an hour, which is sufficient for the amount of the substance usually prepared at a time. The action of the heat changes the color of the substance to red. When the ball is cold, it is pounded to powder. In the old days this red powder was mixed with buffalo fat in making the paint, but at the present time it is mixed with water. White, black, and blue paints were obtained by mixing colored earthy substances with buffalo fat. The blue was found in southern Minnesota (this required no treatment by heat), and the white and black in Dakota. (See p. 173.) It is said that white paint was preferred for the painting of horses (see p. 353) because it was a "genuine color," and also because other colors could be applied to advantage above it. Brown earth is mentioned in song No. 62. The symbolisms of various colors used in paint are noted on pp. 77 and 124.

No. 13. Song of Painting the Sacred Pole (Catalogue No. 452)

Sung by ŠIYA'KA

VOICE  160DRUM  80

Drum-rhythm similar to No. 12



A - te le - na ta - wa ma - ki - ye a - te le -



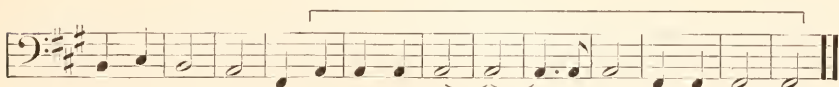
na ta - wa ma - ki - ye éaj ma - ko - ba - za na - žij hi -



ye - ya éij a - te le - na ta - wa ma - ki - ye



a - te le - na ta - wa ma - ki - ye éaj ma - ko - ba - za na -



žij hi - ye - ye éij a - te le - na ta - wa ma - ki - ye

WORDS

ate'..... father
 lena' ta'wa maki'ye..... all these he has made me own
 éaj mako'baza..... the trees and the forests
 na'žij..... standing
 hiye'ye éij..... in their places

Analysis.—This melody contains only the tones of the minor triad and fourth. The rhythmic unit is long, its repetitions comprising the entire song except two periods of six measures each, which consist principally of quarter notes. The sustained tones were always given the indicated time. The words are continuous throughout the song. Among the Chippewa, as well as among the Sioux, this occurs more often in “medicine songs” than in other classes of songs. The final tone, though very low in pitch, was sung with distinctness.

The Sun-dance pole was usually about 35 feet in length and 6 to 8 inches in diameter. A crossbar “the length of a man” was tied

on the pole, being securely fastened to the short branch left for the purpose. At the intersection of the pole and the crossbar there was tied with rawhide thongs a bag, which constituted one of the offerings made by the Leader of the Dancers. This bag was about 2 feet square, made of rawhide decorated with beads, tassels, and fringe, and was wrapped in cherry branches 4 or 5 feet long which completely concealed it. Inside the bag was a smaller bag of tanned buffalo hide containing the offering, which consisted of a large piece of buffalo hump, on a sharpened stick painted red. The stick was cottonwood and, according to Mato'-kuwa' (Chased-by-Bears), symbolized the arrow with which the buffalo had been killed and also the picket stake to which a horse stolen from an enemy was fastened when it was being brought to the camp. The additional offerings fastened to the crossbar were two effigies (see pl. 21) cut from rawhide, one in the form of an Indian and the other in the form of a buffalo, indicating that the enemy and also the buffalo had been conquered by supernatural help. To the crossbar were fastened also the thongs, or cords, by which the men would be suspended. One cord was made ready for each man, the middle of it being fastened to the crossbar and the two ends hanging, to be fastened to the sticks passed through the flesh of the man's chest. At the top of the pole was hung a tanned robe of buffalo calfskin. In the later ceremonies a banner of red list cloth was used instead of the buffalo robe.

After painting the sacred pole, the Intercessor examined the hole which had been prepared for its erection, in which he placed an abundance of buffalo fat. It was said that, while doing this, he "prayed and talked in a low voice."

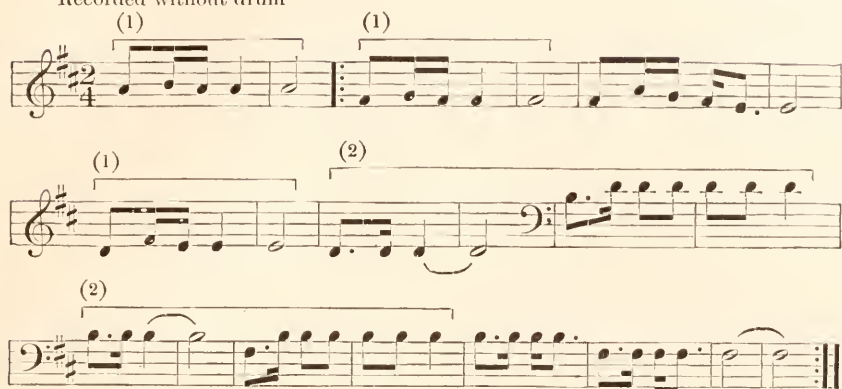
The command to raise the pole was followed by absolute silence on the part of the assembled people. Thus they watched the pole as it was raised slowly and carefully by the men who had brought it to the camp. The moment it was in place all gave way to cheers and rejoicing, and the three following songs were sung. These three songs were recorded by a man said to be the only Teton Sioux living (1911) who had filled the office of Intercessor. These songs comprised part of the instructions he received from the man who preceded him in that office. The singer was about 80 years of age when the songs were recorded. (See p. 88.)

No. 14. Song Sung after Raising the Sacred Pole (a) (Catalogue No. 628)

Sung by RED WEASEL

VOICE ♩ = 63

Recorded without drum



WORDS (NOT TRANSCRIBED)

(The pole speaks)

wakaŋ'yanj.....	sacred
nawa'zín ye.....	I stand
waŋma'yanŋa yo.....	behold me
ema'kiye cón.....	was said to me

Analysis.—The conciseness of this melody is interesting, especially in view of the fact that it was sung by an aged man, who said he learned it in his youth. The rhythmic units are clear-cut, and their repetitions comprise the entire song except two short parts somewhat similar to each other. Both intonation and time were remarkably good, considering the age of the singer. His voice was as strong as that of a young man. This has been noted by the writer to be the case among old men who, in their younger days, were accustomed to address large numbers of people on the open prairie. Red Weasel, who had held responsible positions in tribal ceremonies, had developed this quality of voice. In this connection the pitch of his songs should be noted.

This melody contains all the tones of the octave except the seventh. In structure it is classified as melodic with harmonic framework. About two-thirds of the intervals are downward progressions, the principal accented tones being those of the descending series A, F sharp, D, B, F sharp. Only two ascending progressions appear between accented tones.

No. 15. Song after Raising the Sacred Pole (b) (Catalogue No. 629)

Sung by RED WEASEL

VOICE $\text{♩} = 66$

DRUM not recorded



WORDS (NOT TRANSCRIBED)

(The pole speaks)

maka' ʔokan'yan..... at the center of the earth¹
 wa'kil na'z'in po..... stand looking around you
 oya'te iye'kiya..... recognizing the tribe
 wa'kil na'z'in po..... stand looking around you

¹ This is an instance of the "sacred language" mentioned on p. 85. A language of this kind was said to be necessary in order that persons intimate with supernatural things could communicate without being understood by the common people. The term "center of the earth" occurs in a narrative on p. 214 and also in song No. 137, translated as follows: "At the center of the earth I stand . . . at the wind center (where the winds blow toward me from every side) I stand." Songs Nos. 16 and 75 mention the places whence the winds blow, the former containing the words "at the places of the four winds may you be revered," and the latter, "At the four places . . . the places from which the winds blow . . . to stand I was required;" also "the homes of the four winds," p. 127. The following instances may also be cited: An expression similar to this occurs in song No. 93—*əyit' mat'kēəən*, also translated "with a heart that is different," but carrying the idea of the fierceness of a bear. The term *yatin'kite*, literally translated "you will eat," is a phrase used only by medicine-men when addressing the sick (song No. 57). The words "a scarlet relic" in song No. 1 refer to the custom of spirit keeping and would not be understood by those who were unfamiliar with that ceremony. The term "grandfather" is found in No. 21, which is the opening prayer of the Sun dance. The word *tunkay'*, 'sacred stones,' is said to be derived from *tuyka'sila*, 'grandfather.' (See p. 205.) In songs Nos. 41, 93, and 105 there is shown something approaching the personification of a wind and a rainbow, the idea being that these possess or wear the man who has dreamed of them and has not

Analysis.—This song contains two rhythmic units, but the rhythmic structure of the song differs from that of most songs under analysis in that these two units appear to have no influence on each other. The first is in triple, the second in double, time, and none of the count-divisions are alike. The song is melodic in structure and contains the tones of the fourth five-toned scale. The descending fourth from the tonic to the dominant occurs with frequency.

No. 16. Song Sung after Raising the Sacred Pole (c) (Catalogue No. 630)

Sung by RED WEASEL

VOICE ♩ = 76

DRUM not recorded



WORDS (NOT TRANSCRIBED)

tunka'sila.....	grandfather
to'pakiya.....	at the places of the four winds (see p. 120, footnote).
wakan' nila'pi nuŋwe'.....	may you be revered
ta'ku koyag' mayaye'.....	you made me wear something sacred
oya'te waŋ wakan'yan yaŋka'pi	the tribe sitting in reverence
niwa'cinpi.....	they wish to live

yet enacted his dream, even as a medicine-man wears an object, or the symbol of an object, which is subject to his commands. Thus No. 41 contains the words, "a wind wears me"; No. 93, "a wind comes to get me;" and No. 105, "a hoop (rainbow) wears me." The term *waku'noŋ'pa*, or its abbreviation *hu noŋ'pa*, literally "two-legged object," is used by those who treat the sick as referring to a human being (Nos. 76, 90) and the term *caŋte'to'keca*, 'a heart that is different,' is used by them to indicate anger. (Songs Nos. 58, 93.) The phrases "in a sacred manner," or "I have made it sacred," are not unusual and can not be regarded as an adequate translation of the Sioux. In the mind of the Sioux the meaning of the word *wakaŋ* contains more of mystery and a greater element of the supernatural than we are accustomed to associate with the words "sacred" or "holy," though these are used as its English equivalent. (See footnote, p. 88.)

Analysis.—Two intervals of a fourth form the framework of this melody, the first being C-F and the second G-C. The tonic is especially prominent, as it occurs in both these intervals and is frequently repeated. The song is minor in tonality and contains only the tones of the minor triad and fourth. A monotony in the melody is shown by the fact that it contains 27 measures and only 12 progressions. It has been noted that the average number of progressions in this class of songs is 31.3. The rhythmic unit occurs six times and its count-divisions were clearly given by the singer.

The sacred pole was placed in such a manner that the crossbar extended north and south, and the earth was packed solidly around the base.

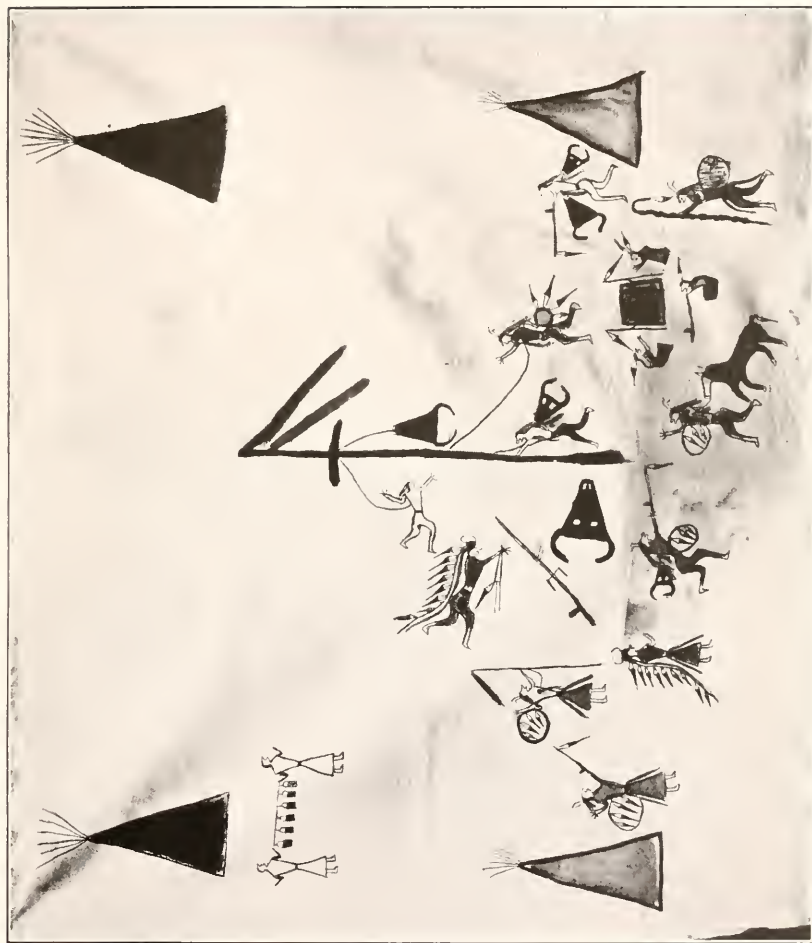
The dance enclosure was about 50 feet in diameter, with a wide entrance at the east. (See p. 93.) The sacred pole stood in the center of this circle, and about 15 feet west of the pole a square of earth was exposed, all vegetation being carefully removed and the ground finely pulverized. This square of earth was called *oway'ka wakay'*, "sacred place," and no one was allowed to pass between it and the pole.¹ Two intersecting lines were traced within the square of earth, forming a cross, these lines being parallel to the sides of the square but not touching them.² After tracing these lines in the soil, the Intercessor filled the incisions with tobacco which had been offered to the sky, the earth, and the cardinal points. He then covered the tobacco with vermilion paint-powder, over which he spread shining white "mica dust."³ At the intersection and ends of the lines he placed bunches of downy white eagle feathers. Very beautiful was the contrast of green turf, soft brown earth, shining white lines, and downy eagle feathers. West of this was placed a bed of fresh sage, on which the buffalo skull would be laid during the ceremony. (Pls. 16, 17.)

