Chapter 3
Native American Indian Tradition

Interdisciplinary Studies
Popular Music in American History
LEARNING TARGETS

• To study Indian music as an integral part of the culture of an aboriginal people.
• To study Indian music as it exists today.
• To distinguish between the musical characteristics distinct to specific cultural regions of the North American Indians and also to note the similarities.
• To identify evidence of acculturation in Indian music.
<table>
<thead>
<tr>
<th>KEY TERMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>• healing song</td>
</tr>
<tr>
<td>• ceremonial song</td>
</tr>
<tr>
<td>• call-and-response</td>
</tr>
<tr>
<td>singing</td>
</tr>
<tr>
<td>• paired phrases</td>
</tr>
<tr>
<td>• agricultural song</td>
</tr>
<tr>
<td>• Vocables</td>
</tr>
<tr>
<td>• Descending terraced melody</td>
</tr>
<tr>
<td>• The Trail of Tears</td>
</tr>
<tr>
<td>• Ghost Dance</td>
</tr>
<tr>
<td>• Acculturation</td>
</tr>
</tbody>
</table>
Listening Analysis

• “Pigeon’s Dream Song”
• “Cherokee/Creek Stomp Dance”
• “Butterfly Dance”
• “Ghost Dance Song”
• “Rabbit Dance”
Native American Culture

• How can we account for the cultural complexity among the American Indians?
  – the great number of different tribal units living in North America
  – because the waves of migration from Asia were widely separated in time
The North American Indians exhibit regional and cultural characteristics that can be identified with eight roughly defined cultural areas. What are they?

- Southeast (east of the Mississippi river)
- Northeast (east of the Mississippi river)
- Plains
- Southwest (including most of California)
Native American Culture

– Great Basin
– Northwest Coast (from northern coastal California to and including coastal Alaska)
– Plateau (north of the Great Basin, between the Northwest Coast area and the Rocky Mountains)
– North (Arctic and Sub-Arctic, including the Athapaskan and Inuit, or Eskimo, peoples)
The Apache Indians lived in Arizona, New Mexico and Texas.

There are two distinct languages: Western Apache and Eastern Apache. The Western Apache language is closer to the Navajo language.

There are about 15,000 speakers of this language today.
Apache Indian - Geronimo
Geronimo was a prominent Native American leader of the Apache tribe who fought against Mexico and the United States for their expansion into Apache tribal lands for many decades. “Geronimo” was the name given to him during a Mexican incident. During his career as a war chief, Geronimo was notorious for consistently urging raids and war upon Mexican Provinces and their various towns. In 1886, Geronimo surrendered to the U. S. authorities after a lengthy pursuit. As a prisoner of war in old age he became a celebrity and appeared in fairs but was never allowed to return to the land of his birth. He later regretted his surrender and claimed the conditions he made had been ignored. Geronimo died in 1909 from complications of pneumonia at Fort Sill, Oklahoma.
Native American who lived in this region were the Shoshone Indians.

The Paiute and Shoshone dominated the Nevada territory and contributed ideas and people who have influenced Indian culture nationally, Sacajawea, who served as a guide and interpreter for Lewis and Clark was a Shoshone.
Famous Native Americans of Nevada

Wovoka – “The Ghost Dance Prophet” - Known as “Jack Wilson” was a religious leader who founded the “Ghost Dance” movement.

He gained a reputation as a powerful medicine man early in adulthood and is now perceived to have been adept at magic tricks.
Native Americans in this region were “The Pawnee” Indians who fought against other tribes with the white settlers.
Early American Indian Life

• Two reasons why large elements of aboriginal cultural ways of the early American Indians have disappeared or have been destroyed, discarded, lost, or altered beyond modern recognition.
  – With the white people’s westward advance across the continent, indigenous societies were severely affected by disease and warfare.
  – Some tribal groups were destroyed; others were relocated or confined on reservations.
Music in Indian Life

• There are two ways to view an artistic artifact.
  – as a thing of interest and beauty in and of itself
  – as a component of the complete context of the society that brought it forth, having essential meaning only in that context
Hopi Indians

• Description of the “Hopi” ceremony – p. 30.
• As we listen to the examples of Indian music, consider both
  – the diverse roles that songs can play, and
  – what might distinguish the musical style of one culture from that of another.
SONGS TO HEAL THE SICK

• “Pigeon’s Dream Song” from the Menominee, an Algonquian tribe recorded in the 1920s, shows several attributes of the Plains’ style. Listen to this song and identify these attributes.
  – descending “terraced” melodic line, a distinctive feature of the Plains style
  – tense vocal style
  – repetition of short phrases, common to much Indian music
“Pigeon Dream Song”

- Listening
“Pigeon Dream Song”

• From which important song class in Indian culture is “Pigeon’s Dream Song”? – songs to heal the sick
CEREMONIAL DANCES

- Compare the style of singing heard in “Cherokee/Creek Stomp Dance” [CD 1/12], typical of the music of the Southeast, to that which we heard in “Pigeon’s Dream Song.”

