

almost totally blind, but supposed to be very powerful (see pl. 9). Invitations were sent to eight members of the Mide'wîwîn. These invitations were in the form of round sticks, about 5 inches in length. Each member brought his invitation-stick with him, and prior to the ceremony the sticks were tied in a bundle and laid on the ground at the foot of the medicine pole.

For several days before the ceremony the Mide'wîwîn sang with the Mide' drum in Flat Mouth's wigwam. The singing was also continued at intervals throughout the entire night. The ceremony took place on the afternoon of July 24, 1907. Early on the morning of that day a Mide' lodge was made and Flat Mouth was taken from his wigwam, carried thither, and laid upon a bed of boughs shaded by small birch trees stuck into the ground. The inclosed space was about 60 feet long and 20 feet wide, with rounded corners. At the openings, at the east and west ends, blankets were hung between tall poles. The inclosure was formed of pine branches stuck into the ground and woven together, forming a barrier about 3 feet in height. Flat Mouth was laid in the place of honor at the south side of the eastern entrance. A medicine pole was erected in the center of the lodge about 20 feet from the eastern entrance, and between this pole and the entrance were located a fire, and a kettle in which a dog was cooked.

The ceremony was given according to the fourth degree, which was the degree held by Flat Mouth. The decoration of the pole corresponded to this degree.

In the morning six members of the medicine party entered the lodge, one of whom sang; he was evidently in charge of this part of the ceremony. The songs were unaccompanied, the rattle being used by him while marching and while "treating" Flat Mouth. The rattle was similar to that shown in plates 1 and 2.

After each song the leader led a procession around the lodge, shaking his rattle and ejaculating *Wa hi hi hi hi'*, *Wa hi hi hi hi'*. Behind him came a woman with food in a pan, then a man with a rattle, then a woman, then a man and a woman, each with food in a pan. After circling the lodge several times the party stopped at the eastern entrance and the leader made a speech, to which the others frequently answered *ho'*. Then the leader walked before Flat Mouth, shaking his rattle at arms, limbs, and body with ejaculations of *ho ho ho'*. This continued during the morning.

In the afternoon Flat Mouth was laid upon a bed of boughs in the center of the lodge, west of the medicine pole. At this time the ceremony proper took place, under the direction of Ge'miwânac', while Na'joise continued to act as herald and another member of the party took charge of the cooking of the dog.

The members of the medicine party were in the center of the lodge, the relatives and friends of Flat Mouth being seated along the sides of the inclosure. At the opening of the ceremony Flat Mouth was carried several times around the inclosure on his green blanket and laid gently upon the bed of boughs.

Then a man from Pine Point said he wished to brew a medicine of his own for Flat Mouth. He told of the virtue of this medicine and said that it might not cure Flat Mouth but he believed that it would make him more comfortable. He said that the secret of this medicine was given him in a dream as a boy; that the principal ingredient was part of a large animal which he saw in his dream, and that he always carried this ingredient in his medicine bag.

The consent of Flat Mouth being secured, the man proceeded to brew the medicine. As he did this, he gave the *ya a hi'*, *a hi'*, *a hi'*, *hi hi hi'*, so frequently heard in the Mide'. He was joined by another voice, beginning about a fourth higher and sliding down to a unison.

When the brewing of the medicine was completed Na'joise took the steaming cup and carried it five times around the old chief; then he gave the cup to Flat Mouth, who drank the medicine.

This was followed by a "prayer to the medicine pole," interrupted by frequent ejaculations of *he he he*.

Then the feast was served. This consisted of the cooked dog, with the broth. It was required that all of this be eaten in the lodge. There were also bread and wild rice, portions of which were carried away by the guests at the close of the ceremony.

Each member of the medicine party carried a medicine bag, corresponding to his degree in the Mide'wîwîn. The members now stood in a circle around the chief and each in turn sang a song, after which they marched once around the inclosure. The first few songs were without accompaniment, while the others were accompanied softly by the Mide' drum. There was a marked individuality in the songs, suggesting that each person may have been singing his special medicine song. Next the members of the party, each chewing his own medicine, marched around the dying chief, and spit into a box of sawdust at his feet. A man then stirred this mixture, which was rubbed on the soles of Flat Mouth's feet. Each member also laid a pinch of it on his body.

Following this, each of the medicine party sang a song and marched around the chief, "shooting" his medicine bag at him.

Then all marched around the chief, carrying Mide' shells in their left hands. Each person laid one shell on the chief's body in passing, and after circling his body took up the shell again. These shells were similar to the mi'gis mentioned on page 48.

By this time the old chief was failing so rapidly that it was deemed advisable to carry him into his wigwam. This was done, the men

bearing him gently on his green blanket. Then they sang in his lodge. Instead of the Mide' drum they used the sharp, thin, doctor's drum and two rattles. The songs were different from those previously used, and of a melancholy cadence, the interval of the sixth being flatted.

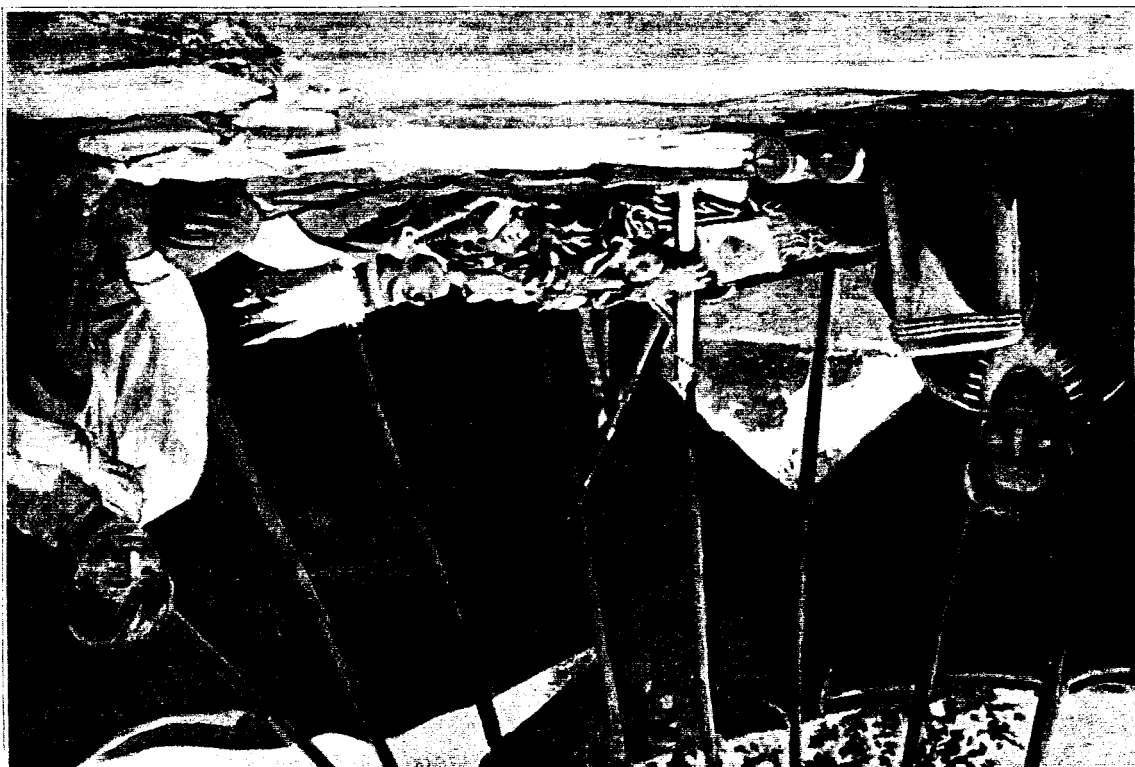
Two hours later Flat Mouth died, his death being announced by twenty rifle shots. This is the custom of the tribe, a few shots announcing the death of a child and a larger number that of an adult. As is customary with the tribe, the body was immediately arrayed in the best apparel and ornaments of the deceased; beside it were laid his pipe, fan, and rifle, also a cushion with a woven cover. In the early evening the ceremony was concluded briefly, as few had the heart to dance. Flat Mouth's widow sat next the eastern entrance, where he had lain that morning, and the dancers "shot" their medicine bags at her as they passed. The chief's sister held a Mide' shell in her hand and frequently extended it toward Flat Mouth's widow, who breathed on it, whereupon the sister danced again around the drum.