The Intercessor sang the following song as he prepared the square of earth. When this and similar songs were sung by the Intercessor, there was absolute silence in the great gathering of people.

¹ Miss Fletcher states (in *Peabody Mus. Repts.*, III, p. 284, note, Cambridge, 1887): "The mellowed earth space . . . has never been absent from any religions exercise I have yet seen or learned of from the Indians. It represents the unappropriated life or power of the earth, hence man may obtain it."

² Concerning this outline, which is widely used by the Indians, Mr. W. H. Holmes writes (in *Handbook Amer. Inds.*, pt. I, p. 366): "Primitive man adjusts himself to his environment, real and imaginary, by keeping in mind the cardinal points as he understands them. When the Indian considers the world about him, he thinks of it as divided into four quarters, and when he communicates with the mysterious beings and powers with which his imagination peoples it—the rulers of the winds and rains—he turns his face to the four directions in stipulated order and addresses them to make his appeals and his offerings. Thus his worship, his ceremonies, his games, and even his more ordinary occupations in many cases are arranged to conform to the cardinal points, and the various symbolic representations associated with them assume the form of the cross."

³ A specimen of the "mica" was secured, and was identified as "Gypsum, variety Selenite," by Dr. G. S. Merrill, curator of the department of geology of the U. S. National Museum.



THE SUN DANCE (DRAWING BY NO HEART)



A



B

A. MOEN & CO. LITH.

THE SUN DANCE (NATIVE DRAWINGS)
A. BY EAGLE SHIELD
B. BY JAW

No. 17. Song of Preparing the Sacred Place (Catalogue No. 500)

Sung by RED BIRD

VOICE ♩ = 60

DRUM not recorded

To-pa-ki - ya ma-ka-ta ée-wa - ki ye - lo e to-pa-ki - ya ma-ka-ta ée-wa - ki ye - lo e o-waŋ-ka ka - giŋ kta éa o - ya - te waŋ-la-ka pe-lo e to-pa-ki-ya ma-ka-ta ée-wa-ki ye-lo e

WORDS

to'pakiya maka'ta ée'waki yelo'.. four times to the earth I prayed
 owaŋ'ka a place
 waka'giŋ kta éa..... I will prepare
 oya'te..... O tribe
 waŋla'ka pelo'..... behold

Analysis—All the tones of the octave except the fourth occur in this melody, which is minor in tonality and melodic in structure. A feeling for the tonic triad is evident throughout the song, but there is more freedom of progression than in many of the songs under analysis. The second of the key is unusually prominent, and the progressions in the sixth and seventh measures are interesting, as they include the tonic and the tone immediately above and below it. About two-thirds of the intervals are downward progressions.

After the sacred pole was erected and the "sacred place" prepared, a shelter, or "shade-house," was built entirely around the Sundance circle, any who wished to share in this work being permitted to do so. Posts about 6 feet high were erected, and upon these were placed a light framework of poles. This framework was covered with buffalo hides and decorated with freshly cut boughs. Beneath this shade sat the old people, the relatives of the dancers, and any who attended the ceremony merely as spectators.

On the morning of the Sun dance those who were to take part in the ceremony were allowed to eat a full meal, after which they entered the vapor lodge while the following song was sung:

No. 18. Song of Final Visit to the Vapor Lodge (Catalogue No. 631)

Sung by RED WEASEL

DRUM $\text{♩} = 63$

DRUM not recorded



WORDS (NOT TRANSCRIBED)

ho.....	a voice
u wa'yin kte.....	I will send
nama'hion ye.....	hear me
maka'.....	the land
sito'mniyan.....	all over
ho.....	a voice
ye waye'lo.....	I am sending
nama'hion ye.....	hear me
wani' ktelo'.....	I will live

Analysis.—This song contains 20 measures and only 15 progressions. In its lack of progression it resembles Nos. 14, 15, and 16, rendered by the same singer. (See analysis of No. 16.) Two-thirds of the progressions are downward, the song beginning on the dominant above the tonic and ending on the dominant below the tonic. The melody contains the tones of the second five-toned scale and is melodic in structure.

After their vapor bath, the dancers were painted by the men whom they had selected for that purpose. A few of the writer's informants stated that the bodies of the dancers were painted white on the first day of the ceremony, the colors being added on the morning of the second day, but others, including Itun'kasan-lu'ta (Red Weasel) stated positively that the painting in colors was done before the opening of the dance. Red Bird stated that each man who was accustomed to paint the dancers had a special color, which was "associated with his dream," and that he used this color first in the painting. The colors employed were red (the "tribal color"), blue, yellow, white, and black, each color being a symbolism connected with the sky. Thus, it was said that red corresponds to the red clouds of sunset, which indicate fair weather; blue represents the cloudless sky; yellow, the forked lightning; white corresponds to the



SUN-DANCE WHISTLE

light; and black was used for everything associated with night, even the moon being painted black because it belonged to the hours of darkness. (See p. 77, footnote.)

Šiya'ka (Teal Duck) stated that when he took part in the Sun dance his face and body were painted yellow, with dark-blue lines extending down the arms and branching at the wrist to lines which terminated at the base of the thumb and the little finger. Similar lines extended down the legs, branching at the ankles. There was also a dark-blue line across his forehead and down each cheek. A black deer's head was painted over his mouth, the man who painted him saying that this decoration he used because the deer could endure thirst for a long time without losing its strength. On his chest was painted a red disk representing the sun, and outlining this disk he wore a hoop of wood wound with otter fur and decorated with four white eagle feathers tipped with black. (See p. 139.) On his back was painted a dark crescent representing the moon. Bands of rabbit fur were worn around the wrists and ankles.

Those who took part in the Sun dance wore their hair loose on the shoulders after the manner of men who had recently killed an enemy. A lock of hair was tied at the back of the head and to this was fastened upright a white downy eagle feather. Small sticks about 8 inches long were also fastened in the hair, four being the usual number. These sticks were decorated with porcupine quills, beads, and tassels. (Fig. 22.) A dancer was not allowed to touch his body during the ceremony, the decorated sticks being taken from his hair and used for that purpose.

No moccasins were worn by the dancers. Each man wore a white deerskin apron (*nite'iyapehe*), which was fastened at the waist and extended below the knees both front and back; he had also a robe of buffalo skin in which he was wrapped while going to the Sun-dance circle and returning to his lodge. A whistle was hung around his neck by a cord. This whistle was made of the wingbone of an eagle, wound with braiding of porcupine quills and tipped with a downy white eagle feather fastened above the opening so that the breath of the dancer moved the snowy filaments. The mouthpiece was surrounded with fresh sage. The man blew this whistle as he danced. The instrument (illustrated in pl. 18) was decorated by the woman who decorated the Sun-dance pipe.¹

After being painted and arrayed, the men who were to take part in the ceremony assembled in the dancers' lodges of their respective bands and awaited the summons of the Crier.

¹ The bone of this whistle was identified at the U. S. National Museum as the ulna of the golden eagle (*Aquila chrysaetos*). The specimen is thus described by Mr. E. H. Hawley, curator of musical instruments: "Length, 8 inches; average diameter, $\frac{7}{8}$ inch. It has a triangular sound hole, its apex toward the lower or open end, which is $4\frac{1}{8}$ inches distant. To the lower end of the whistle is sewed with sinew a fluffy eagle feather $13\frac{3}{4}$ inches long. This feather grows under the tail-feathers of an eagle." (Cf. p. 98.)

The Leader of the Dancers was with the Intercessor in the council tent. His costume was not necessarily different from that of the dancers. Chased-by-Bears stated that when acting as Leader of the Dancers he was painted white with black streaks across his forehead and down his cheeks. The deerskin *nite'iyapehe* which he wore was elaborately wrought with porcupine quills by the women among his relatives, who wished to do the work although such decoration was not required.

The costume worn by an Intercessor was somewhat similar to that of the dancers, but on his wrists and ankles he frequently wore bands of buffalo skin on which the hair was loosening, and his robe

was the skin of a buffalo killed at the time when it was shedding its hair. Bits of hair shed by the buffalo were tied to his own hair (see pp. 64, 458), and he wore buffalo horns on his head, or he might wear a strip of buffalo skin fastened to his hair and hanging down his back. (See pl. 19.) In contrast to the dancers his hair was braided, but like them he wore one white downy eagle feather. His face and hands were painted red. The

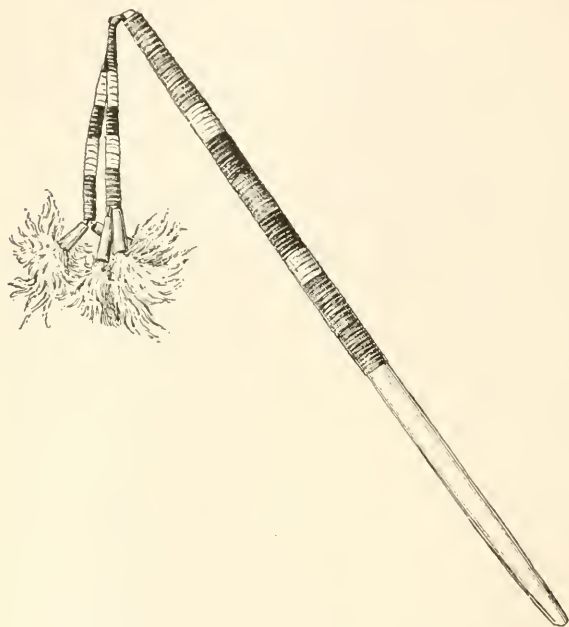
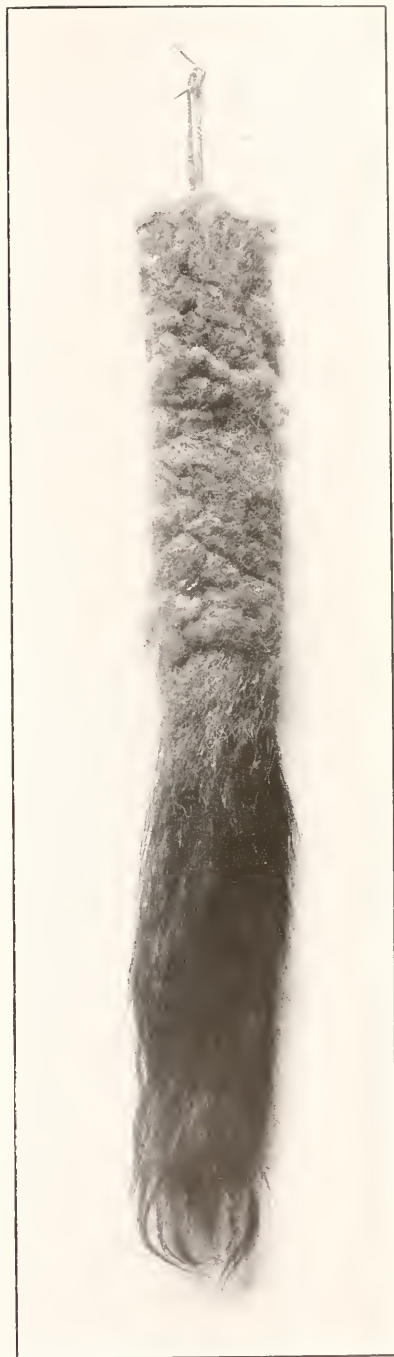
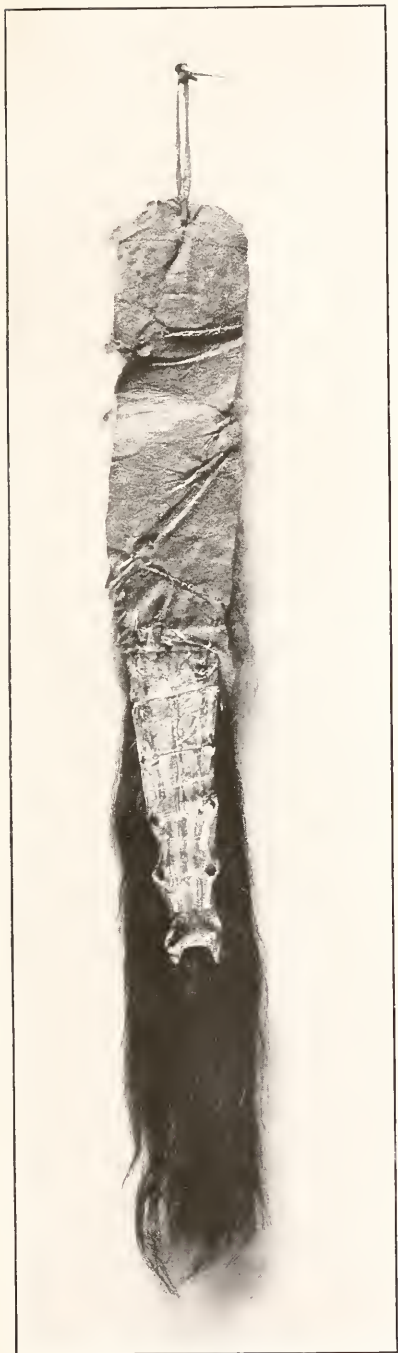


FIG. 22. Decorated stick worn in Sun dance.

costume of an Intercessor varied slightly with the individual, Red Weasel stating that he wore otter skin around his wrists and ankles, that the braids of his hair were wound with otter skin, and that he wore a shirt of buffalo hide trimmed with human hair, which was supposed to represent the hair of an enemy.