  - “Cherokee/Creek Stomp Dance:
    - responsorial form (call-and-response), typical in music of the Southeast
    - melodic lines tend to move up and down
    - more relaxed singing style
    - measured, rhythmic movement accentuated by rattles.
Cherokee/Creek Stomp Dance

- Listening
- Sheep Don’t You Know the Road
• Which Indians’ music is the most varied and complex?
  – Pueblo Indians (Southwestern deserts, north of Mexico, including the Hopi, the Taos, and the Zuni)
Songs for Success in Agriculture

• Listen to “Buttefly Dance” San Juan Pueblo, New Mexico, and identify the following features.
Songs for Success in Agriculture

- Frequently changing drum patterns (complex)
- Longer and more intricate phrases than those in other Indian music
- Voices are low and growling in tone
- Text metaphorically traces the life cycle of the corn plant, a staple of the Pueblo peoples’ diet
Butterfly Dance

- Butterfly Dance
- Butterfly Dance
Listening Analysis

- drumming and rattles begin
  - vocal phrases begin; drumming and rattles continue
  - drumming pattern changes; intermittent pauses
  - drumming pattern gets faster and then is broken up again
What Type of Song is the Butterfly Dance?

– agricultural song
Native American Songs

- Songs for Gambling
- Love Songs
- Songs to Accompany Work
Songs for Gambling

• The “Gambling Song” of the Yurok, Northwest California, exhibit less regional distinctiveness. Listen to “Gambling Song” and describe the qualities of the drum and voice.
  – drum beat: fast
  – voice: tense and fairly high in range
Listening – “The Gambling Song”

• Gambling Song
The Gambling Song

• What is the primary function of gambling songs?
  – to bring luck
• Besides the voice, which instrument was most closely associated with Indian “love songs”?
  – the flute
Sioux Love Song

- Listen to “Sioux Love Song” of the Lakota, Plains, John Coloff, flute and vocal. Can you identify the following characteristics?

- Sioux Love Song
Characteristics

- terraced descending shape (associated with the music of the Plains Indians)
- Short phrases
- Indian flute
- tetratonic scale [a musical scale with four (4) or more notes per octave.
- octave range
– Tetratonic Scale: a musical scale with four (4) or more notes per octave.
– Heptatonic Scale: a seven-note scale.
– octave range
Songs to Accompany Work

- How are Indian work songs different from the African American tradition?
  - Navajo work songs are sung by men, while the women grind the corn, imbuing it with spiritual quality so that it can be used in ceremonies.
Corn-Grinding Song

- Listening

“Corn-Grinding Song”
Songs to Accompany Work

- What are some of the stylistic characteristics of “Corn-Grinding Song” of the Navajo, Southwest?
  - light singing style, with some pulsations
  - tonal sound: use of intervals from the natural overtone series (octaves, fifths, and fourths)
  - instruments:
    - ceremonial basket turned upside down and used as a drum
    - hand rattle
Characteristics of Native American Music

• After having listened to the previous musical examples, let us summarize the general characteristics of Indian music.
  – predominantly vocal
  – usually accompanied by a drum, some sort of rattle, or both
  – The basic unit of the music is the song.
  – When used to accompany dance, the song is often sung four times.
Types of Instruments used in Indian Music

– drums
– whistles
– flutes
– hand-shaken rattles
– ornaments (rattles worn by dancers)
– the use of drums alone, without singing, is virtually unknown in Indian music, a distinction from African, and the West Indian traditions.
Idiophones

• Musical Instruments that create a vibrating sound without strings.
Idiophones
Idiophones
Idiophones
Membranophones

Musical instrument that have skin stretched over the frame.