The Mide' drum used on this occasion was decorated in black, with a border at the base consisting of a broad band and four deep points. This was said to represent the pointed top of the Mide' inclosure. Above this was the recumbent figure of an animal similar to that shown in the drawing of song no. 94 (catalogue no. 1). The top of this drum was of tanned deerskin, held tightly in place by a hoop wound with cloth. The singers stood and held the drum by the corners of the leather which formed the top. Occasionally the widow of Flat Mouth rose and, taking hold of a corner of the leather, stood silently and sadly beside the singers a few moments. There were usually four singers at the drum, one after another acting as leader; each pounded on the drum. One or two rattles were also used.

At the close of the dance the medicine party went to their respective lodges, each carrying a bundle of small gifts. All that night the sound of the Mide' drum and the monotonous singing were heard.

The next morning the Mide'wim'ni conducted what corresponded to a funeral ceremony. The lodge was tightly closed, but the voices could be plainly heard. The leaders were rehearsing the beliefs of the Mide' and assuring the family of Flat Mouth of their reality. Then they addressed the spirit of the dead chief, as it is believed that the spirit lingers near the body until burial. One after another they sat beside him, telling him to be careful to avoid certain turns in the road to the Spirit Land, or to trust certain spirits who would meet and assist him. They spoke with extreme rapidity, punctuating the words with occasional sharp beats on the drum.

THE BODY OF NIGANBINES.



At the conclusion of this ceremony the writer was permitted to photograph the dead chief. (See pl. 7.) On entering the lodge, the medicine party were found eating the funeral feast, which consisted of fruit, cakes, bread, and rice. The body of Flat Mouth was concealed by a curtain of white cloth. When the feast was concluded several photographs of the dead chief were taken, the upper coverings of the wigwam being removed to admit the light. Immediately afterward the body was lifted on its green blanket and laid in the casket, which was the best that could be purchased at the neighboring town. Beside it, in the casket, were placed the fan, pipe, war bonnet, and cushion. The fan consisted of an eagle wing decorated with dots of red in a design which belonged especially to Flat Mouth, being used by him alone. The cover of the cushion was a bag woven of yarns. This weaving of a bag without a seam is becoming a lost art among the Minnesota Chippewa.

A long procession followed the body of Flat Mouth to the "heathen cemetery," a village of low wooden shelters above the graves. There was no ceremony of any kind when the casket was lowered. The grave was dug very large and almost circular in shape. Visiting the spot a few months later, the writer found that a pointed wooden house had been erected over the grave, according to the custom of the Chippewa. The name Nigan 'thines' was painted on a narrow board placed on the peak of the roof, and beside the grave floated an American flag.

SONGS FOR INITIATION INTO THE SIXTH DEGREE

Sung by DE'BWAWĒN'DŪNK

The songs of an initiation ceremony differ with the degree which the person assumes, each degree having its special songs. The following songs given by De'bwawĒn'dŭnk^a (pl. 8) are those used when initiating a member into the sixth degree.

Before singing the first song De'bwawĒn'dŭnk made a short speech in Chippewa, speaking to the four Mide' manido', explaining that he was not going about the city belittling their religion, and begging that they be not offended because circumstances made it impossible for him to smoke the customary pipe before singing. This speech was recorded by the phonograph.

The singer stated that if these songs are to be sung in private or at a small gathering the men lay down their medicine bags, as they are to "sing to the bags." The man who is to sing the first song fills his pipe and smokes it; then he calls on the four Mide' manido', who live in the four "layers" beneath the earth. One song is sung by each man.

^a An old man from the Bois Fort reservation, a most devout adherent of the Mide'. These songs were recorded at Washington, D. C., whither De'bwawĒn'dŭnk had come with an interpreter on business connected with tribal affairs. The translations were given by his interpreter, Rev. Frank H. Pequette.



DE'BWAWĒN'DŪNK

This is rare in the Chippewa songs recorded, but has been noted in other primitive music. In this song the metric unit is the measure, the pulses of the parts of the measure being less uniform and regular. The song closely resembles a chant.

No. 18. THIRD SONG

(Catalogue no. 124)

Voice $\text{♩} = 96$ Drum $\text{♩} = 152$

(Drum-rhythm similar to No. 1)

Nin - go - ho - sa ha ha nin - go - ho - sa nin - go - ho -

sa ha ha nin - go - ho - sa nin - go - ho - sa nin - go -

sa nin - go - ho - sa nin - go - sa nin - go - sa ni - gi

wa - a-miñ e - bid e ma - ni - do i ne uin-go - sa nin - go - sa

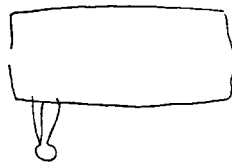
WORDS

Ningo'sa..... I am afraid of
 Nikán'..... My Mide' brother
 Nigwám'ñ..... In my lodge
 E'bid..... Who dwells

Analysis.—The chief musical interest of this song lies in the fact that the first word is variously accented. We find the musical accent falling on each of the three syllables. In all Mide' songs the words are subordinate to the music, a peculiarity which is well illustrated in this instance. The beginning of the song on the unaccented portion of the measure is somewhat unusual.

The remaining songs of the series are given in outline instead of full transcription. This shows the trend of the melody, but does not indicate either the rhythm or note values. The metronome indication which precedes the songs has no reference to the symbol as written, its only purpose being to show the metric unit of the voice and of the drum, for the purpose of comparison.

The beat of the drum is almost uniform throughout the series, being in unaccented strokes, two of which are equivalent to the metronome beat 126 or 132. Thus by metronome test there are approximately four pulses of the drum to one of the voice, but this correspondence is not evident to the ear. The relation between the two is not accurate, for the rhythm of the voice varies, while the drum does not vary, being entirely independent of the voice.



SONG PICTURE NO. 18.
 The Mide' lodge and the person to be initiated are shown.

The words of the songs are continually broken and separated by the syllables *hi hi hi*, which occur even more frequently than in the initiation songs of the lower degrees.

Only two of these songs are of minor tonality. One of these, no. 19, is interesting in that the singer began the last half slightly too high, thus changing the key from C minor to C sharp minor. The relations of the tones in the last half are well sustained.

In this series we find three songs containing the tones of the major triad with the sixth added, two instances of the octave complete except the seventh, one instance of the octave complete except the second and seventh, one instance of the octave complete except the fourth and seventh, and two songs of minor tonality.

Musically, the chief value of these songs lies in the relation of voice and drum and in the peculiar ending of the songs. Compare these songs in this respect with the melody outline of songs nos. 25-34. It will be readily seen that the latter have a much stronger feeling for a definite close either on the tonic or with the tones of the tonic chord. An indefinite manner of closing a song may be considered characteristic of a primitive stage of musical culture.

No. 19. FOURTH SONG

(Catalogue no. 125)

Voice without perceptible metric unit

Drum $\text{♩} = 126$

Awe'nen..... Who is this

De'wene'..... Sick unto death

Bema'djiug'..... Whom I restore to life

WORDS

Awe'nen..... Who is this
 De'wene'..... Sick unto death
 Bema'djiug'..... Whom I restore to life

The words of this song refer to the person who is being initiated. Many sick persons are initiated in order that they may be restored to health. The Mide' comprehends health of body, mind and spirit in one general idea. It is supposed to benefit the individual as a whole and the lines of demarcation between his various needs are not sharply drawn.



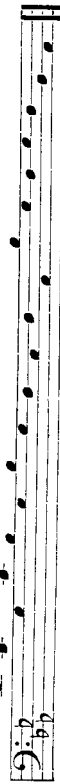
SONG PICTURE NO. 19. On the body of the person to be initiated are seen lines representing the "strength" he is to receive through the Mide'.

No. 20. FIFTH SONG

(Catalogue no. 126)

VOICE $\text{♩} = 60$
DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



WORDS

Niwi'dubima'..... I am sitting
Nai'üd..... In the fourth lodge
Opwa'gûh..... With my pipe

SONG PICTURE NO. 20. This is the only drawing of a pipe which occurs in connection with these songs.

The meaning of the word translated "lodge" is not clearly defined. It refers to a progression in the Mide', a similar idea occurring in songs.