On the morning of the day appointed for the Sun dance the Crier went around the camp circle, announcing the opening of the ceremony in the following words: "Wana' u po. Wana' yuſtanpe. Inali'ni po!" ("Now all come. Now it is finished. Hasten!")

In the procession which approached the Sun-dance circle the Intercessor was the most prominent figure, the others acting as his escort. The Intercessor held before him with uplifted stem his



HAIR ORNAMENT OF BUFFALO HIDE WORN IN SUN DANCE



CEREMONIAL GROUPING OF ARTICLES IN SUN DANCE

Sun-dance pipe, which would be smoked during the ceremony. The Leader of the Dancers walked beside him, carrying the ceremonial buffalo skull, which had been painted with stripes of red extending from the nostrils to the horns. Near him walked some close relative or friend, who carried the Leader's sealed pipe, which would be placed with the buffalo skull beside the square of exposed earth. Those who were to fulfill their vows walked on either side of the Intercessor and the Leader of the Dancers, and around them were the war societies and other organizations of the tribe. On reaching the entrance of the Sun-dance circle the procession paused. The Intercessor directed the attention of the people to the east, and it was understood that each man offered a silent prayer; this action was repeated toward the south, the west, and the north, after which they entered the inclosure. Amid impressive silence the procession passed along the southern "side" of the circle to the western "side," where the Leader of the Dancers, pausing, laid the buffalo skull on the bed of sage, with its face toward the east. He then placed his sealed pipe in its ceremonial position, the bowl resting on the buffalo skull and the stem supported by a slight frame of sticks painted blue (see pp. 64, 72), the mouthpiece of the pipe being extended toward the Sun-dance pole (pl. 20). When the Intercessor rose to sing or pray, he held this pipe in his hand, afterward replacing it in its ceremonial position; it was also extended toward the sky, the earth, and the cardinal points, but the seal on it was not broken until after the ceremony.

The pipe which was smoked at the ceremony was that of the Intercessor. He first burned sweet grass, the ascending smoke of which was said to symbolize prayer.¹ Then he lit the pipe, and extended the stem toward the sky, the earth, and the cardinal points. The following explanation of this action was given by Wakin'yaŋ-wata'-kpe (Charging Thunder): "When we hold the pipe toward the sky, we are offering it to Wakay'tanka. We offer it to the earth because that is our home and we are thankful to be here; we offer it to the east, south, west, and north because those are the homes of the four winds; a storm may come from any direction, therefore we wish to make peace with the winds that bring the storms." After this action, the Intercessor, having first smoked the pipe himself, offered it to the Leader and all the dancers. This procedure was repeated at infrequent intervals during the period of dancing.

Beside the Sun-dance pole the men who were to fulfill their vows stood facing the sun, with hands upraised. The Intercessor cried, "Repent, repent!",² whereupon a cry of lamentation rose from the entire assembly.

¹ See article *Incense*, by James Mooney, in *Handbook Amer. Inds.*, pt. 1, p. 604.

² Certain features of the ceremony seem to show the influence of Christian teaching. See footnote p. 88.

The opening song of the ceremony was sung three times with a tremolo drumbeat, after which the drum changed to a definite, even stroke, and the men began to dance with faces still turned toward the sun and with hands upraised.

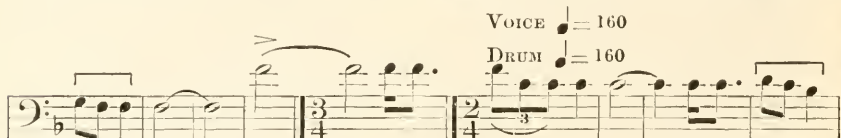
No. 19. Opening Song of the Sun Dance (a) (Catalogue No. 453)

Sung by ŠIVA'KA

VOICE ♩ = 144

DRUM ♩ = 144

Drum in unaccented eighth notes *



* Drum-rhythm



Analysis.—This transcription shows the song and also the manner in which it was changed by the singer in repetition. Thus the song itself ends with the third measure preceding the change of time, and only that part of the transcription is considered in the analysis. In

songs expressive of desire it is not unusual for the tempo to be increased with repetitions of the song (see p. 481). Thus the second tempo in this instance is faster than the first. Comparing the two portions of the transcription, we note a persistence of important and slight changes in unimportant phrases, a peculiarity which has been frequently noted in the musical performances of both Chippewa and Sioux. Contrasted with these instances are those in which many renditions of the song are identical in every respect.

This song is transcribed and analyzed in the key of D minor, though the second and fifth of that key are not present. The melody is broadly outlined by the descending intervals F-C, C-F, F-D, with a return to F at the close. One accidental occurs—the fourth lowered a semitone. The number of downward and upward intervals is about equal, there being 25 of the former and 22 of the latter in the song.

The following song also could be used at this time:

No. 20. Opening Song of the Sun Dance (b) (Catalogue No. 479)

Sung by LONE MAN

VOICE $\text{♩} = 80$

DRUM $\text{♩} = 84$

Drum-rhythm similar to No. 19



Analysis.—The rhythmic unit occurs twice at the opening of this song, the latter part of the song showing an accented sixteenth note in several measures but having little rhythmic interest. The purpose of the latter part seems to be merely the carrying of the melody down to the final tone. The range of the melody is 13 tones. Only 11 per cent of the Chippewa songs have a compass of more than 12 tones, and a similar range is found in only 10 per cent of the present series. (See Table 5A, p. 28.) This song is minor in tonality, lacking only the sixth tone of the complete octave.

During the excitement of the opening dance many gifts were given to the poor or exchanged among the people, and many "paid their respects" to the parents of young men who were taking part in the dance for the first time.

The drum used in the Sun dance was placed south of the pole. It was a large dance drum of the usual type and elaborately decorated, the sides being hung with bead work and fur, and the supports wound with beads and fur. In addition to the drum a stiff rawhide was beaten. This gave to the accompaniment of the songs a peculiar quality of tone, which marked a difference between that of the ordinary dances and that of a religious ceremony. The men who had carried the sacred pole were seated at the drum and the rawhide, together with special singers, both men and women, the latter sitting behind the men and forming an outer circle. The voices of the women singers were an octave higher than the voices of the men.

The Intercessor was seated west of the "sacred place" during the entire ceremony. The Leader of the Dancers was with the others who were fulfilling their vows, but during the brief periods of rest which were allowed the dancers he lay on the ground at the west of the "sacred place," face downward, with his head pressed against the top of the buffalo skull. (See p. 97.)

The man who had spoken the vow for a war party assumed some responsibility in the proper fulfillment of their vows, and the dancers were attended by the men who had painted them. All who took part in the dance were required to abstain from food and water during the entire period of dancing.

At the conclusion of the opening dance the following prayer was sung by the Intercessor, all the people listening with reverence:

No. 21. Opening Prayer of the Sun Dance (Catalogue No. 501)

Sung by RED BIRD

VOICE $\text{♩} = 168$

DRUM not recorded

Tuj-ka-si-la ho u-wa-yij kte tuj-ka-si-la

ho u-wa-yij kte na-ma-hoj ye ma-ka si-to-mni-

yaj ho u-wa-yij kte na-ma-hoj ye

tuj-ka-si-la wa-ni kte-lo e-pe-lo o o

WORDS

tunka'sila.....	grandfather. (See p. 120, footnote)
ho uwa'yiny kte.....	a voice I am going send
nama'hion ye.....	hear me
maka' sito'mniyan.....	all over the universe
ho uwa'yiny kte.....	a voice I am going to send
nama'hion ye.....	hear me
tunka'sila.....	grandfather
wani' ktelo'.....	I will live
epelo'.....	I have said it

Analysis.—Peculiar strength is given this melody by the fact that a quarter note is the shortest note occurring in the rhythmic unit. The time of the sustained tones was accurate in all the renditions. Two-thirds of the progressions are downward, the melody beginning on the fifth above the tonic and ending on the third in the lower octave. All the tones of the octave are found in the song, which is minor in tonality and melodic in structure. The words are continuous. As already stated, continuous words are found most frequently in songs connected with “medicine.”

A man might take part in the Sun dance in one of six ways, according to the nature of his vow. The requirement of fasting was the same in every vow. The first way of taking part in the Sun dance consisted merely in dancing, the second added a laceration of the flesh, and the other four required that a stick be thrust through the flesh and strain placed upon it until the flesh tore or was cut. The Indians stated that the stick, or skewer, was “put through the skin,” and probably it pierced also the subcutaneous fascia.¹ The two most common forms of this treatment consisted in the piercing of the flesh over the chest with skewers attached by cords to the crossbar of the sacred pole, and the fastening of buffalo skulls to the flesh of the back and arms. The two more severe and less employed forms were the suspending of the entire body by the flesh of the back, and the fastening of the flesh of both back and chest to four poles at some distance from the body, the poles being placed at the corners of a square.²

If a horse had carried a man on the warpath when his vow was made, the man might fasten the horse to the thong by which he was suspended from the pole, thus hastening his release, or he might fasten in a similar manner the bridle and whip which he carried on

¹ As the word “skin” is commonly applied to the cuticle, the word “flesh” is used in this chapter as indicating more clearly the severity of the ordeal.

² In this connection it should be borne in mind that the present memoir concerns only the customs of the Teton Sioux, as described by members of that tribe who took part in the dance.

the warpath, or he might hold the bridle and whip in his hand as he danced. Chased-by-Bears stated that in fulfilling his first Sun-dance vow he caused a skewer to be put through the flesh of his arm and from it suspended the rawhide lariat which he carried when on the warpath, and with which he later captured a horse. (See p. 97.)

Women sometimes took part in the Sun dance by fasting and standing beside some relative who was dancing, or by assuming part of the obligation of a vow made by some relative and permitting their arms to be cut. (See p. 135.) The gifts distributed by relatives of the dancers and the feasts given in their honor were also the work of the women.

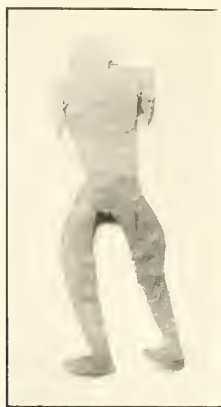
Even the simplest form of the Sun-dance was a severe test of a man's endurance. He was required to abstain from food and water, to dance with face upraised to the sun from morning until night, and to continue dancing during the night and on the following day until he fell exhausted.¹

If he had vowed to have his arms cut, he left the line of dancers and seated himself beside the pole for the operation, after which he resumed his dancing. The number of cuts varied from 10 to 100 or even 200, according to the man's vow, though if the vow required the larger numbers named part of the number was usually assumed by his relatives. The cutting was done by a man of experience, to whom the dancer gave one or more horses. The man had an assistant, who lifted a small portion of flesh on the point of an awl, whereupon the man then severed it with a quick stroke of a knife, lifting the first portion which he cut toward the sky, saying, "This man promised to give you his flesh; he now fulfills his vow." (See p. 96.) The cuts were usually placed close together. The writer has seen the scars of a man whose arms were cut 100 times—small dots on the upper arm, about half an inch apart, in regular order.