Sound is produced by striking the membrane.
Membranophone
Membranophone
Aerophone

• Musical instrument which produces sound by causing a body of air to vibrate.
Aerophone
Aerophone
Characteristics of Native American Music

• The words of Indian music are typically in the form of vocables. Vocables are:
  – simple vocal sounds
  – often either interpolated between actual words or replace the words altogether (Compare the fa-la-la refrains of Anglo-American ballads. Ex.: “Deck the Halls”)
  – not improvised
  – reproduced with consistency for each specific song
Characteristics of Indian Music

• Types of scales used in Indian music:
  – They generally correspond to our diatonic scale.
  – Pentatonic scales are commonly used.
  – The four-tone, tetratonic scale is also used.
  – The overall shape of the melody is often terraced and in descent.
• How would you characterize the rhythms of Indian music?
  – simple
  – The impulses usually are grouped in pairs, either perfectly even pulses or those that alternate long-short or heavy-light, or some combination of each.
Artifacts – Buffalo Coat
Buffalo Coat

• According to legend, this coat was made from the skin of a buffalo killed by Buffalo Bill, and presented by him to Captain J. B. Irvine, Twenty-second U.S. Infantry. Irvine then presented it to Second Lieutenant Albert C. Dalton, Company A, U.S. Infantry.
Buffalo Coat

- In a life that was part legend and part fantasy, William F. Cody came to embody the spirit of the West. During the Civil War, Cody served first as a Union scout in campaigns against the Kiowa and Comanche; then in 1863 he enlisted with the Seventh Kansas Cavalry, which saw action in Missouri and Tennessee.
Buffalo Coat

• In 1867, Cody took up the trade that gave him his nickname, hunting buffalo to feed the construction crews of the Kansas Pacific Railroad. According to Buffalo Bill, he killed 4,280 head of buffalo in seventeen months.
He is perhaps best known for Buffalo Bill’s Wild West show, a theatrical extravaganza. His show dramatized some of the most picturesque elements of frontier life. It contained a buffalo hunt with real buffalos, an Indian attack with real Indians, and a grand finale that reenacted Custer’s Last Stand, with some Lakota who actually fought in the battle playing a part. The show was enormously successful and traveled the world for three decades.
Nearly three-quarters of the battleship's crew died. American popular opinion blamed the Spanish for the sinking of the *Maine* and war followed within a few months. In 1912 the *Maine*'s wreck was raised to clear the harbor and to facilitate an investigation into the cause of the sinking. The remains were subsequently scuttled in deep waters north of Havana.
Encrusted Bugle

• This bugle was salvaged from the wreck of the USS Maine.
This bugle was salvaged from the wreck of the USS Maine.

**General History**

USS *Maine* was a second-class battleship built between 1888 and 1895. It was sent to Havana, Cuba, in January 1898 to protect American interests during the native revolt against the Spanish government. On the evening of February 15, 1898, the *Maine* sank when its forward gunpowder magazines exploded.
Acculturation

- Acculturation and assimilation has gone on continuously since the first contacts with Europeans.
Acculturation

• **The “Trail of Tears”**
  – dislocation and dispersion of five tribes (the Choctaw, the Creek, the Cherokee, the Chickasaw, and the Seminole)
  – Between 1830 and 1842 they were forced to move from the southeastern states to an area west of the Mississippi known as the Indian Territory (Oklahoma in 1907).
Pan-Indian Movement

—the dislocation and dispersion of Indian tribes bringing them from greatly separated regions into contact
The Ghost Dance

Two singular developments grew out of the cataclysm between the whites and the Indians, directly or indirectly.

—the Ghost Dance, with its accompanying music

—peyote religion
Ghost Dance Cult

—a pan-Indian cultural phenomenon
—a messianic religious belief in:

• the appearance of a savior
• the expulsion of the white man
• the resurrection of dead Indian leaders
Ghost Dance Cult

- the return of the buffalo and the old ways
Ghost Dance Movement

• Where did the Ghost Dance originate?
  – in the Great Basin area between the Sierra Nevada and Rocky Mountains
  – It spread rapidly.
Ghost Dance Movement

• The Bureau of Indian Affairs (U.S. Government) outlawed the Ghost Dance.