No. 21. SIXTH SONG

(Catalogue no. 127)

VOICE $\text{♩} = 60$
DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



WORDS

Ni'jawên'imigog'..... They have taken pity on me
Gawa'bikwe'djig..... The white-haired ones

It is said to be the white-haired Mide' spirits who enable the members of the Mide'wîwîn to attain long life.

The chief purpose of the Mide' is the securing of health and long life to its adherents. Combined with the assurances of its power to confer these benefits are strict injunctions concerning rectitude, obedience to its instructions, and temperance. These qualities doubtless united to produce the promised results.

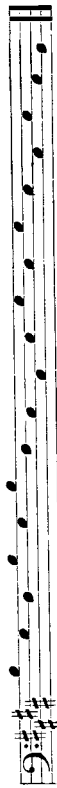
SONG PICTURE NO. 21. This drawing undoubtedly represents one of the "white-haired Mide' spirits."

No. 22. SEVENTH SONG

(Catalogue no. 128)

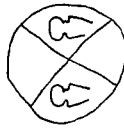
VOICE $\text{♩} = 60$
DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



WORDS

Wewé'ni..... Diligently
Bizîn'dau..... Listen thou
Kaiya'gig'do'djig..... To those who speak



SONG PICTURE NO. 22. He who speaks and he who listens are shown.

No. 23. EIGHTH SONG

(Catalogue no. 129)

VOICE $\text{♩} = 60$
DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



WORDS

Ge'ga..... Almost
Bizinda'gonân'..... He will listen to us
Manido'..... Manido'

SONG PICTURE NO. 23. This outline is frequently used to represent a manido'. (Compare drawings of songs nos. 15, 94, and 95.)

Analysis.—This song comprises the compass of an octave, extending from the dominant above to the dominant below the tonic. The melody is based on the tonic triad with the sixth added, and, as frequently occurs in these songs, the entrance of the tonic is delayed. More of the recorded Chippewa songs begin on the twelfth or fifth than on any other tone and the first interval of descent is frequently a minor third. This is repeated several times and is followed by the descent of a major third, which completes the major triad and introduces the tonic.

Voice $\text{♩} = 60$ Drum $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



WORDS

Ca'cabondeckwa'gwan ... They are going through all the
 Manidog' Rooms of the Mide' lodge, it appears
 Bi'tawaka'mig The Mide' spirits, who live
 A'bidjig' In the four layers of the earth

CEREMONIAL SONGS

Sung by Na'jobi'tũn^a

SONG PICTURE NO. 24.

The subject recurs to that of the first song in the series and the circle is again shown, with one of "the people who live in the fourth layer under the earth."

The following twenty-six songs consist of four series, each having its own type of music and its distinct character of words. The first series may be sung at the close of a ceremony; the others are connected with the initiation of members. The music is the most primitive which the writer recorded, with the possible exception of the songs given by De'bwa-wẽn'dũnk of the Bois Fort reservation.

SERIES I—ANALYSIS

Musically, the songs in the first series are very similar, yet no two are exactly alike. The songs were sung firmly and without hesitation, showing that they were not improvised. Before singing a song Na'jobi'tũn sometimes retired to the next room in order quietly to hum over the song and to be sure that he remembered it correctly. Many of the songs were sung several times, the renditions being identical, except occasionally in unimportant measures near the close.

The words of the first series relate to the water-spirit—his dwelling, his action, and his manifestation as a male beaver. Mention is made of the mermen. It is believed that manido' in the form of both mermen and mermaids live in the water and at times appear to the members of the Mide'wtwĩn.

Song no. 33 furnishes an interesting example of the difficulties encountered in securing translations of these songs. The first interpreter said the last words meant "I will gather it in the place of

^aAn old man living at Boy Lake, a portion of the Leech Lake reservation about 30 miles from the agency, reached only by water. Na'jobi'tũn ("two men walking") was almost blind and was in every way the most isolated individual with whom the writer came in contact. He was a firm believer in the Mide'wtwĩn and its power.

a circle;" later, another interpreter gave as the meaning "a place where the water moved in a circle;" the place was finally identified as a portion of Lake St. Clair where the water is said to form eddies or small circles. This suggests that the song may have come from Walpole island, where many Canadian Chippewa make their home, or from some other group of Chippewa in that vicinity. In this case it is reasonable to assume that the "long rapids" referred to in no. 25 are the rapids at Sault Ste. Marie.

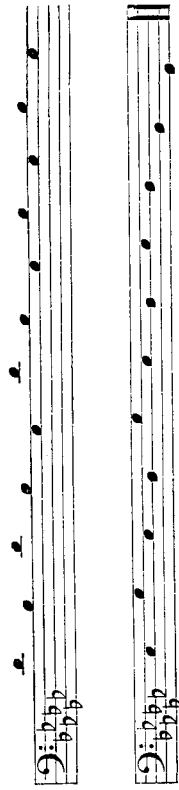
These songs are not fully transcribed, only the outline of the melody being given. This takes no account of rhythm or note values, but shows the melodic trend of the song more clearly than a full transcription. The songs contain frequent interpolations of *hi hi hi hi*; the syllables of the words are repeated; and in many instances the songs resemble chants.

The musical material of many of these songs consists of the major triad with the sixth added, yet the principal interval is the descending minor third. The descent of the minor third characterizes the most primitive music, and the five-toned scale characterizes music which may be termed semideveloped. The major triad with the sixth added is the five-toned scale lacking the second, and in songs nos. 28, 30, and 33 of the present series we find this tone present as a passing tone, thus completing the tone material of the five-toned scale.

In all these songs, except no. 20, the feeling of the tonic chord is very strong. The ending of no. 20, as written, suggests a transition to the relative minor, but as sung it gives us the impression that the song is suddenly left in midair. Yet the ending was conclusive, followed by the customary *ho ho ho ho*. The accidentals in songs nos. 26 and 27 were firmly given, but seem intended as an ornamentation rather than suggesting modulation.

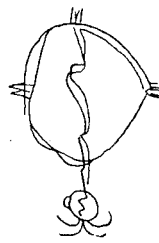
No. 25

(Catalogue no. 16)



WORDS

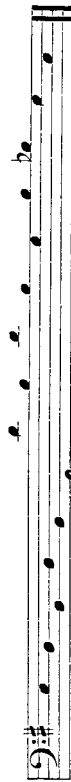
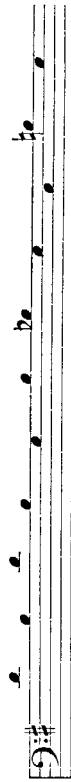
Keno'djiwãũn' At the long rapids
 Nimadwe'nadom'go.... } I am called to go in
 Tciobin'digean'
 Nika'n'ig..... My Mide' brethren



SONG PICTURE NO. 25.

No. 26

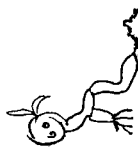
(Catalogue no. 17)



WORDS

Kiga'winanán'domigog'.... We may call upon you for assistance

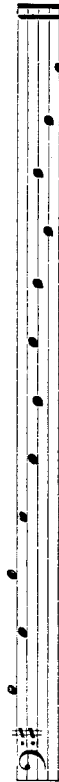
Kikán'ug We, your Mide' brethren
Miziwe'mide'wóg..... Assembled from every-
where



SONG PICTURE NO. 26.

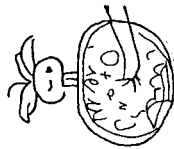
No. 27

(Catalogue no. 18)



WORDS

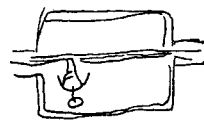
[Free translation]
Daya'wégumi'..... When the waters are
Daona'gumi'..... calm and the fog rises,
Daonun'gumi'..... I will now and then
Geundjima'mwekiyán... appear



SONG PICTURE NO. 27. The circle represents the sky, which is overcast with drops of moisture; emerging from this is the face of the manido'. (Compare drawing of song no. 97.)

No. 28

(Catalogue no. 19)



SONG PICTURE NO. 28. The Mide' lodge and the person being initiated are shown.