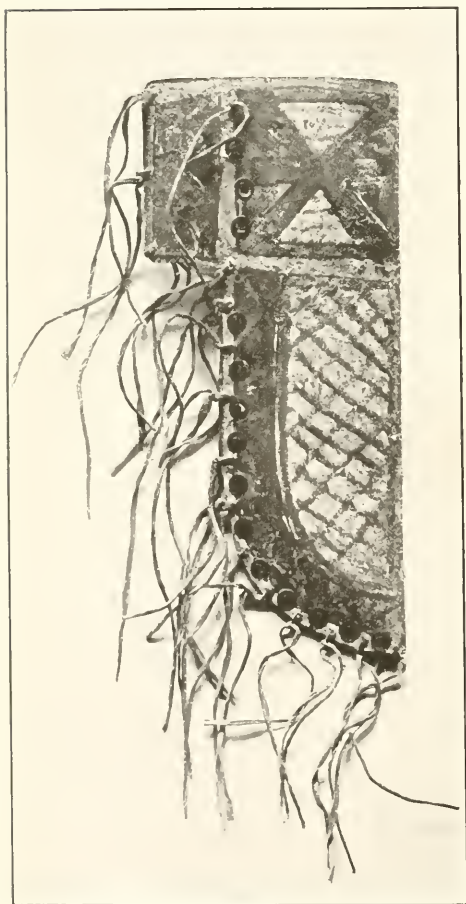
Another manner of cutting the arm was by gashes, which left broad white scars. As already stated, the relatives of a man might assume part of the obligation of his vow by allowing their arms to be cut. Thus Lone Man said that he vowed 200 gashes, but his relatives divided half the number among themselves.

If a man vowed that he would be suspended from the pole the operation of fastening the thongs to his chest was as follows: The dancer lay on the ground, and the man who performed the operation, bending over him, lifted the flesh of the chest between his thumb and finger; then thrusting an awl through the flesh, he followed this with the insertion of the pointed stick. This stick was painted blue, and the man moistened it with his lips before inserting it in the flesh. He then lifted the man to his feet and tied the thongs hanging from the crossbar of the pole to the sticks in the man's flesh. Medicine was applied if the bleeding was excessive. In old days the awl used in this operation was of bone. Chased-by-Bears, who performed this

¹ Intervals permitted for rest are noted on p. 134.



EFFIGIES



KNIFE CASE



KNIFE

ARTICLES USED IN SUN DANCE

office many times in the Sun dance, stated that he used a knife, the blade being ground to a point, and the handle and part of the blade being wrapped with rawhide (pl. 21).

The thongs by which a man was suspended were usually of a length permitting only his toes to touch the ground, though the height of the suspension depended somewhat upon the man's physical strength. When first suspended each man was given a stick by means of which he might raise his body slightly to ease the strain upon the flesh of his chest. After discarding this support any effort at rest or any cessation of the motion of dancing only increased the suffering.

The men were suspended soon after 9 o'clock in the morning on the north side of the pole in such a position that their upraised faces were in the full glare of the sun. It was expected that they would make an effort to free themselves as soon as possible. Sometimes this was accomplished in half an hour, and according to John Grass and other informants a man seldom remained in that position more than an hour. If he was unable to tear the flesh in that time by means of the motion of dancing, he might give horses for his release, or his relatives might give them in his behalf. In that event the man who had done the cutting was allowed to cut through the flesh either partially or entirely. If a considerable time elapsed and the man could not free himself, and neither he nor his relatives could give the requisite horses, he was jerked downward until the flesh gave way. While suspended, each man held his eagle-bone whistle in his mouth, blowing it from time to time.

If a man vowed to take part in the Sun dance by carrying buffalo skulls, the number varied from two to eight. If two were used they were fastened to the flesh of the upper part of the back, near the spine. The flesh having been lifted on an awl, a small stick was inserted. A thong of buffalo hide was fastened to this stick, the other end of the thong being passed through the nostril-openings of the buffalo skull, suspending it at some distance from the ground. The man then danced until the tearing of the flesh released the skull. If four skulls were used, the additional pair was fastened to the back, halfway between the spine and the point of the shoulder. With six skulls, the third pair was fastened to the upper arm. If more than six were used, the additional skulls were fastened anywhere on the upper part of the back, it being permitted also to fasten more than one skull to a thong. When several skulls were employed, their weight made it impossible for a man to stand erect, hence the man had to lean forward upon a stick, dancing in a bowed position. The scales indicated 25 pounds weight for a buffalo skull which was obtained by the writer. The skull was shown to Chased-by-Bears who after lifting it, said that although the specimen was a large one it was not unusual for men to carry such in the Sun dance.

Buffalo Boy stated that he carried six buffalo skulls for four or five hours, at the expiration of which he was set free by the cutting of the flesh from which they were suspended, the proper number of horses being given for his release.

A more severe form of torture was the hanging of the body clear of the ground by means of thongs passed through the flesh on each side of the lower part of the back. Seizes-the-Gun-away-from-Them told of an instance in which a man rode to the sacred pole, and was suspended by his back, after which the horse was led away. The most severe form of torture was the suspension of the body between four poles, by means of thongs passing through the flesh of both chest and back, the body hanging so that only the toes touched the ground. Under these conditions the flesh tore less readily. John Grass stated that a man had been known to remain in that position from one morning until the evening of the next day, when gifts were given for his release.

While the men were dancing, they "prayed for all in the tribe, especially the sick and the old." Red Bird said:

The warriors went on the warpath for the protection of the tribe and its hunting grounds. All the people shared in this benefit, so when the warrior fulfilled his vow he wanted all the tribe to share in its benefits. He believed that Wakan/tanka is more ready to grant the requests of those who make vows and fulfill them than of those who are careless of all their obligations; also that an act performed publicly is more effective than the same thing done privately. So when a man was fulfilling his vow, he prayed for all the members of the tribe and for all the branches of the tribe, wherever they might be.

As soon as a man enduring torture was set free by the breaking of the flesh, it was customary to apply to the wound a medicine in the form of a powder. It was said that the wounds healed readily, blood poisoning and even swelling being unknown. The writer saw a large number of Sun-dance scars, which appeared slight considering the severity of the ordeal.

After the medicine was applied, the man returned to his place with the dancers, continuing his fast and dancing until exhausted. During the period of dancing the men who painted the dancer occasionally offered a pipe, holding the bowl as the man puffed; also putting the dancer's whistle into his mouth, as participants were not allowed to touch any objects while dancing.

Each man remained in one place as he danced, merely turning so that he continually faced the sun, toward which he raised his face. In dancing he raised himself on the ball of his foot with rhythmic regularity. At intervals of a few hours the men at the drum were allowed to rest, and the dancers might stand in their places or even sit down and smoke for a short time, but if they showed any hesitation in resuming the dance they were forced to their feet by the men who did the cutting of the arms and superintended the fulfillment of the vows.

Women whose relatives were fulfilling vows frequently danced beside them during part of the time. Taśi'na-skawin (White Robe), singer of the following song, stated that she composed it while taking part in a Sun-dance in which her brother was fulfilling a vow. As the result of a successful raid against the Crows, he brought home many horses, which were divided among his relatives, she receiving part of the number. He had vowed that if he were successful he would be suspended from the pole and would also have 200 cuts made on his arms. She and her sister assumed one-half of this number, each having her arms cut 50 times. She and his other female relatives danced while he was dancing, and without preparation she sang this song, which was readily learned and sung by all the women:

No. 22. "Wakan'tanka, Pity Me" (Catalogue No. 688)

Sung by TAŚI'NA-SKAWIN (WHITE ROBE)

VOICE ♩ = 63

DRUM not recorded



WORDS (NOT TRANSCRIBED)

Wanjbli'-iya'li'	.....	Climbing Eagle (man's name)
hey'e' le	.....	said this
Wakan'tanka	.....	"Wakan'tanka
oy'simala ye yo	.....	pity me
letaj'han	.....	from henceforth
te'han wani' ktelo'	.....	for a long time I will live"
eyin' na'han	.....	he is saying this, and
teli'ya na'zin ye	.....	stands there, enduring

Analysis.—The third and second tones of the octave are lacking in this melody, which, as already stated, was said to have been composed by a woman. The absence of the third in songs composed by women is considered in Bulletin 53 (p. 140). Only four other instances of the absence of the third occur in the present series. These are Nos. 5, 42, 99, 131, 169, and the present song is the only

one of the group which was composed or sung by a woman. One accidental occurs—the fourth raised a semitone. The manner of using this accidental introduces two intervals, one of which seems particularly difficult for an Indian to sing, namely, the minor second. The other interval is the augmented fourth, in the descent from D sharp to A. All these intervals, as well as the ascent of the octave, were sung with good intonation. The song is minor in tonality and freely melodic in structure.

The aged members of the tribe were seated comfortably in the "shade house" on the outer edge of the dancing circle. There they listened attentively to all that took place; indeed, the utmost reverence and respect for the ceremony were shown by all who attended. The spectators realized that when prayer was offered by the Intercessor "it was their duty to join in his prayer with their hearts."

Meantime many incidents were taking place in the great tribal gathering. Those who rejoiced were asking others to rejoice with them, while still others joined their friends in lamenting chiefs who had died during the year, or warriors who had been slain by the enemy. The relatives of those who took part in the Sun dance provided feasts, and little groups were seen feasting here and there in the camp while at the same time songs of lamentation could be heard. The following song was used at a Sun dance in commemoration of Kanġi'-iyo'take (Sitting Crow), a Sioux warrior who was killed in a fight with the Crows. The words of this song are a warrior's best memorial.

No. 23. Song of Lamentation (Catalogue No. 487)

Sung by LONE MAN

VOICE $\text{♩} = 56$

DRUM not recorded



Kan - ġi - i - yo - ta - ke he - ċel yuj -



kin kte ħċin e - ċel yuj - ka he

WORDS

Kanǵi'-iyo'take	Sitting Crow (man's name)
he'el yuykin' kte hēiŋ	that is the way he wished to lie
e'el yuyka' he	he is lying as he desired

Analysis.—Five renditions of this song were recorded; these are entirely uniform. The upward progressions in the measure containing the first word are interesting, also the upward progression necessary in beginning a repetition of the song. These intervals were sung with good intonation. From the writer's observation an Indian may vary the pitch of unimportant intervals, but very rarely loses the pitch of what might be called the "outline" of a melody. In structure this song is freely melodic, yet the tonic triad is felt throughout the song. The minor third is of frequent occurrence and constitutes 37 per cent of the entire number of intervals. The melody tones are those of the second five-toned scale.

Even the children had a part in the Sun dance, which consisted in the piercing of their ears. Frequently this was done in fulfillment of a vow made by their parents; for instance, in the event of a child's illness the parents might vow that if the child should live until the next Sun dance its ears would be pierced. This was considered an honor, and the gifts which were required made it impossible for poorer members of the tribe. The piercing of the ears was done publicly by any experienced person, in some instances by the Intercessor, assisted by those who cut the arms of persons fulfilling vows at the ceremony. The parents of the child gave gifts to those who pierced its ears, the gifts varying according to their means. Some gave 1 horse, some 10 horses, and wealthy persons added large and valuable presents of goods to show their affection for the child. A wealthy family provided also rich furs on which the child was laid during the operation—soft robes of otter, beaver, or buffalo, elaborately wrought on the inner side with beads or porcupine quills, and brought a pillow filled with the soft hair scraped from the deer's hide, or the down of the cat-tail reeds that grow in the marshes. All these articles were left in their places after being used and were appropriated by the poor of the tribe.

The piercing of the ear was originally done with a bone awl, this instrument being replaced later by one of metal. After the puncture, a piece of copper was inserted so that the wound would heal rapidly. One or both ears might be pierced, and if desired more than one hole was made in each ear.

The children whose ears were thus pierced were considered somewhat related in status to the men whose flesh was lacerated in the Sun dance, and feasts were given by their relatives in honor of the event.

About noon of either the first or second day of the dancing the Intercessor sang the following song, the drum being silent and the entire assembly listening as he sang:

No. 24. Noon Song

(Catalogue No. 506)

Sung by RED BIRD

VOICE $\text{♩} = 58$

DRUM not recorded



WORDS (NOT TRANSCRIBED)

(First rendition)

to'kiya.....	where
wakaj'.....	holy
wajla'ke.....	you behold
wi oh'i'nape ta.....	in the place where the sun rises
wakaj.....	holy
wajla'ka nuwwe'.....	may you behold

(Second rendition)

to'kiya.....	where
wakaj'.....	holy
wajla'ke.....	you behold
wi oh'i'ya ye ta.....	in the place where the sun passes us on his course
wakaj'.....	holy
wajla'ke.....	you behold

(Third rendition)

to'kiya.....	where
wašte'.....	goodness
wajla'ke.....	you behold
wi oë'kavinjge te.....	at the turning back of the sun
wašte'.....	goodness
wajla'ka nuwwe'.....	may you behold

Analysis.—The principal characteristic of this melody is that 9 of the 16 progressions are intervals of the minor third. The tones are those of the fourth five-toned scale, and the melody is freely melodic in structure. Several renditions were recorded, each repetition beginning at the point indicated by the marks for repeat. Thus the first part of the song may be regarded as an introduction.

The following song was sung by the Intercessor during one of the periods when the drummers rested; the people listened attentively. In explanation of this song Red Bird said:

This is a song concerning a dream of an Intercessor. In his dream he saw the rising sun with rays streaming out around it. He made an ornament which represented this. At first he alone wore it, but afterward others wore the same ornament. [See p. 89.] It is a hoop with feathers fastened lightly to it. The hoop represents the sun, and the feathers fastened to it are feathers of the eagle, which is the bird of day, the crane, which is the bird of night, and the hawk, which is the surest bird of prey.