• What happened at Wounded Knee in South Dakota in 1890?
  – The United States Army massacred Sioux Ghost Dance devotees.
Ghost Dance Movement

- Although the Ghost Dance cult died out as rapidly as it had spread, its songs persisted.
- Listen to “Ghost Dance Song” [CD 1/14] of the Pawnee, Plains. How would you characterize the musical style of this representative song?
  - simple
  - narrow vocal range
  - short, paired phrases (AA BB CC and so on)
  - descending melodic line
Peyote Religion

• The peyote religion?
  – the Native American Church
  – The rites include singing and the use of the hallucinogenic buttons of the peyote cactus.
Peyote Religion

• Where did the peyote religion originate and where has it spread?
  – It originated in pre-Columbian Mexico.
  – Spread northward into the Rio Grande and Gila river basins by the eighteenth century
  – It is still spreading.
Peyote Religion

• How did the peyote religion change when it reached the Plains in about 1870?
  – It became a group or community rite.
  – It incorporated some elements of Christian theology and symbolism.
Acculturation

- What is the most blatant evidence of acculturation in “Rabbit Dance” (CD 1/15)?
  - the use of English words
“Rabbit Dance”

- **Rabbit Dance** (CD 1/15) is a social dance in which men and women are allowed to dance together. How would you characterize the singing style?
  - high, tense, pulsated vocal quality
  - phrases shaped in gradually descending lines
• Based on this singing style, from what region does this song likely come?
  – that of the Plains
  – Note: It was recorded in 1976 in California by the Los Angeles Northern Singers, which reflects the extensive relocation of Indians to urban centers such as Los Angeles.
Acculturation

• What other Indian song that we have already studied was also in the style of the Plains?
  – “Pigeon’s Dream Song”
Acculturation

• In what region of the continental United States has the greatest degree of integration of Indian and non-Indian elements in music and dance taken place?
  – the Southwest
  – especially in New Mexico
What are the **matachines** of New Mexico?

- Hispanic influenced pageants of dance and drama derived from old, Spanish fiestas.
- They are associated with the Christian observances of Easter and Christmas.
• What is the difference between the Spanish version and Indian version of the *matachines*?
  – primarily the instrumentation
  – Spanish version:
    • uses fiddle and guitar
  – Indian version:
    • uses Indian music, chorus, drums, and costuming
Waila

• What is the **waila** or more commonly known as “chicken scratch”?
  – secular, popular dance music among the Papago, Pima, and Yaqui tribes in southern Arizona
  – The music shows resemblances to Mexican mariachi music, Texas-Mexican norteña music, German band music, and Louisiana zydeco.
  – waltzes, two-steps, and polkas
Acculturation

• What are some of the instruments that might be used in chicken scratch bands?

  – guitar
  – accordion
  – saxophone
  – drum set (non-Indian)
“Enis Special”

- Listen to a representative example: “Enis Special”, a polka by Mike Enis and Co. (a small ensemble from the Tucson, Arizona, area).
The State of Native American Indian music today

• Candelaria/Kingman describe American Indian music today as a “renovated art.” What is a renovated art?
  – an art that at once preserves tradition while adapting it in a manner that allows it to survive in the modern world.
Native American Music Today

• How has the function of American Indian music changed?
  – Its religious function coexists with both a recreational and an entertainment function.
• What are intertribal powwows?
  – large social gatherings at which Indian songs and dances are performed
  – They are both social and cultural events.
  – They include contests for “straight dancers” (more traditional) and “fancy dancers” (virtuosic dance in elaborate costumes).
“Contest Song for Fancy Dancers”

• Listen to “Contest Song for Fancy Dancers” to hear a live recording that conveys the excitement of these events.
  • “Contest Song for Fancy Dancers”
  • Pow-Wow
Native American Music Today

- Indian music today represents less an attempt to recreate a musical past and more an effort to create a musical present. What are some examples mentioned by Kingman?
  - Indian composers use Indian culture as a basis for the creation of individual works.
  - Indian performers on native instruments. Example: the revival of the Indian flute as performed by R. Carlos Nakai (Navajo/Ute descent).
  - Fusion of Indian musical styles with jazz, rock, and classical styles.
Two World Concerto

- Two World Concerto
- Listen to the excerpt of *Two World Concerto* for Native American flute and orchestra, first movement, Spirit Call: “paint for us the times to come” (R. Carlos Nakai, Native American flute with the Canyon Symphony Orchestra, James DeMars conducting)
• Can you identify the European and the American Indian elements?
  – European: use of orchestra; diatonic scale
  – American Indian: Indian flute (traditional with five tones to the octave); pentatonic scale
Combining a soloist (or soloists) with some kind of instrumental ensemble, as heard in this example, is called **concertante** form or principle. (This term is first introduced by Kingman in Chapter 5, Second Concise Edition.)
Native American music reflective of Other Style/Genres

— Guitarist, composer, and recording artist/producer Ben Tavera King has several recordings that reflect the fusion of American Indian with Hispanic classical and popular traditions.

Assignment

• Week 1 – Assignment Part I
• Week 1 – Assignment Part II
• Week 2 – Chapter 3 Review