WORDS

Kigacob'ünde'..... You will pass through
Endad'..... The dwelling of
Manido'..... The water spirit
Nikán'..... My Mide' brethren

No. 29

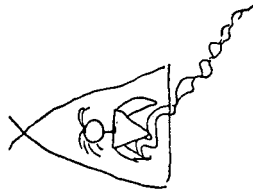
(Catalogue no. 20)



WORDS

Babidiwe'wedjiwán'..... The sound of flowing waters
Enda'yan..... Comes toward my home

When this is sung the members of the Mide'-
w'tw'n rise and dance during the remainder of
the series of songs, the change being indicated
by a line across the strip of birch bark, between
the song pictures.



SONG PICTURE NO. 29. A pointed tipt represents the home of the Mide'-w'tw'n. It is interesting to note that the wavy lines indicating the pulsating sound reach the body or heart of the man, not his ears.

(Catalogue no. 21)



WORDS

Kayerin'moki'yán .. When I appear
Mamweka'dogowúg'. The men of the deep
Memegwa'siwúg'.... Will be cast up by seething waters



SONG PICTURE NO. 30. Reference to song no. 34 shows that the speaker is a beaver. This drawing represents his appearance above the water, also one of the "men of the deep."

No. 31

(Catalogue no. 22)



WORDS

Memweka'bogowúg'.. They are being cast up by seething
waters

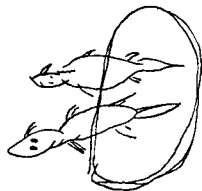
Wabimi'gśwúg'..... The white Mide' shells



SONG PICTURE NO. 31. On the crest of the waves appear the migs, or white Mide' shells.

No. 32

(Catalogue no. 23)



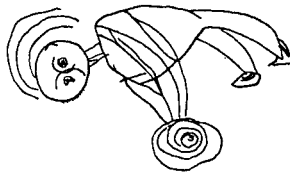
WORDS

Dabima'mwekiwûg'.. Now and then there will arise
out of the waters
Nikan'ûg'..... My Mide' brethren
Nigigwûg'..... The others

SONG PICTURE NO. 32. The circle represents a lake from which two others rise.

No. 33

(Catalogue no. 24)



WORDS

Beba'mamoyân'..... I am gathering
Wananan'dawioyân' .. That with which
Wawiya'tamûng'..... I will treat myself
Geündina'mân'..... In the Lake of Eddying
Waters, I will obtain it

SONG PICTURE NO. 33. In his hand the man holds some substance gathered from the lake, which is believed to have medicinal properties.

No. 34

(Catalogue no. 25)



WORDS

Kegët'..... Verily
Nimanidon'..... I am a spirit
Muki'yan To be able to become visible
Nabe'mikowiyân'..... I that am a male beaver

SERIES 2—ANALYSIS

The second series consists of songs used at the initiation of members in the Mide'wîwîn. In songs nos. 35, 38, and 40 the initiators speak; in nos. 36, 37, and 42 the person to be initiated speaks; and nos. 39 and 41 appear to be the words of a manido'



SONG PICTURE NO. 34. A beaver is seen rising from the water.

represented by or existent in the leading man's medicine pouch. The mention of metal in nos. 37 and 42, as well as the mention of the high hill in no. 39, would indicate that the song had been used in a part of the country where minerals and mountains were familiar to the people.

These songs show somewhat better musical material than those in the first series. Two of the songs are on the fourth five-toned scale, five contain the tones of the major triad with the added sixth, thus presenting the partially formed five-toned scale mentioned in the analysis of the first series, while no. 36 contains only the tones of the minor triad.

Song no. 39 of this series is of more than usual interest and is transcribed in full.

No. 35

(Catalogue no. 26)



SONG PICTURE NO. 35. This drawing shows the Mide'wîgan, the medicine pole, the stone, and the assembled members of the Mide'wîwîn. The candidate for initiation sees and hears the ceremony mentally before entering the lodge. Note the eyes and the ear of the candidate.

WORDS

Kigawa'barnäg..... You shall now behold
Mide'wîdjig..... They of the Mide'

No. 36

(Catalogue no. 27)



WORDS

Na..... Listen
Migaye'nin I shall also be blessed
Minawîn'..... And my life prolonged
Ën'dayan'..... Like
Mide'wâg..... Those of the Mide'
Endiwâd'..... Whom I now behold



SONG PICTURE NO. 36. The two figures are exactly alike, the heart being shown and the straight lines indicating "strength." Thus the candidate assures himself that he will receive all the benefits enjoyed by other members of the Mide'wîwîn.

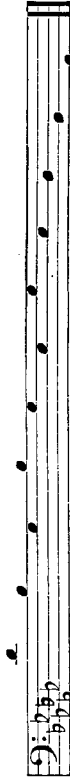
The candidate for initiation is assured of the benefits which he will derive from the Mide'. This assurance is often needed as the candidate regards the initiation as a difficult ordeal. He has a part which must be properly performed, in which he has been instructed by the initiators.

No. 37
(Catalogue no. 28)

SONG PICTURE
NO. 37. In this drawing both straight and wavy lines diverge from the figure. The wavy lines are said to indicate "the song," and the straight lines to indicate "strength."

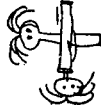
WORDS

Mi'nawina'	Is it that
Ain'nweyan'	Which my voice resembles?
Biwa'bikufi	Even metal
Ain'weyan'	The sounding of my voice?

No. 38
(Catalogue no. 29)

WORDS

Anindi'	Where is
Abigwen'	The dwelling
Manido'	Of the greatest spirit?
Nikan'	My Mide' brethren
Wabûnân'	In the east
Abigwen'	Is the dwelling
Manido'	Of the greatest spirit
Nikan'	My Mide' brethren
Mîoma'	Here
Abigwen'	Is my dwelling
Manido'wîwân'	I who am the greatest spirit



SONG PICTURE NO.
38. It was stated
that the horizon-
tal figure and
head represented
the East man-
ido' and that
the upright fig-
ure and head
represented the
South manido'.

This record was played for Na 'waji'bigo'kwe, a member of the Mide'wini, who drew the pictures for these series of songs; she said that this is a new form of an old song, and that the younger men of to-day are arrogant enough to use it, but that the older and correct form of the song gives the last two words as follows:

Cawamñ'	Toward the east
Abigwen'	Is his dwelling

No. 39
(Catalogue no. 30)

Voice $d = 69$

Recorded without drum



Wa-djĩ-wĩĩ ge en-da-uwe-wĩ - da - mâ - ân wa-djĩ-wĩĩ-ge en-da-



uwe-wĩ-da - mâ - ân wa-dĩ-wĩn ge en-da-uwe-wĩ-da - mâ - ân



wa-diŋ-wĩŋ ge en-da-nwe-wĩ-da -má-ân wa-diŋ-wĩŋ ge en-da-



nwe-wĩ-da - mâ - ân wa-diĩ-wĩñ ge en-da-nwe-wĩ-da - mâ - ân

WORDS

Wadjjw'ing'..... From beneath the high hill



En'danwewidamân' ----- My voice echoes forth

SONG PICTURE NO. 39.
In this drawing the
circle represents a
hill.

Dancing begins with this song and continues during the remainder of the series.

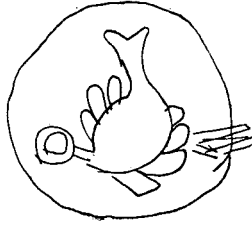
(Catalogue no. 31)



WORDS

Anaw'na..... } I will cause it to ap-
Ntmo'kiw'na'..... } pear
Tib'kokka'mig..... } That which is beneath
the earth

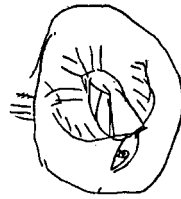
Ebigwen'.....	} Although I bring it up to light
Anaw'na	
Nĩmo'kĩna'	



SONG PICTURE NO. 40. In this drawing the circle represents the earth; note the interruption of the circle at the lower edge.

No. 41

(Catalogue no. 32)



SONG PICTURE NO. 41. In this drawing the circle represents the sky; note the interruption of a bird occurs with special frequency in songs of the second, third, and fourth degrees.