No. 25. Song concerning the Sun and Moon (Catalogue No. 504)

Sung by RED BIRD

VOICE ♩ = 58

DRUM not recorded

Ay - pe wi kin ko - la wa - ye - lo ay - pe wi kin

ko - la wa - ye - lo éan - gle - ska le ko - yag ma - ye - lo

wan - bli wa - an ko - yag ma - ye - lo he lo

WORDS

(First rendition)

appe' wi kin.....	the sun
kola' waye'lo.....	is my friend
éangle'ska le.....	a hoop
koyag' maye'lo.....	it has made me wear
wanbli' wan.....	an eagle
koyag' maye'lo.....	it has made me wear

(Second rendition)

hanye' wi kin.....	the moon
kola' waye'lo.....	is my friend
pehan' wan.....	a crane
koyag' maye'lo.....	it has made me wear
éetan' wan.....	a hawk
koyag' maye'lo.....	it has made me wear

Analysis.—In many songs the rhythmic unit is merely a short phrase which lacks completeness in itself, but which appears frequently throughout the melody and influences the rhythmic divisions of the entire melody. The song now under analysis, however, contains a rhythmic unit which is complete in itself, and which was sung with a distinct “phrase perception.” Repetitions of this unit constitute the entire song except the closing measure. The melody tones are those of the fourth five-toned scale. The only intervals here found are the major second and minor third. Descending intervals comprise about two-thirds of the entire number.

The songs of the hours of dancing are peculiarly rhythmic, the following being examples. These songs were not used exclusively in the Sun dance, some of them being songs of the various War societies.

No. 26. “Wakan’tan’ka Hears Me” (Catalogue No. 483)

Sung by LONE MAN

VOICE  = 88

DRUM  = 88

Drum-rhythm similar to No. 6

(1)




(2)



Wa-kay - tan - ka éa wa - kí - ya éañ - na na-ma - lion e



ta-ku waš-te ma-ku we-lo

WORDS

Wakan’tan’ka.....	Wakan’tan’ka
éa wa’kiya éañ’na.....	when I pray to him
nama’lion e.....	heard me
ta’ku waš-te’.....	whatever is good
ma’ku’ we-lo’.....	he grants me

Analysis.—The distinct minor character of this song is of interest. The fourth and seventh tones of the octave are lacking in the melody. It will be noted that these are the tones omitted from the fourth five-toned scale, which is major in tonality, while this song is minor in tonality, the third and sixth being minor intervals. This tone-material is found in four Chippewa songs (see Table 6A); it is considered in Bulletin 53 (p. 188). Similar songs of the present series are Nos. 73, 89, 115, 126, 194. The interval of the fourth is prominent, comprising about one-fourth of the entire number of intervals. Two rhythmic units occur, but have no resemblance to each other. It has been noted that when several rhythmic units appear in a song they usually have some characteristics in common.

No. 27. "Black Face-paint He Grants Me" (Catalogue No. 503)

Sung by RED BIRD

VOICE $\text{♩} = 76$

DRUM $\text{♩} = 76$

Drum-rhythm similar to No. 6

The musical score is written on four staves in bass clef with a key signature of one sharp (F#). The first staff contains the first line of music, featuring eighth and sixteenth notes with some triplets. The second staff continues the melody. The third staff includes a time signature change from 4/4 to 2/4 and contains the lyrics 'Wa-kaŋ - taŋ-ka éa wa - ki - ya éaŋ-na i - te - sa - bye'. The fourth staff contains the lyrics 'ma-ku we-lo' and continues the melodic line.

WORDS

Wakaŋ'taŋka	Wakaŋ'taŋka
éa wa'kiya éaŋ'na.....	when I pray to him
ite'sabye'.....	black face-paint (see p. 359)
ma-ku' welo'.....	he grants me

Analysis.—This song is major in tonality, yet the minor third constitutes more than half the entire number of intervals. This peculiarity is of frequent occurrence in the present series and was noted among the Chippewa songs. (See Bulletin 53, p. 263.) All the tones of the octave except the seventh are present

in the melody. An ascent of 10 tones is accomplished in the space of three measures, about midway through the song. It will be noted that a measure division similar to that in the second measure of the rhythmic unit is of frequent occurrence, though the rhythmic unit occurs only three times.

The following song commemorates a victory over the enemy:

No. 28. "I Have Conquered Them" (Catalogue No. 484)

Sung by LONE MAN

VOICE $\text{♩} = 92$

DRUM $\text{♩} = 92$

Drum-rhythm similar to No. 19

The musical score is written in bass clef with a key signature of one flat (B-flat). The time signature is 3/4. The melody is written on a single staff. The lyrics are written below the staff. The score consists of seven lines of music. The first line has a 3/4 time signature. The second line has a 3/4 time signature. The third line has a 2/4 time signature. The fourth line has a 3/4 time signature. The fifth line has a 3/4 time signature. The sixth line has a 2/4 time signature. The seventh line has a 3/4 time signature and ends with a double bar line and a repeat sign. The lyrics are: E - ça o - zu - ye wā he u - kte se - ée - lo wa - na hi - ye - 'lo wa - ka - so - ta he

WORDS

e'á' ozu'ye wā he.....	well, a war party
ukte' se'éelo.....	which was supposed to come
wana' hiye'lo'.....	now is here
waka'sota he.....	I have obliterated every trace of them

Analysis.—An interesting peculiarity of this song is the progression E–D–E, showing a whole tone between the seventh and eighth of a minor key. This occurs immediately before the words and also at the close of the song. The ascent of an octave in two progressions (with the introduction of the words) is also interesting, as these intervals were sung with more correctness than many smaller intervals in the song. All the tones of the octave except the sixth are present in the song, which is freely melodic in structure.

No. 29. Dancing Song (a)

(Catalogue No. 499)

Sung by RED BIRD

VOICE $\text{♩} = 80$ DRUM $\text{♩} = 60$

Drum-rhythm similar to No. 6



Analysis.—A notable feature of this song is the difference in tempo between voice and drum. Occasionally the two coincided on the first count of a measure, but this appears to have been accidental, the two parts being entirely distinct. (See analysis of No. 8.) The time of the voice is not rigidly maintained, though the variations are neither sufficient nor regular enough to be indicated except on the E which was shortened in every rendition, and is so marked in the transcription. The structure of the melody is more regular than that of the majority of the songs under analysis. It comprises three periods of four measures each, with one additional measure after the second period. The melody tones are those of the fourth five-toned scale, and two-thirds of the progressions are downward.

No. 30. Dancing Song (b)

(Catalogue No. 505)

Sung by RED BIRD

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

Drum-rhythm similar to No. 8.

Analysis.—The count-division which characterizes this song consists of two sixteenth notes followed by an eighth note. This is combined with other divisions of a quarter note to form five distinct phrases of one measure each. The repetition of these short phrases, or rhythmic units, comprises the entire song except the closing measure. The first rhythmic unit occurs twice, the second three times, the third three times, the fourth six times, and the fifth twice. The irregular order of these phrases prevents their grouping into periods, but the rhythm of the song as a whole is complete and interesting. In structure the song is harmonic, the principal tones being those of the tonic triad. All the tones of the octave except the fourth are found in the melody. An ascent of 11 tones in two measures is noted in the seventh and eighth measures before the close. The small count-divisions were clearly given by the peculiar action of the throat which characterizes Indian singing. (See Bulletin 53, p. 13.) Half the intervals (19) are major seconds, all but two of which are in descending progression.

No. 33. Dancing Song (e)

(Catalogue No. 457)

Sung by ŠIYA'KA

VOICE ♩ = 176

DRUM ♩ = 176

Drum-rhythm similar to No. 6



Analysis.—This melody is transcribed in the key of D minor, but in the opening phrases and also near the close of the song there is a feeling of “interval formation” which is stronger than the feeling for a keynote or its related chords. These parts of the song are based on the descending interval of a fourth. (See p. 418 of this work, also Bulletin 53, p. 99.) Two rhythmic units occur in the song, the second reversing the count-divisions of the first. The drumbeat in this, as in the preceding song, is a rapid tremolo during the opening measures, changing to the rhythm indicated in the transcription. About 45 per cent of the intervals are major seconds.

No. 34. Dancing Song (f)

(Catalogue No. 458)

Sung by ŚIVA'KA

VOICE  176

DRUM  = 176

Drum-rhythm similar to No. 6

Analysis.—This melody is minor in tonality and contains all the tones of the octave. It has a compass of 13 tones. In structure it is melodic with harmonic framework, special prominence being given the tones B and F. The principal interest of the song is in its rhythm, which is vigorous and well defined. Two rhythmic units occur, the second being a complement or “answering phrase” to the first. There is no change of tempo in the melody. After singing the song as transcribed, the part indicated as a repeat was sung three times with no break in the time.

No. 35. Dancing Song (g)

(Catalogue No. 459)

Sung by ŠIVA'KA

VOICE ♩ = 84

DRUM ♩ = 84

Drum-rhythm similar to No. 19



Analysis.—This melody contains a large number of progressions (69) and has a compass of 13 tones. The trend of the melody is steadily downward, and the song is peculiar in the wide range which is repeatedly employed within two or three measures; thus the sixth and seventh measures comprise a compass of 10 tones. In the parts of the song having a simple rhythm the drum and voice coincided, but in other parts the drumbeat was hastened slightly and bore no relation to the voice.

All night the men danced, with the intervals of rest already described. As the sun rose on the second day, the Intercessor greeted it with the following song:

No. 36. Song at Sunrise

(Catalogue No. 502)

Sung by RED BIRD

VOICE ♩ = 88

DRUM not recorded





RED BIRD

WORDS (NOT TRANSCRIBED)

(First rendition)

le miye' yelo'..... here am I
 waŋma'yaŋkiye' yo..... behold me
 anpe' wi ƙoŋ miye' yelo'..... I am the sun
 waŋma'yaŋka yo..... behold me

(Second rendition)

le miye' yelo'..... here am I
 waŋma'yaŋka yo..... behold me
 heya' u welo'..... it said as it rose
 haŋye' wi ƙoŋ he miye' yelo' I am the moon
 waŋma'yaŋka yo..... behold me

Analysis.—Beyond a varied use of the sixteenth and dotted eighth note count-division this melody presents little of special interest. The trend is persistently downward without the return to a high note, which usually occurs. The melody tones are those of the fourth five-toned scale.

On the second day the men were allowed a brief intermission; they might even return to their lodges, but were not allowed to take food or water. During this day the men, one after another, fell from exhaustion. Red Bird (pl. 22) said that he had a vision in the Sun dance. On the second day, as he was dancing, he noticed that the Intercessor held a small mirror in his hand, and that he threw the light reflected from this mirror into the face of one dancer after another, each man falling to the ground when it flashed into his eyes. At last Red Bird felt the flash of light in his own face and fell unconscious. Then he saw something in the sun; it was a man's face, painted, and as he looked at it he saw that the man in the sun was the Intercessor. It was said that this vision was sufficient to entitle Red Bird to act as Intercessor, after he had received the proper instructions concerning the duties of that office.

As soon as a man fell from exhaustion he was carried into the shade, where he gradually regained consciousness.

Those who had taken part in the Sun dance returned to their respective lodges at the close of the dancing. Before partaking of food or water they spent some time in the vapor lodge. Their first sip of water was taken in the following manner: A large bowl was filled with water, and beside it was placed a bunch of sweet grass. Having dipped this into the water, the dancer placed it to his lips. He was then given a small piece of cooked buffalo meat, and later sat down to a meal which was spread in his own lodge.

When the entire ceremony was finished the Intercessor took from its ceremonial position the pipe given by the Leader of the Dancers, and carried it to his own lodge. There he broke the seal of buffalo

fat, and having lighted the pipe, offered it to such of his friends as felt themselves worthy to smoke it. No one who knew himself to be unworthy ever dared to touch the Sun-dance pipe.

Among the Indians here dealt with camp had to be broken before the evening of the second day. The sacred pole and its offerings, the red-painted buffalo skull, and the bits of white eagle down remained on the prairie. As the last man left the camping ground, he looked back and saw them in their places. Then he left them with Wakaj'tanka and the silent prairie.



FIG. 23. Reed whistle used in boys' Sun dance.

After the people reached their homes the boys of the tribe began a childish enactment of the Sun dance, which continued at intervals during the entire summer. Boys whose fathers or grandfathers had taken part in the ceremony were given preference in the assigning of parts. Mr. Robert P. Higheagle, the interpreter, stated that he well remembered the gravity with which the grandson of an Intercessor imitated the actions of that official. A fine was exacted from any boy who failed to do his part in the proper manner, or who showed disrespect toward the performance. Whistles in imitation of Sun-dance whistles were made of reeds (see fig. 23), the plummy blossom representing the eagle down, and long red and green grasses being wound around the reed in

imitation of the porcupine-quill decoration.

Through the summer woods the boys sought for wild grapes and berries with which to color their bodies and their decorations.