WORDS

Nipo'níyán'..... I am about to alight
Tciwa'hamíyáu'..... That you may see me
Tibic'koka'mig'..... Upon the level ground
Tciwa'hamíyáu'..... That you may see me
Nipo'níyáu'..... I am about to alight
Tciwa'hamíyáu'..... That you may see me

No. 42

(Catalogue no. 33)



WORDS

Wabík'..... The strength of metal
Owibíyán'..... Has entered into my arrow point
Manido'..... A spirit
Ninda'nísa'..... I could kill
Wabík'..... The strength of iron
Owibíyán'..... Has entered into my arrow point



SONG PICTURE NO. 42. A bear and an otter are represented in this drawing.

SERIES 3—ANALYSIS

The words of the third series are characterized by very strong affirmation of the power and beauty of the Mide' religion. In this series the affirmative used is *man'dan*, which is the customary word among the Canadian Chippewa, the affirmation used by the Minnesota Chippewa being *keget'*, or *geget'*. This suggests a Canadian origin for the songs.

The translation of no. 50 was the subject of much discussion by the interpreters and members of the Mide'wíwín, as the words contain the idea of a year and also the idea of indefinite continuity. It may be best explained as meaning that the power of the inspiration is indefinite, but that it is expected that members will reassemble at the end of a year for the purpose of strengthening and confirming their faith.

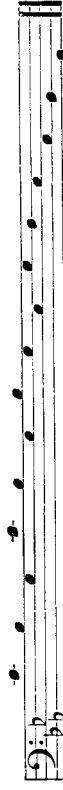
Musically, this series presents interesting material. The first two songs are on the second five-toned scale.

The tonality of no. 45 is of unusual interest.

Songs nos. 46 and 47 show the octave complete except the seventh, while nos. 48, 49, and 50 show the incomplete five-toned scale mentioned in the analysis of the first series. The principal interest centers in the first three songs of the series.

No. 43

(Catalogue no. 34)



WORDS

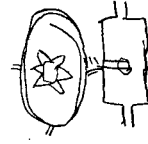
Anaw'na..... Although
Manido'..... He is a spirit
Nikán'ig'..... My Mide' brethren
Tcimaya'wínúñ'..... I will raise him up



SONG PICTURE NO. 43. The Mide'wíwín holds in his hand an otter, representing his Mide' bag.

No. 44

(Catalogue no. 35)



SONG PICTURE NO. 44. In the center of the Mide'wíwín are two poles, suggesting that two persons are to be initiated. Above the lodge is a star in the circle of the sky. (Compare drawings of songs nos. 2 and 10.)

WORDS

Awínegi'cig'..... Beautiful as a star hanging in
Agode'..... the sky is our Mide' lodge
Naaw'nd'.....

[Free translation]

The words of this song are idiomatic and a translation was secured with difficulty. The song was recorded at Leech Lake, where two interpreters worked on it. Later the phonograph record was played for Na'waji'bigokwe, at White Earth. She drew the song picture and this translation was finally decided on as giving the essential idea of the song.

No. 45

(Catalogue no. 36)



WORDS

[Free translation]

Niwawa'gawia..... I have gained such spirit-power
that I can tame it in my hand
Man'dan..... It is true
Gibnan'..... Even our white shell
Niwawa'gawia'..... I can tame it in my hand

SONG PICTURE NO. 45. The man holds in his hand a mi'g's, or white Mide' shell, its power being indicated by the manito' rising from it.

No. 46

(Catalogue no. 37)



WORDS

[Free translation]

Gi'cig.....
Wi'kanina'..... The sky is clear where one
Manidowan'..... brother in the Mide' is sitting
Nin'a.....
Wen'dabiyân'.....



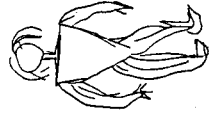
SONG PICTURE NO. 46. The several circles represent the several skies which are supposed to exist, one above another. In one of these the Mide' brother is seen to be sitting, while beside him are the moon and the stars.

If the day is fair it is considered that the person to be initiated will be especially blessed; stormy weather is considered an unfavorable omen. The song does not express a desire or hope for fair weather but affirms it as a fact. Compare song no. 70.

Dancing begins with this song and continues during the remainder of the series.

No. 47

(Catalogue no. 38)



WORDS

(Addressed to a sick person whose infirmity makes it impossible for him to walk)

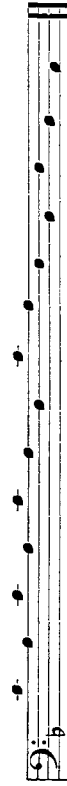
[Free translation]

Ani'yânkûn'..... You will recover, you will walk again.
Nin'na..... It is I who say it; my power is great
Man'dan..... Through our white shell I will enable
Bimose'hnan'..... you to walk again
Gibnan'.....

SONG PICTURE NO. 47. The lines on the man's limbs indicate the "strength" which he is to receive through the Mide', enabling him to walk. (Compare drawing of song no. 19, in which the straight lines are on the body, the desired strength here being of a more general nature.)

No. 48

(Catalogue no. 39)



WORDS

Gego'..... Do not speak ill of the Mide'
Inota'waken'..... My Mide' brethren
Nikan'.....
Man'o'..... Be sure to heed my words
Inota'niscn'..... My Mide' brethren
Nikan'.....

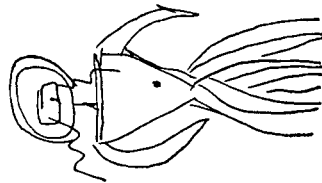
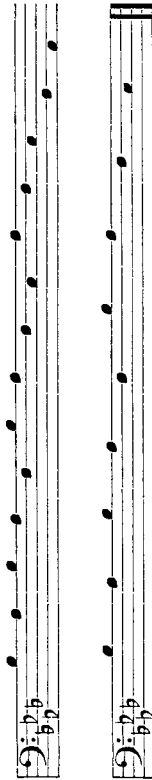


SONG PICTURE NO. 48. In this as in no. 49 wavy lines are used to represent speech.

Analysis.—The descending minor third is the principal interval in this song. The tonality is major and the melody follows the tones of the major triad, the sixth being added in the latter portion of the song. In common musical terms the song would be said to be in the key of F, yet the tonic does not appear until the middle of the song. Comparison will show this to be a marked peculiarity of Chippewa songs. The progression F-D-F does not occur frequently in the songs analyzed.

No. 49

(Catalogue no. 40)



WORDS

Gego' Do not speak ill of the Mide'
 Inota'waken' My Mide' brethren
 Nikân' Wherever you may be
 Ningotci' Do not speak ill of a woman
 Ikwe'wân My Mide' brethren
 Nikân' My Mide' brethren

SONG PICTURE NO. 49.

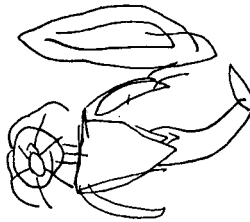
No. 50

(Catalogue no. 41)



WORDS

Tci'gigwa'basgwen' ... We may live by it always
 Nikân' My Mide' brethren
 Manido'wân It is spiritual
 Nin'esewin' The inspiration we receive



SERIES 4—ANALYSIS

The fourth series is composed of songs which are sung after a man has been initiated and has been given a medicine bag corresponding to the degree he has taken.

Song no. 54 contains a reference to the water spirit.

De'bwawên'dûnk stated that song no. 58 refers to a yellow bear, whose shaggy fur resembles feathers. As already stated, the bear is closely connected with the Mide'

No. 59 refers to the fact that the white shells used in initiating members into the Mide'wîwîn are supposed to penetrate the skin, and it is the duty of the initiators, having "shot" these shells, to remove them. The work of these shells is a cleansing work, and if any of them remain in the body it is supposed that the cleansing is incomplete and the person suffers correspondingly. These shells issue from the mouth of the person being initiated.

SONG PICTURE NO. 50. In his hand the Mide'wîwîn holds a Mide' shell.

In the instance of this song one of the shells was difficult to remove and was found to be in the heart of the person under initiation. As an example of this, a woman stated to the writer that her arm had been lame ever since she was initiated into the Mide'wîwîn. She said that her husband asked her if she was sure that the initiators removed all the shell or "medicine" and stated that if any remained it might produce this lameness, which had continued about thirty years.

The words of no. 60 refer, of course, to a manido'.

These songs are in a different style from the three preceding series, yet it is impossible to indicate this in the melody outline, the progressions being about the same. Most of the songs in this series are chanted in a very dignified and impressive manner, producing a peculiar effect, quite different from that produced by the same tone material in the form of the more rhythmic songs.

No. 51 presents the minor triad with minor seventh added. This combination of tones is fully considered elsewhere in this paper (see p. 130).

No. 52 contains the major triad with the second added, a somewhat unusual feature.

Nos. 53 and 54, one in the major and the other in the minor, show the octave complete except the seventh.

No. 55 is on the fourth five-toned scale, and nos. 56 and 57 are on the second five-toned scale, lacking one tone.

No. 58 is an interesting study of tonality. The ending was given firmly and the melody is particularly effective.

Nos. 59 and 60 consist of the tones of the fourth five-toned scale with the second lowered, the first song being minor and the second major in tonality.

No. 51

(Catalogue no. 42)



WORDS

Umbe' Come
 Nagûmota' Let us sing
 Umbe'sano'ecigabo'ida Come, we are now standing before you, bending down
 Nikân' My Mide' brethren
 Kibima'diziwîn'dotamân' We ask long life for you
 Misanin'ingegigabo'iyân' That is what I myself am seeking for you



SONG PICTURE NO. 51. In this drawing are shown the Mide'wîgan, the pole, the stone, the o'kabe'wis at the entrance, the leader of the ceremony, and the candidate for initiation. As this series of songs is used for initiation into the second or third degrees, the leader has an assistant who is seated between him and the novitiate.

No. 52

(Catalogue no. 43)



WORDS

Ewina' Here it is
 Hawina' Here it is
 A'cigosi'wayân' The weasel skin (medicine bag)
 Geda'bimün' Through it I shoot the white shells

SONG PICTURE NO. 52. The man holds his weasel-skin medicine bag.

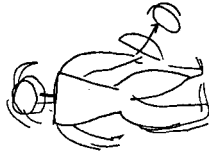
No. 53

(Catalogue no. 44)



WORDS

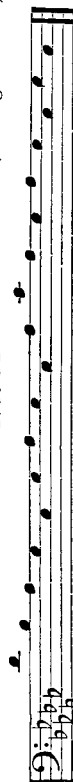
Ni'bawiyân' Here I stand
 Na Behold
 Boske'asin' A stone is filled
 Ma'nidowid' With spirit power
 Nibanin' With it I shoot



SONG PICTURE NO. 53. A stone is at the point of the man's arrow.

No. 54

(Catalogue no. 45)



WORDS

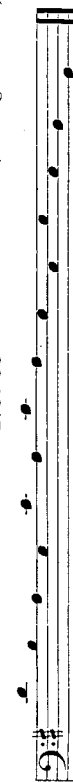
Nawigiti'gami'we In the middle of the sea,
 Genodog'gitcigami' The lengthy room of the sea
 Andana'biyân' There I am sitting



SONG PICTURE NO. 54. The mi'gis is shown in the circle of the sea.

No. 55

(Catalogue no. 46)



WORDS

Waka'oseyân' Walking around
 Mide'watigün' The Mide' pole
 Manine'amân' Coming upon it stealthily
 Miyüwen'icayasoseyân' I make a noise as I fall, leaning
 Nigânoseyân' When I lead them all

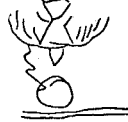


SONG PICTURE NO. 55. Compare song drawings nos. 2 and 10.

In this song the singer represents himself to be a bear, walking around the Mide' pole and trying to strike it. (Compare fig. 6, p. 42.)

No. 56

(Catalogue no. 47)



WORDS

Ninbeba'miseyân' I that hasten around
 Nabosédimi'niweji'üd' I shoot at a man and he falls in a trance
 Nigagwe'dina' Then I feel with my hand
 Ninbeba'miseyân' To see if he is still alive

SONG PICTURE NO. 56. A wavy line connects the bird and the sky-circle. The double line before this drawing divides the series into two parts, as written on the birch-bark strip. The people dance during the succeeding songs.

No. 57

(Catalogue no. 48)



WORDS

Anima'kizine' Going with footwear on his feet
 This song is said to be about a bear's paw.



SONG PICTURE NO. 57.

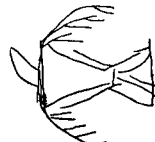
No. 58

(Catalogue no. 49)



WORDS

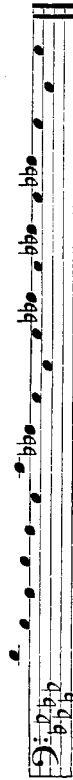
Wa'ciñe'biyân' I who live in a cave
 Kimico'misnân' Our grandfather
 Onika'sa Arms he has
 Omi'gwânün' With feathers
 Wa'shine'biyân' I who live in a cave



SONG PICTURE NO. 58. The "feathered arms" are shown in the drawing.

No. 59

(Catalogue no. 50)



WORDS

Nikânûn' My Mide' brother
 Na'donamawîn' Is searched
 Odeif' In his heart is found
 Mi'konamawa' That which I seek to remove
 Migisûn' A white shell

SONG PICTURE NO. 59. The
 mi'gis is shown in the heart
 of the Mide'.

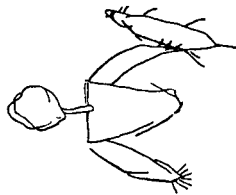
No. 60

(Catalogue no. 51)



WORDS

Cîngus' Weasel
 Nâr'domiyân' Thou art calling me



SONG PICTURE NO. 60. In
 his hand the man holds
 a weasel, representing his
 Mide' bag.

There is a large number of songs which may be used during the initiation of a member of the Mide'wîtn. Each of the old men accustomed to lead the ceremony has his favorite songs and brings with him the birch-bark rolls on which the songs are written. Before each ceremony these rolls are examined and the songs discussed by the initiators but the selection is usually left to the leader.

The three following songs are not parts of series but are detached songs belonging to the portion of the ceremony in which the candidate is "shot" by the initiators.

No. 61. INITIATION SONG

(Catalogue no. 69)

Sung by A'GWITÛ'WIG'cîc ("SKIPPING A DAY")

Voice ♩ = 96

Recorded without drum



Gi - a - wîñ nin - da - sa ya ha nin da gi - a - wîñ nin - da -



sa ya ha nin da gi - a - wîñ nin - da - sa ya ha a a a



ma - ni - do - wîd nin - da - sa ya ha nin da gi - a - wîñ nin - da -



sa ya ha nin da gi - a - wîñ nin - da - sa ya ha nin da

WORDS

Gi'awîñ' Into thy body
 Nindasa' I shoot
 Manidowîd' The spirit

This song is sung while the initiators march around the Mide' lodge, the man to be initiated being seated beside the medicine pole.

Analysis.—A particularly pleasing melody is shown in this song. The principal tones are those of the major triad, the second and fourth being used as passing tones. With the exception of the last measure of each phrase the rhythm is a triple rhythm throughout the song.

The following narrative concerning the Mide' shells was given to the writer by Mr. Charles Moulton, a member of the Otter Tail band of Chippewa. Mr. Moulton stated that several years ago in the fall he shot two ducks. In one of them his wife found two small white shells of the variety used in the Mide', commonly known as Mide'-wîñ'nt of the Otter Tail band, and from her childhood has heard the traditions of the Mide'wîñ. She knew that these shells are rarely found in ducks and that to find two in the same duck was "very great medicine." Accordingly she showed the shells to De'dadj, who said, "Put the shells into a box, wrap the box tightly in a cloth, do not open it for a year, and at the end of that time you will find four

shells in the box instead of two." She followed his instructions. The box was placed at the bottom of a trunk and not disturbed for a year. It was then opened and was found to contain two small shells in addition to the two originally placed there. It was impossible that De'dadj could have put them into the box, as he was almost blind at the time and furthermore did not know where it was hidden.

Mr. Moulton stated that a member of the Mide'wáwín would have kept these four shells very carefully, secured small particles of them by rubbing them on a piece of iron and placed these fragments in water as a medicinal drink for the sick.