Removing the outer bark from trees, they took long, thin layers of the inner bark for streamers, coloring these with the juice of the grapes and berries. The tree for their sacred pole was carefully selected, and was brought home with much pomp and ceremony. Boys with good voices were assigned the part of singers and seated themselves around an old pan. A hoop was sometimes covered with a bright handkerchief or cloth; this more nearly resembled the Sun-dance drum in appearance, but the pan was considered more satisfying. The torture was imitated by thrusting a stiff cactus-spine through a boy's skin; this was fastened to the pole by means of a very frail thread. When his movements in dancing broke this thread the boy was considered released.

Thus the boys of the tribe were trained in their play to become the men of the future.

The desire of children to imitate the actions of older people is further illustrated by the children's Games of War contained in Bulletin 53, pages 137-139. These games included a sham fight on the part of the boys, while the little girls sang of relatives who had been wounded while on the warpath.

OLD SONGS ¹

1. CEREMONIAL SONGS

This group comprises such songs of the Alo'wanpi, Spirit-keeping, and Sun-dance ceremonies as are sung only by persons specially qualified to sing them. The song of the Spirit-keeping ceremony (No. 1) is given in connection with the account of the Gift of the White Buffalo Calf Pipe, and its ceremonial use is described on page 82. The Hunka songs are Nos. 2 and 3, and the Sun-dance songs Nos. 4, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 36; the latter group being sung only by the Intercessor, and forming part of the instructions which he received in qualifying himself for that office.

MELODIC ANALYSIS

TONALITY

	Number of songs	Serial Nos. of songs
Major tonality.....	4	11, 14, 15, 36
Minor tonality.....	11	1, 2, 3, 4, 12, 13, 16, 17, 19, 20, 21
Total.....	15	

FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

Beginning on the—		
Twelfth.....	2	13, 17
Eleventh.....	1	19
Tenth.....	1	20
Octave.....	3	2, 3, 15
Fifth.....	6	1, 12, 14, 16, 21, 36
Third.....	1	11
Tonic.....	1	4
Total.....	15	

LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

Ending on the—		
Fifth.....	3	1, 14, 20
Third.....	6	4, 11, 12, 19, 21, 36
Tonic.....	6	2, 3, 13, 15, 16, 17
Total.....	15	

¹ This group comprises songs a majority of which are believed to be 50 to 150 years old.

Old Songs—(1) Ceremonial Songs—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.....	13	1, 2, 3, 4, 11, 12, 13, 14, 15, 17, 20, 21, 36
Songs containing a minor fourth below the final tone..	1	16
Songs containing a minor third below the final tone....	1	
Total.....	15	

NUMBER OF TONES COMPRISING COMPASS OF SONG

Compass of—		
Thirteen tones.....	1	20
Twelve tones.....	1	13
Eleven tones.....	2	4, 19
Ten tones.....	3	12, 21, 36
Nine tones.....	2	13, 14
Eight tones.....	6	1, 2, 3, 11, 15, 16
Total.....	15	

TONE MATERIAL

Second five-toned scale.....	1	2
Fourth five-toned scale.....	3	11, 15, 36
Minor triad and fourth.....	2	3, 16
Octave complete.....	1	21
Octave complete except seventh.....	1	14
Octave complete except seventh and second.....	1	12
Octave complete except sixth.....	1	20
Octave complete except sixth and fourth.....	1	1
Octave complete except sixth and second.....	1	13
Octave complete except fifth and second.....	1	10
Octave complete except fourth.....	2	4, 17
Total.....	15	

ACCIDENTALS

Songs containing—		
No accidentals.....	13	1, 2, 3, 4, 12, 13, 14, 15, 16, 17, 20, 21, 36
Sixth lowered a semitone.....	1	11
Fourth lowered a semitone.....	1	19
Total.....	15	

STRUCTURE

Melodic.....	11	1, 2, 4, 11, 13, 15, 16, 17, 19, 20, 21
Melodic with harmonic framework.....	3	12, 14, 36
Harmonic.....	1	1
Total.....	15	

Old Songs—(1) Ceremonial Songs—Continued

MELODIC ANALYSIS—Continued

FIRST PROGRESSION—DOWNWARD AND UPWARD

	Number of songs	Serial Nos. of songs
Downward.....	14	1, 2, 3, 4, 11, 12, 13, 15, 16, 17, 19, 20, 21, 36
Upward.....	1	14
Total.....	15	

TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

Downward.....	239
Upward.....	135
Total.....	374

INTERVALS IN DOWNWARD PROGRESSION

Interval of a—	
Fifth.....	4
Fourth.....	26
Major third.....	23
Minor third.....	66
Major second.....	94
Minor second.....	26
Total.....	239

INTERVALS IN UPWARD PROGRESSION

Interval of—	
Octave.....	1
Major sixth.....	1
Minor sixth.....	1
Fifth.....	8
Fourth.....	16
Major third.....	15
Minor third.....	42
Major second.....	37
Minor second.....	14
Total.....	135

AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Total number of intervals, ascending and descending..	374
Total number of semitones.....	1,101
Average number of semitones in each interval.....	3.5

Old Songs—(1) Ceremonial Songs—Continued

MELODIC ANALYSIS—Continued

KEY

Key of—	Number of songs	Serial Nos. of songs
A major.....	1	36
A minor.....	1	17
B flat minor.....	1	21
B minor.....	1	12
C minor.....	2	2, 3
D flat major.....	1	15
C sharp minor.....	1	16
D major.....	1	14
D minor.....	2	19, 20
E flat major.....	1	11
E flat minor.....	1	4
F sharp minor.....	1	10
G minor.....	1	1
Total.....	15	

RHYTHMIC ANALYSIS

PART OF MEASURE ON WHICH SONG BEGINS

	Number of songs	Serial Nos. of songs
Beginning on unaccented part of measure.....	8	1, 2, 4, 13, 16, 17, 19, 36
Beginning on accented part of measure.....	7	3, 11, 12, 14, 15, 20, 21
Total.....	15	

RHYTHM OF FIRST MEASURE

First measure in—		
2-4 time.....	10	1, 2, 4, 11, 13, 14, 17, 19, 20, 36
3-4 time.....	5	3, 12, 15, 18, 21
Total.....	15	

CHANGE OF TIME (MEASURE-LENGTHS)

Songs containing no change of time.....	5	2, 3, 14, 17, 21
Songs containing a change of time.....	10	1, 4, 11, 12, 13, 15, 16, 19, 20, 36
Total.....	15	

RHYTHM OF DRUM

Eighth notes unaccented.....	2	19, 20
Quarter notes unaccented.....	1	11
Half notes unaccented.....	2	12, 13
Drum not recorded.....	10	1, 2, 3, 4, 14, 15, 16, 17, 21, 36
Total.....	15	

Old Songs—(1) Ceremonial Songs—Continued

RHYTHMIC ANALYSIS—Continued

RHYTHMIC UNIT OF SONG

	Number of songs	Serial Nos. of songs
Songs containing—		
No rhythmic unit.....	3	4, 11
1 rhythmic unit.....	11	1, 2, 12, 13, 14, 16, 17, 19, 20, 21, 36
2 rhythmic units.....	1	15
Total.....	15	

METRIC UNIT OF VOICE (TEMPO)

Metronome—		
52.....	1	3
58.....	1	1
60.....	1	17
63.....	1	14
66.....	1	15
72.....	1	4
76.....	1	16
80.....	2	11, 20
88.....	1	36
112.....	1	2
144.....	2	12, 19
160.....	1	13
168.....	1	21
Total.....	15	

METRIC UNIT OF DRUM (TEMPO)

Metronome—		
72.....	1	12
80.....	2	11, 13
84.....	1	20
144.....	1	19
Drum not recorded.....	10	1, 2, 3, 4, 14, 15, 16, 17, 21, 36
Total.....	15	

COMPARISON OF METRIC UNIT OF VOICE AND DRUM (TEMPO)

Drum and voice having the same metric unit.....	2	11, 19
Drum faster than voice.....	1	20
Drum slower than voice.....	2	12, 13
Recorded without drum.....	10	1, 2, 3, 4, 14, 15, 16, 17, 21, 36
Total.....	15	

DREAMS AND THEIR OBLIGATIONS

The obligation of a dream was as binding as the necessity of fulfilling a vow, and disregard of either was said to be punished by the forces of nature, usually by a stroke of lightning. Dreams were sought by the Sioux, but it was recognized that the dream would correspond to the character of the man. Thus it was said that "a young man would not be great in mind so his dream would not be like that of a chief; it would be ordinary in kind, yet he would have to do whatever the dream directed him to do." The first obligation of a dream was usually its announcement to the tribe. This was by means of a performance which indicated the nature of the dream and allied the man to others who had similar dreams. If the dream were connected with the sacred stones, or with herbs or animals concerned in the treatment of the sick, it was considered obligatory that the man avail himself of the supernatural aid vouchsafed to him in the dream, and arrange his life in accordance with it.

Below will be found three groups of dream songs which, as noted among Chippewa as well as Sioux, are songs believed to be supernaturally received in dreams. The first of these groups comprises the songs of the Heyo'ka (dreamers of the thunderbird) and songs of those who dreamed of birds or animals. The numbers of these songs are 37-58, inclusive; with few exceptions they were recorded by the men who received them in their dreams. Two other groups follow; these comprise songs of the sacred stones and songs connected with the treatment of the sick.

HEYO'KA KA'GA (FOOL IMPERSONATION)

A dream of the thunderbirds¹ was considered the greatest honor which could come to a man from a supernatural source, and for this reason the obligation of the dream was heavier than that of any other.

The manner in which the thunderbirds are regarded was indicated by Shooter, who said:

Dreamers have told us of these great birds in the sky, enwrapped in the clouds. If the bear and other vicious beasts are regarded as dangerous, how much more should we fear the thunderbirds that cause destruction on the face of the earth. It is said that the thunderbirds once came to the earth in the form of giants. These giants did

¹ The thunderbirds (*waki'yay*) are defined by Riggs as "the cause of thunder and lightning, supposed by the Dakota to be a great bird." (See *Contr. N. Amer. Ethn.*, VII, p. 514, 1890). Cf. article *Thunderbird* by Dr. J. R. Swanton, in *Handbook Amer. Inds.*, pt. 2, 1910.

wonderful things, such as digging the ditches where the rivers run. At last they died of old age, and their spirits went again to the clouds and resumed their form as thunderbirds. While they were on earth, the rain fell without sound of thunder or flash of lightning, but after their return to the sky the lightning came—it is the flash of their eyes, and the thunder is the sound of their terrible song. When they are angry, the lightning strikes a rock or tree as a warning to men. The bodies of these giants became stone, and parts of them are found in many places, indeed the whole body of more than one of these giants has been found in the land of the Dakotas.

The Heyo'ka Ka'ga was a ceremony of public humiliation in which the man who had been selected by the thunderbirds to receive a manifestation of their presence in a dream voluntarily exposed himself to the ridicule of the lowest element in the tribe.¹ His self-abasement was exaggerated to the greatest possible degree. The superficial and unthinking heaped their scorn and derision upon him, but the wise of the tribe understood that, to the end of his life, that man could command the powers of the sky to help him in his undertakings. In the opinion of the writer's informants the enacting of the part of a fool in connection with a thunderbird dream was an example of the antithesis by which Indians sometimes disguise their meaning. In this it might be said to resemble the "sacred language" (see p. 120, footnote), which is unintelligible to those who are not initiated into its mysteries.

Several of the writer's informants, after consultation, gave the following meanings (or uses) for the word *heyo'ka*: A man who has dreamed of the thunderbirds; a person who does things contrary to the natural way of doing them; and, in some instances, a joker. In connection with the ceremony in fulfillment of a thunderbird dream the word is translated "fool," because only a foolish or half-witted person would behave, under such circumstances, in the manner assumed by the dreamer, while the merriment provoked by the action gives rise to the term "clown." The writer's informants stated that in their youth they had never heard of *heyo'ka* being regarded as gods by the Teton Sioux. In their opinion the *heyo'ka* resembled characters in the field of folk tales, rather than in that of religion. Holding the opposite view, both Riggs and Pond enumerate *heyo'ka* among the Dakota gods.² The reason for not regarding *heyo'ka* as gods, on the part of the writer's informants, seemed to be that they are not accredited with supernatural power. Writing on this subject J. Owen Dorsey says:³ "Dr. Brinton has confounded the Heyoka with the Wakinyan.⁴ The two are distinct classes of powers, though there is some connection between them, as may be inferred from the

¹ Cf. Wisler, Clark, *Societies and Ceremonial Associations in the Oglala Division of the Teton-Dakota*, in *Anthr. Papers, Amer. Mus. Nat. Hist.*, xi, pt. 1, pp. 82-85, New York, 1912; also Lowie, Robert H., *Dance Associations of the Eastern Dakota*, *ibid.*, pt. 2, pp. 113-117, 1913.

² Riggs, in *Tah-koo Wahkan*, p. 66 Boston [1869]. Pond, G. H., in *Colls. Minn. Hist. Soc.* for 1867, p. 44. St. Paul, 1867.

³ See *A Study of Siouan Cults*, *Eleventh Rep. Bur. Ethn.* p. 469, 1894.