No. 62. INITIATION SONG (Catalogue no. 70)

Sung by A'gwíwí'wíer'c'te

Voice $\text{♩} = 76$

Recorded without drum

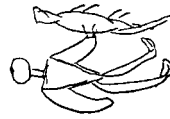
Ni - mĩ - de - wa - yan e ni - mĩ - de - wa - yan e
e ni - mĩ - de - wa - yan e ni - mĩ - de - wa - yan e
e ni - mĩ - de - wa - yan e ni - mĩ - de - wa - yan e
e ni - mĩ - de - wa - yan e ni - mĩ - de - wa - yan e

WORDS

Ni'mide'wayan'..... My Mide' bag

During this song the person to be initiated is "shot" by the initiators.

Analysis.—The tonality of this song is obscure. It is transcribed exactly as sung, the different renditions being identical, yet the key is not definitely established, neither are modulations indicated with sufficient clearness to be safely assumed. The steadily descending progression here found is interesting and the melody itself is unusually attractive.



SONG PICTURE
No. 62. In his hand the man holds the animal which represents his Mide' bag.

No. 63. INITIATION SONG (Catalogue no. 254)

Sung by MAIſ'ÁNS

Voice $\text{♩} = 168$

Drum $\text{♩} = 176$

(Drum-rhythm similar to No. 3)

Ba - do-gwén e gi - bi - nan e ba - do-gwén e gi - bi - nan
e ba - do-gwén e gi - bi - nan e ba - do-gwén e gi - bi - nan
e ba - do-gwén e gi - bi - nan e hñn de - mu - sa gñn
e gi - wi - ne - wa ba - do-gwén e gi - bi - nan e ba - do-gwén
e gi - bi - nan e ba - do-gwén e gi - bi - nan e

WORDS

Badogwén'..... It never fails
Gibinan'..... The shell
Demusa'..... Goes toward them
Gi'winewa'..... And they fall



SONG PICTURE NO.
63. This drawing represents a mi'g's.

This song is sung during the "shooting" of the candidate for initiation. The song is unusual in that the first descent of the voice is the interval of a fourth. The melody follows closely the minor chord, all other tones being readily identified as passing tones.

No. 64. INITIATION SONG (Catalogue no. 67)

Sung by KI'ŦCIMAſ'WA

Fair weather is symbolic of health and happiness. Thus the words of this song predict health and happiness for the person to be initiated.

Analysis.—An unusual number of vowel syllables are used to fill out the measures of this song. Longer than most Mide' songs, its special musical interest is the manner in which quadruple measures are introduced into a triple rhythm.

Analysis.—Attention is called to the varied measure lengths and rapid metric unit in this song. It is also

WORDS

Megwâyak'..... Out of the woods
N'indon'djibi'na..... We will bring
Gigagikwa'wininân'..... Even as we are told

Analysis.—Attention is called to the varied measure lengths and rapid metric unit in this song. It is also

interesting to note that the F flat and succeeding F natural were accurately given.

No. 66. HUNTING SONG (b) (Catalogue no. 57)

Sung by Be'cigwi'wizans

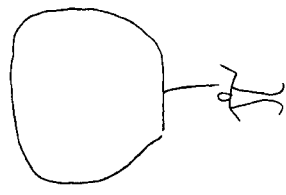
VOICE $\text{♩} = 176$

Recorded without drum



WORDS

Ninba'gaako'kwan. My war club
Gi'cigwi' Resounds through the sky
Dee'dagwe'wesni'.. To summon the animals to my call



SONG PICTURE NO. 66.
Above the singer are seen his war club and the resounding sky.

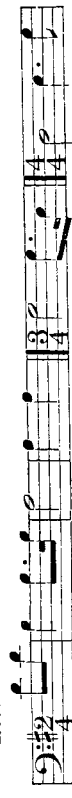
Analysis.—The words of this song were too indistinct for transcription. This is an instance in which the entire song constitutes a rhythmic unit. Each tone in the first measure was given with equal accent, the tempo throughout being unusually well marked. The major third is the largest interval occurring in this song.

No. 67. HUNTING SONG (c) (Catalogue no. 58)

Sung by Be'cigwi'wizans

VOICE $\text{♩} = 176$

Recorded without drum



Um-be sa ta - di-da ci - ci - gwe ta - di - da we gin-



a - ta - gi - ma - ni - do wa a hi e ha na

WORDS

Umbe' Come
Sa Behold
Aia'dida' Let us have a contest
Cici'gwe O rattlesnake
Gina'tagimanido' .. Most subtle of reptiles
Cici'gwe O rattlesnake



SONG PICTURE NO. 67.

This song is addressed to the rattlesnake as being the most dreaded and subtle of reptiles, which always succeeds in whatever it undertakes. The idea of the song is that the Mide' has enabled the man to compete successfully with even the wildest of creatures.

Analysis.—The rhythm of this song is as subtle as the subject. Attention is directed to the melodic and rhythmic effect in the fifth and sixth measures. The minor third is the largest interval occurring in the song.

No. 68. HUNTING SONG (d) (Catalogue no. 59)

Sung by Be'cigwi'wizans

VOICE $\text{♩} = 192$

Recorded without drum



A-ya - dja-kun-ig e mo - ki-yän a - ya - dja-kun-ig



e mo - ki-yän i hi jai - we-ci-wa-yän a i jai -



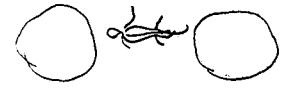
we - ci-wa-yän a i jai - we - ci-wa-yän a i e

WORDS

Aya'djawkun'ig From all parts of the earth
Mokiyän' I make my appearance
Jaiwe'ciwayan' Clothed with the skin of the marten

The singer stated that the words of this song refer to a Mide' bag made of the skin of a marten, which "has power to drive together the animals from all parts of the earth." It will be remembered that the manido' mentioned in the account of the origin of the Mide' (p. 23) carried living otters in their hands. Song no. 13 (p. 47) speaks of a sound as coming from the Mide' bag, and song no. 60 (p. 78) contains the words, "Weasel, thou art calling me," the song referring to the Mide' bag carried by a member of the first degree in the Mide'w'win. In song no. 81 (p. 105) a medicine bag made of the skin of an owl is represented as speaking. A comparison of these songs is of interest.

Analysis.—This is one of the few songs in which the first progression is an upward progression. Rhythm constitutes an important feature of these hunting songs, yet the rhythm of each is distinct and peculiar.



SONG PICTURE NO. 68. "All parts of the earth" are represented by two circles, between which is seen the form of the marten.

No. 70. SONG FOR SECURING A GOOD SUPPLY OF
(Catalogue no. 64)

MAPLE SUGAR

Recorded without drum



Recorded without drum

WORDS

Anun'guñ..... Like a star
Nĩndina'bamġ..... I shine

SONG PICTURE NO. 69. The correspondence between the man and the star is indicated by a straight line.

The writer was informed that the use of a light in hunting at night was known by the Indians before the coming of the white man.

Analysis.—This song shows a distinct rhythmic unit of four measures. This unit occurs three times at the opening of the song, is followed by five measures in a different rhythm, after which the rhythmic unit is used in closing the song. Such regularity of musical form is seldom found in these songs.^a It is also unusual for rests to occur, even the repetitions usually being given with no appreciable pause.

There appears to be no limit to the number of times a song is sung and the continued repetition has a rhythmic swing of its own. At a social dance the drum gives a signal indicating that the song will be sung only once more. This is understood by the dancers, but is scarcely noticed by an outsider. The time for this signal is determined by the man at the drum, who started the song.

“Songs recently secured show greater regularity.”

No. 70. SONG FOR SECURING A GOOD SUPPLY OF
(Catalogue no. 64)

Sung by KI'TCIMA'WA



Recorded without drum



na - ha hǐn-dǐ-van - e wǐ-dǐ-ga-wi-ni - na - ha hǐn-dǐ-yan - e

WORDS

Widjga'wiwina'ha (Obsolete)
 Hn'diyane' (Obsolete)
 Mûgôn' From the trees
 Gion'gigag' The sap is free!



abodes they assembled at the sugar camp in the spring. The events of the winter were fully discussed, and general sociability marked the gathering. Maple sugar is a favorite luxury and is prepared in various attractive forms. An abundant supply is greatly desired, and

The making of maple sugar constituted a pleasant industry among the Chippewa. From their scattered abodes they assembled at the sugar camp in the spring. The events of the winter were fully discussed, and general sociability marked the gathering. Maple sugar is a favorite luxury and is prepared in various attractive forms. An abundant supply is greatly desired, and this song is supposed to secure it.