⁴ It is said that the thunderbirds are related also to the sacred stones. (See p. 208.)



LONE MAN

following stories in the Bushotter collection." Dorsey then relates the story of a heyo'ka man who predicted the time of his death and was killed by lightning as he rode on his horse pointing the stem of his pipe toward the clouds; also the story of a heyo'ka woman who was killed by lightning. Further, he quotes Bushotter as saying—

Women used to dream about the Thunder-beings, just as the men did, and in those dreams the heyoka man or woman made promises to the Thunder-beings. If the dreamers kept their promises, it was thought that the Thunder-beings helped them to obtain whatever things they desired; but if they broke their promises, they were sure to be killed by the Thunder-beings during some storm.

Riggs states further that—

The nature of the *Ha yo'-ka* is the very opposite of nature. He expresses joy by sighs and groans . . . and sorrow and pain by the opposite sounds and looks. Heat causes his flesh to shiver . . . while cold makes him perspire. In the coldest weather, when the mercury congeals, these gods seek some prominence on the prairie, where they put up bushes to shield themselves as they swelter with heat. . . . They feel perfect confidence when beset with dangers, and quake with fear when safe.

In his Dakota Dictionary, Riggs (under *Heyo'ka*) says: "Heyoka is represented as a little old man with a cocked hat on his head, a bow and arrows in his hands, and a quiver on his back. In winter he goes naked, and in summer he wraps his buffalo-robe about him." "The little hills on the prairie are . . . the houses of Heyoka." Mythical "little men" enter into the beliefs of many tribes of Indians. Thus among the White River Ute, on the Uinta Reservation, in Utah, the writer was informed of "little green men," who lived in the mountains and often appeared to the Indians, telling them of "medicines" and teaching them songs.¹

Two dreams of the thunderbirds were related to the writer, one by Lone Man (pl. 23); followed by an account of the Heyo'ka ceremony in fulfillment of his dream, the other by Charging Thunder (see p. 170), this dream being the source of his name, which is literally translated "Charger-of-the-Thunderbird." In describing his dream Lone Man said:

One day when I was on the warpath I sat down to rest and was at some distance from the other members of the party. I looked up at the sky and the rolling clouds. I fell asleep, and while I slept I had a dream. My face was toward the west, and I heard thunder in that direction. There was a sound of hoofs, and I saw nine riders coming toward me in a cloud, each man on a horse of a different color. Then I heard a sound in the north and saw nine riders coming toward me from that direction, each on a white horse. They joined the riders from the west and came toward me. One of them spoke to me, and said they had appointed me to make the first attack upon the enemy. He said the man to be attacked was painted red and was standing in the water, and he said that if I could conquer that man I would gain something which would be useful to me all the rest of my life. Then a voice from among the company of riders said that, having been appointed to make this attack, I would be considered

¹ Two dreams of the thunderbirds, with the songs which they taught the dreamers, were recorded (Bull. 53, pp. 158, 198) among the Chippewa of Wisconsin, and two similar songs, without the story of the dreams, among the Chippewa of northern Minnesota. (See Bull. 53, pp. 264, 274.)

part of their company and could always call on them for help in time of need. [See p. 170.]

In my dream I found the enemy as they had described. I ran at him, thrust him through with my spear, and was bearing him away when he was transformed into a reed standing in the water. The same voices spoke again, hailing me as one of their number and saying that ever after I would be able to do things which no ordinary man could do, because I had obeyed them. They also told me that the frog must not be harmed, as he watches everything in the water and has been given this peculiar power. They told me a great deal about the creatures that live in the water, saying they are taken care of, and water is sent them from the sky when they need it; therefore they should never be treated cruelly.

The horsemen in the cloud then told me to look down at the earth and observe everything on the land and in the water, and to consider them all as mine. The voice also said, "The sacred stones will look upon you as a man whom they are to guard and protect." Concerning this they taught me a song.

Before recording this song Lone Man made the following prayer, speaking reverently and in a low tone. His position before the phonograph made it possible to secure a record of this prayer, which was afterwards translated.

Ho tunka'sila ake' nita'olo'wan wan'zi'awa'hiyayin kta éa tanyan'an'am ag'optan yo. Lena' appe'tu iyo'hi wan'zig'zi kiku'ye mayasi' qon lehanl' appe'tu kin wan'zi' wek'suyin ktelo'.

(Translation)

Great grandfather, again one of your songs I shall sing, listen to me. These you required me to sing each day, and now, this day, I shall recall one.

No. 37. "The Horsemen in the Cloud" (Catalogue No. 492)

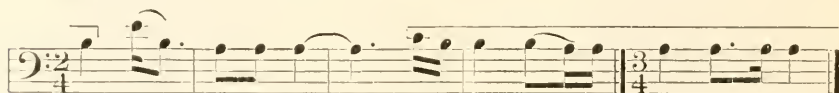
Sung by LONE MAN

VOICE ♩ = 63

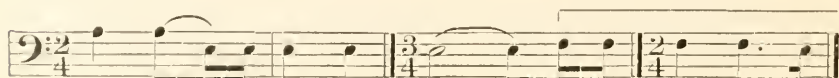
DRUM not recorded



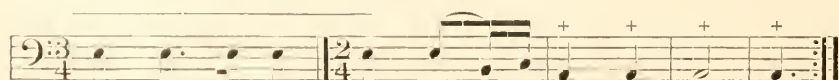
Ma-ka-ta e-tonj-wan yo ma-ka-ta c-tonj-wan yo le-na



ni-ta-wa kte-lo ma-ka-ta e-tonj-wan yo le-na



ni-ta-wa ye-lo he ma-ka-ta e-tonj-



wanj yo le-na ni-ta-wa ye-lo he yo

WORDS

maka'ta.....	the earth
e'tonwaj yo.....	behold
lena'.....	all these
nita'wa.....	yours
ktelo'.....	will be
maka'ta.....	the earth
e'tonwaj yo.....	behold
lena'.....	all these
nita'wa yelo'.....	(are) yours

Analysis.—The opening of this melody is unusual, consisting in a descent from the fifth to the second of a minor key. In the third measure the third of the key appears, the tonic enters in the sixth measure, followed by five measures in which the tonic and third are emphasized. Two descending fourths (A–E and E–B) carry the melody down toward the tonic in the lower octave, which is given as the closing tone. The melody comprises all the tones of the octave except the seventh. It will be noted that the opening tones of the song contain the beginning of the rhythmic unit, which appears in complete form in the succeeding measures and occurs three times in the song.

Continuing his narrative, Lone Man said:

Before the riders in the cloud went away they gave me a charm (*wo'tahe*), which I always carried. If I were in great danger and escaped alive I attributed it to the charm and sang a song in its honor. The song relates to the swallow whose flying precedes a thunderstorm. When I sang the song of my charm I fastened the skin of a swallow on my head. This bird is so closely related to the thunderbird that the thunderbird is honored by its use. The action of a swallow is very agile. The greatest aid to a warrior is a good horse, and what a warrior desires most for his horse is that it may be as swift as the swallow in dodging the enemy or in direct flight.^[1] For this reason my song is in honor of the swallow as well as of my charm.

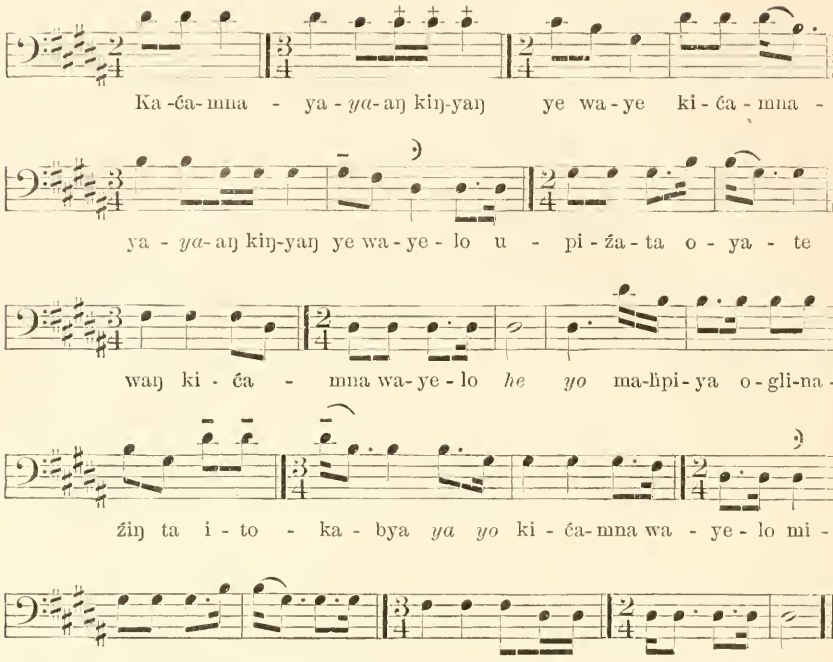
¹ See footnote 3, p. 71.

No. 38. "Before the Gathering of the Clouds" (Catalogue No. 493)

Sung by LONE MAN

VOICE  100

DRUM not recorded



Ka - ča - mna - ya - ya - aŋ kiŋ - yaŋ ye wa - ye ki - ča - mna -

ya - ya - aŋ kiŋ - yaŋ ye wa - ye - lo u - pi - ža - ta o - ya - te

waŋ ki - ča - mna wa - ye - lo he yo ma - lipi - ya o - gli - na -

žin ta i - to - ka - bya ya yo ki - ča - mna wa - ye - lo mi -

ta - šun - ke u - pi - ža - ta ča kiŋ - yaŋ - yaŋ in - a - yaŋ - ke - lo he

WORDS

kičá'mnaŋ.....	in erratic
kiŋyaŋ'.....	flight
ye wa'yelo.....	I have sent
upi'žata oya'te ¹ waŋ.....	a Swallow nation
kičá'mna.....	the erratic (flight)
wa'yelo.....	I have caused
malipi'ya ogli'nažin ta	
ito'kabya.....	before the gathering of the clouds
kičá'mna.....	the erratic (flight)
wa'yelo.....	I have caused
mita'sunke.....	my horse
upi'žata.....	(as) a swallow
ča.....	it was
kiŋyaŋ'yaŋ.....	flying
in'ayaŋ'kelo.....	running

Analysis.—This song as a whole is decidedly rhythmic, yet it does not contain a rhythmic unit. The melody tones are those of the

¹ The word *oya'te*, when referring to the Sioux, is translated "tribe"; when used with reference to birds or animals, it is translated "nation." The following uses of this term are cited: Thunderbird nation, No. 43; Wolf nation, Nos. 52, 67; Swallow nation, Blackbird nation, No. 54; Deer nation, Eagle nation, No. 55; Sacred-stone nation, Nos. 59, 68; Horse nation, Nos. 61, 111, 112.

fourth five-toned scale, and about two-thirds of the intervals are downward progressions. The occasional omission of syllables by the singer does not affect the meaning of the words.

Lone Man said:

When I found myself in danger, I remembered my dream of the riders in the clouds and their promise to give me help. Therefore I painted my horse with streaks of lightning and sang the following song.

Before singing Lone Man made this prayer, which was recorded by the phonograph:

Ake' tujka' šila nita' olo'wan wanji' wek'suya éa awa'hiya yin ktelo'.

(Translation)

Again, great grandfather, one of your songs I have remembered and I shall now sing it.

No. 39. Song in Time of Danger (Catalogue No. 496)

Sung by LONE MAN

VOICE $\bullet = 72$

DRUM $\bullet = 152$

Drum-rhythm similar to No. 19

(1) (2)

Ko - la mi - ta - šun - ke wan - yan - ki - ye yo he ko -

(2) (1)

la mi - ta - šun - ke in - yan - kin kte wan - yan - ki - ye o e - ma - ki

(2) (1)

ye - lo ko - la mi - ta - šun - ke kin - yan - yan in - yan - ke ye - lo

WORDS

kola'.....	friends
mita'sunke.....	my horse
wan - yan'kiye yo.....	behold it
kola'.....	friends
mita' šunke.....	my horse
in'yan'kin kte.....	will run
wan - yan'kiye.....	behold it
ema'ki yelo'.....	was said to me
kola'.....	friends
mita'sunke.....	my horse
kin - yan'yan.....	flying (as it were)
in - yan'ke yelo'.....	is running

Analysis.—The rhythm of this song shows remarkable clearness of concept. There are two rhythmic units, the entire song being composed of their repetitions. The order of their occurrence is irregular, but this feature seems to give an interesting unity to the rhythm of the song as a whole. The melody tones are those of the fourth five-toned scale. The tempo of the drum indicates four drumbeats to one melody note, and this proportion was maintained during most of the melody, drum and voice coinciding on the first part of each count. As in many other melodies of the present series; the downward progressions comprise about two-thirds of the whole number.

Resuming the story of his dream, Lone Man said:

After my return to the camp I wanted to do something to show that I realized my unworthiness of the honor given me by the thunderbirds. No one told me that I ought to do this, and yet all who dream of the thunderbirds in any of their manifestations have a deep sense of their own unworthiness. I knew that I was only an ordinary mortal and had often done wrong, yet the riders in the air had disregarded this. By appearing to me they had given me a chance to redeem myself. I wanted to make a public humiliation to show how deeply I realized my unworthiness. I wanted to do as others had done who saw the thunderbirds in their dreams, so I made the following song.

No. 40. Song Concerning a Dream of the Thunderbirds (Catalogue No. 491)

Sung by LONE MAN

VOICE $\text{♩} = 76$

DRUM not recorded

Ko - la waj-ma - yaj - ka yo ko - la waj-ma - yaj -

ka yo wa - kaj ma - ka - ga ga pe - lo ko -

la waj-ma-yaj-ka yo wa - kaj-yaj ma-ka-ga pe - lo he ko -

la waj-ma-yaj-ka yo wa - kaj-yaj ma-ka-ga pe - lo he ma-hi-pi -

ya o - gli - na - ziñ ta wa - kaj ma-ka - ga pe - lo

ma-hi - ya o-gli - na-ziñ ta wa - kaj ma-ka-ga pe - lo

he ko-la waj-ma-yaj-ka yo wa - kaj ma-ka-ga pe - lo he yo

WORDS

kola'	friends
wajma'yanka yo	behold
wakaj'	sacred
maka'ga pelo'	I have been made
kola'	friends
wajma'yanka yo	behold
wakaj'yaj	in a sacred manner
maka'ga pelo'	I have been influenced
mahi'ya ogli'naziñ ta	at the gathering of the clouds (before a thunderstorm)

wakan'	.....	sacred
maka'ga pelo'	.....	I have been made
kola'	.....	friends
wanma'yanka yo	.....	behold
wakan'	.....	sacred
maka'ga pelo'	.....	I have been made

Analysis.—This song contains several points of unusual interest. First among these may be mentioned its compass of 14 tones, beginning on the fourteenth above the tonic and ending on the tonic. (See Table 5.) We note also the upward progression of a tenth, which is found midway through the song and again at the beginning of the repeated part. The low tone at the close of the song (G flat) in some instances was given accurately, while in others the singer found difficulty in reaching it and sang it a trifle sharp. It is strange that a song characterized by a range of almost two octaves and by one particularly large interval should contain also an unusual number of minor seconds—the smallest interval recognized in these analyses. Many songs do not contain even one minor second, but in this melody 18 (44 per cent) of the entire number of intervals are minor seconds. The song contains all the tones of the octave and is melodic in structure.

As already stated, the ceremony called Heyo'ka Ka'ga is a ceremony of public humiliation and is enacted chiefly by those who have dreamed of the thunderbirds. A man is required to be leader in only one such ceremony, but when other thunderbird dreamers are enacting the ceremony for themselves he is expected to join them. If a man who has seen the thunderbird in a dream should become arrogant or fail to express his unworthiness, it is said that Wakam'tanka would punish him through the agency of some of the great forces of nature. Thus every man who has been favored with this wonderful dream tries to demonstrate that in his own estimation he is below the least in the tribe. A man signifies his intention of performing this ceremony by placing a decorated robe, tobacco, or some other offering to the thunderbirds high on the poles of his tent. All who see such offerings know that the man intends to fulfill the obligations of his dream at the earliest opportunity, after which he will feel free to mingle with his relatives and friends.

The ceremony may be held at any time after the thunderstorms begin in the spring. In fulfilling the obligation of his dream Lone Man erected within the tribal circle a tent such as only the poorest member of the tribe would use, in this, as in other respects, following the custom of the ceremony. The tent was often ragged, and its furnishings were always of the most inferior quality. On the day of the ceremony he clad himself in the poorest garments.

Lone Man said:

A man enacting this ceremony often tied a bunch of grass or sage to the lock of hair over his forehead, wearing this as a warrior would wear his medicine. Some were so humble that they covered their faces. It was the custom that a man go with bare head, and he often had his face painted in black and white, or blue and white, his arms and legs being painted with streaks of lightning. If a man wished to express the greatest possible humiliation and did not feel that he could even go through the ceremony, he cut off part of his hair and put it with the entire body of a dog which had been killed for the purpose, both being placed on a pole beside his lodge.

The man who was to show his humiliation engaged the services of a medicine-man to have charge of the ceremony. For this he selected a man who had had many dreams of the wolf, horse, and other animals, and compensated him liberally, probably giving him a horse.

On the appointed day the Crier announced to the tribe that a certain man (giving his name) had had a dream of the thunderbird and wished to fulfill the dream, and that he requested all who had had similar dreams to join him in the ceremony of humiliation. Sometimes women also had these dreams, and they were under the same obligations as the men.

The medicine-man led the dreamer in tattered garments out of his tent. If the man were rich a horse was ready for him to ride, one was provided for the medicine-man, and his relatives accompanied him on horseback as he went around the tribal circle, followed by a jeering crowd, who treated the matter as a jest. On their return they dismounted, sang, and told their dreams. A fire was burning in front of the specially erected tent, and a pot of boiling water was hung over the fire. For this pot the man provided as valuable an offering of meat as he could afford; this might be a buffalo tongue and sometimes a dog was given. He did not put this into the pot himself, but gave it to the medicine-man, who held it toward the west, then toward the north, east, and south as he sang of his own dreams and also told the dreams of the man who was making his humiliation. He then turned toward the pot and pretended that he would throw the meat into it. He did this three times, and the fourth time he released the meat [see p. 74], which sped through the air, falling into the pot without splashing the water. All who joined him in the ceremony put some meat in the pot. These constituted an offering to the thunderbird and were symbolic.

Lone Man gave the following explanation of this symbolism:

The water comes from the clouds, the fire is the sun which warms the earth, the meat is from the animals, which are placed here for the use of the Indians, and over the pot are the clouds of steam like the clouds in the sky. These are to teach the people to meditate how Wakag'tanka by these means is taking care of them.

After the meat was cooked there was a command to take it out of the water. This was an important part of the ceremony, as the men had to plunge their bare arms into the boiling water to take out the meat, and it was in this action that medicines to prevent scalding were tested.¹ These medicines consisted of herbs prepared with water,

¹ The ability to walk upon hot stones or through fire, or to plunge the hand into boiling liquid, without injury, has been noted among many Indian tribes. The following descriptions are cited:

Among the Chippewa: Hoffman, W. J., in *The Midewiwin or "Grand Medicine Society" of the Ojibwa*, in *Seventh Rep. Bur. Ethn.*, p. 157, 1891; also Chippewa Music, *Bull. 45, Bur. Amer. Ethn.*, 1910.

Among the Menominee: Hoffman, W. J., *The Menomini Indians*, in *Fourteenth Rep. Bur. Ethn.*, p. 151, 1896.

Among the Mandan: Lowie, R. H., *Societies of the Crow, Hidatsa, and Mandan Indians*, in *Anthr. Papers Amer. Mus. Nat. Hist.*, xi, pt. 3, p. 308, New York, 1913.

See also Lynd, account of Heyoka Feast, in *Minn. Hist. Soc. Colls. for 1864*, vol. 2, pt. 2, pp. 70, 71, St. Paul, 1865.

which were rubbed on the hands and arms. A specimen of the herb most often used for this purpose was secured by the writer and was identified as *Malvastrum coccineum* A. Gray.

The man for whom the ceremony was given was the first to put his hand into the boiling water, and it was expected that he would try to take out the piece of meat he had put into the pot. He did not eat it himself but gave it to some one in the assembly. The other dreamers followed him, and the meat was distributed. No other food was eaten at the time, and the occasion was not regarded as a feast. It was a ceremony enacted to teach a great lesson. Ignorant persons or children laughed at the tattered garments and the actions of the dreamers, who in every movement attempted to imitate persons not only poor but lacking in judgment. All intelligent members of the tribe, however, regarded the ceremony with greatest reverence.

This and the following song were sung by Lone Man when enacting his part in this ceremony. The words of the song require explanation. From the time of a dream until the time when the dreamer has fulfilled its requirements he regards himself as belonging to the elements and under an obligation of obedience to them. A medicine-man may wear the head of a bird as a sign of his power, indicating that bird to be subject to his commands. So in this song, the elements are said to be "wearing" the singer, who has not yet fulfilled his obligations to them. In the second rendition of the song the word meaning 'wind' was replaced by *wasu'ca*, 'hail'; in the third by *wakay'glíca*, 'lightning'; and in the fourth by *malipi'ya*, 'clouds.'

No. 41. "A Wind"

(Catalogue No. 494)

Sung by LONE MAN

VOICE ♩ = 104 (or ♩ = 208)

DRUM ♩ = 144

Drum-rhythm similar to No. 6

The musical score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third in bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The lyrics are written below the first staff.

He a - ki - éi - ta éa wa - mi - éonj - ze - lo he a - ki - éi - ta

éa wa - mi - éonj - ze - lo ta - te wan ko - ma - ya -

ke - lo wan - yan - ki ye o wa - kan ye - lo he

WORDS

he.....	it was
aki'cita éa.....	a guard
wami'conzelo.....	predicted for me
tate' waj.....	a wind
koma'yakelo.....	wears me ¹ (as a medicine-man wears that which is subject to his commands)
wanyaj'ki ye.....	behold it
wakan.....	sacred
yelo'.....	it is

Analysis.—The changes of measure-lengths as well as the relative tempo of voice and drum are interesting features of this song. Two renditions were recorded, each with a repeated part, as indicated; between the renditions was a pause, during which the drum continued its steady beat. The rhythm of the voice was uniform in the two renditions. The measures containing six eighth notes are not indicated as being in 6-8 time, as they are in groups of two, and not in triplets. Melodic in structure, the song contains all the tones of the octave except the second. The rhythmic unit appears twice, but its count-divisions do not seem to influence the rhythm of the remainder of the song.

No. 42. "In a Sacred Manner I Return" (Catalogue No. 495)

Sung by LONE MAN

VOICE ♩ = 92

DRUM not recorded

The musical score is written for voice and drum. The voice part is in 2/4 time, with a tempo of 92 beats per minute. The drum part is not recorded. The score consists of five staves of music. The first staff is in treble clef, and the subsequent four staves are in bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The lyrics are written below the notes. The score includes various musical notations such as triplets, slurs, and rests. The lyrics are: Ko - la waj-ma-yaj - ka yo ko - la waj-ma-yaj - ka yo wa - kan-yaj wa - ku we - lo o - ya - te waj-ma-yaj - ka yo wa-kan-yaj wa-ku we - lo he o - ya - te wa-kan-yaj-ke kinj ko - la waj-ma-yaj - ka yo wa-kan-yaj wa - ku we - lo o - ya - te waj-ma-yaj - ka yo wa-kan-yaj wa-ku we - lo he yo

¹ Cf. words of songs Nos. 93 and 105. See also p. 120, footnote.

WORDS

kola'.....	friends
wanma'yan'ka yo.....	behold me
wakan'yan.....	in a sacred manner
waku' welo'.....	I return
oya'te.....	you, tribe
wanma'yan'ka yo.....	behold me
wakan'yan.....	in a sacred manner
waku' welo'.....	I return
oya'te wakan' yan'ke' kin.....	the nation sitting holy
kola'.....	friends
wanma'yan'ka yo.....	behold me
wakan'yan.....	in a sacred manner
waku' welo'.....	I return
oya'te.....	you, tribe
wanma'yan'ka yo.....	behold me
wakan'yan.....	in a sacred manner
waku' welo'.....	I return

Analysis.—This song contains only the tones B flat, C, and F and is transcribed in the key of B flat, as the sequence of tones, especially at the close of the song, suggests B flat as a keynote satisfactory to the ear. Sixteen progressions occur in the song, seven of which are fourths and eight of which are major seconds. This melody is an excellent example of the influence of a rhythmic unit on those parts of the song in which it is not found, the count divisions of the second measure of the unit appearing frequently throughout the melody.

Charging Thunder (pl. 24) related his dream of the thunderbirds, in which, as in Lone Man's dream, they assumed the form of men riding on horses. From this dream he received his name Wakin'yan wata'kpe. This is literally translated "Charger-of-the-Thunderbird," but he is commonly called Charging Thunder. His earlier dreams of the wolf and buffalo are described on pages 181-184.

In narrating his dream of the thunderbird, Charging Thunder said:

Soon after the Standing Rock Agency was established I asked the agent (an Army officer) if I might go hunting. I said that before I settled down and adopted the ways of the white man I would like to go hunting for an indefinite length of time. Permission was granted, and I went out alone. As I was going north, near Timber Lake, I saw a deer coming toward me from the north. I wanted to shoot the animal, but thought I would wait until it came nearer. The deer must have come very slowly, for while I was waiting I fell asleep and dreamed. In this dream I saw the deer still coming toward me, and behind it were several men riding on painted horses with grass tied on their forelocks. The riders seemed to be pursuing some object. I became one of these riders, and they told me to lead the party. Then they told me to make a charge on the object which they were pursuing. At first I was not sure what this was, but I soon saw it was a wolf standing toward the west with its face toward the north. I was chosen to do this, because some day I would need the protection of these riders, who were thunderbirds who had assumed human form. They told me that because I had