The words furnish an example of the affirmation which strongly characterizes the *Mide'* songs. There is no request; the song simply

asserts that the sap is flowing freely, thus presenting to the mind a vivid picture of the conditions which would produce the desired supply of maple sugar.

Analysis.—This song shows a characteristic tendency to lower slightly the pitch on the second of two similar tones. Throughout the song a double measure is followed by a triple measure. Each rhythm was given distinctly and for that reason it was not deemed advisable to combine two measures in one 5-4 measure. The principal words are mispronounced, as frequently occurs in the Chippewa songs.

LOVE-CHARM SONGS

Sung by NA'WAJIBIGO'KWE

The love charm is a very popular form of magic among the Chippewa. Of the following set of four love-charm songs no. 72 was first sung for the writer by a woman on the Red Lake reservation, the circumstances being as follows: The writer was engaged in the collection of folk-tales and persuaded this woman to tell a story. She consented with reluctance as it was the summer season and she said that snakes would certainly bite her at night if she told stories in the summer. After writing down a story the writer asked her to tell something about the Mide'wīwān and to sing one of its songs. This request was received with still greater reluctance. The woman finally consented to sing one song in some secluded place where she was sure no one could hear her. When asked what the song would be she replied that it was a love-charm song. She was a woman about sixty years of age and was the most dirty and unattractive woman with whom the writer has come in contact. In a thin, nasal tone she sang the song, which was noted down by ear, no phonograph being available. With coy shyness she said the song meant that she was as beautiful as the roses. She also drew a crude picture of the song. Later this picture was shown to Na'waji'bigo'kwe at White Earth. She recognized the picture at once and sang the song into the phonograph. When the transcription of this record was compared with the memorandum made at Red Lake the identity of the song was readily discerned. The singer at Red Lake promised to come back and sing other songs the next day, but some friends who knew that she had sung a Mide' song threatened her with calamity and she did not return. The singer at White Earth said that this is the first of a set of four songs. All were recorded by Na'waji'bigo'kwe, but the first is the most interesting of the set; only the words of the others therefore are given.

Analysis.—One measure constitutes the rhythmic unit in this song, being repeated with absolute regularity. Attention is directed

to the range of voice. The singer was a woman, but her voice was in the tenor register. This was found to be the case with the voices of other women who sang the Mide' songs, being due, perhaps, to the fact that they were accustomed to singing with the men and adopted a unison tone.

No. 71 (a)

(Catalogue no. 73)

Voice ♩ = 88

Recorded without drum

A - ni - na - ji - a - ne a - ni - na - ji - a - ne

a - ni - na - ji - a - ne a - ni - na - ji - a - ne

a - ni - na - ji - a - ne a - ni - na - ji - a - ne

a - ni - na - ji - a - ne o - gi - ni - ba - uñ e

a - ji - na - go - o - yān a - ni - na - ji - a - ne

a - ni - na - ji - a - ne a - ni - na - ji - a - ne

a - ni - na - ji - a - ne a - ni - na - ji - a - ne

WORDS

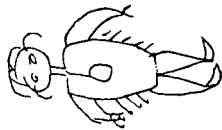
A'nimajun' What are you saying to me?
 Ogimibaguñ' I am arrayed like the roses
 Ajina'gooyan' And beautiful as they



SONG PICTURE NO. 71.
 The heart of the figure is shown. (For drawing of roses, compare song no. 90.)

No. 72 (b)

(Catalogue no. 74)



SONG PICTURE NO. 72.
The lines diverging
from the figure of the
man were said to
represent "feeling."
(Compare drawing of
song no. 103.)

WORDS

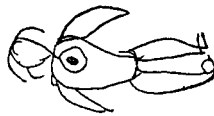
Niwawin'gawia' I can charm the man
Ēn'niwa' He is completely fascinated
by me

No. 73 (c)

(Catalogue no. 75)

WORDS

Ninda'agagia' [Free translation]
I'en'ni I
Namundj' wonder what can be the matter
Ēn'dogwén' that he is so bashful
Wi'agudjüng'



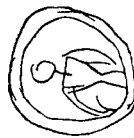
SONG PICTURE NO. 73.

No. 74 (d)

(Catalogue no. 76)

WORDS

Mi'sawe'kumig' In the center of the earth
A'yagwen' Wherever he may be
Ana'makin' Or under the earth



SONG PICTURE NO. 74.

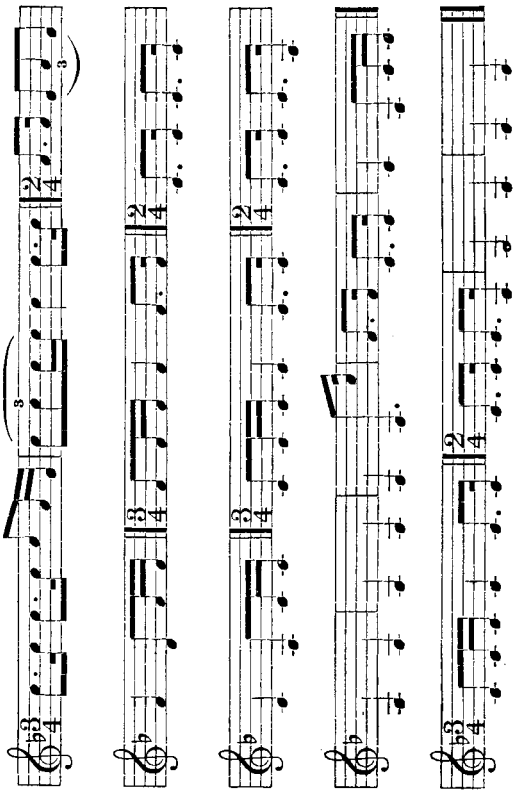
No. 75. LOVE-CHARM SONG

(Catalogue no. 52)

Sung by MANIDO'GICGO'KWE ("SPIRIT DAY WOMAN")

Voice ♩ = 72

Recorded without drum



The singer of this and the following song is a woman whose personality is unique and interesting.^a

Analysis.—It is impossible to indicate by any notation the peculiar nuances of this singer. A slight prolonging of certain tones gives the songs a fascinating effect, heightened by a slight glissando. The songs are also sung with the nasal quality affected by the Chippewa when singing love songs.

Attention is directed to the fact that this, like many other Chippewa love songs, has a slow metric unit.



SONG PICTURE NO. 75. The power of the love charm is shown by the manner in which the woman attracts the man, who appears rather reluctant.

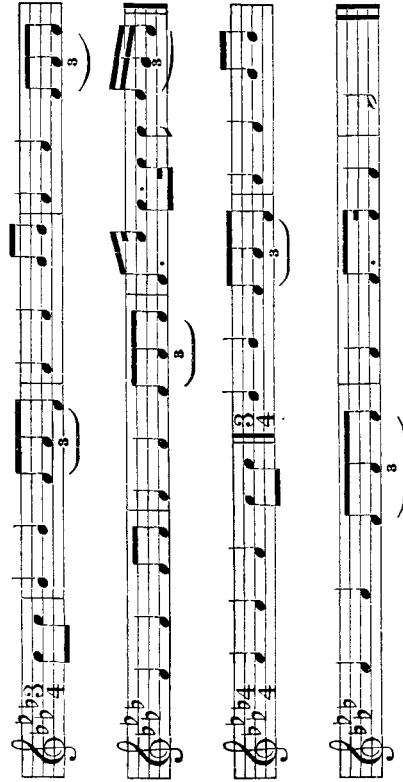
^a A description of this singer is given in connection with song no. 133. See also pl. 11.

No. 76. LOVE-CHARM SONG (Catalogue no. 53)

Sung by MANIDÓ'GICÍGO'KWE

Voice $\text{♩} = 84$

Recorded without drum



SONGS CONNECTED WITH THE CURE OF THE SICK

The treatment of the sick is conducted by the older members of the Mide'wíwín, special songs being sung in connection with the use of medicinal herbs. This treatment is frequently given in conjunction with an initiation ceremony, the person being initiated in order to cure him of his bodily illness. Reference is made to song no. 47 (p. 73), the words of which are more characteristic of the Mide' than the words of the songs which follow under this heading and which are connected with personal incidents. In song no. 47 the power of the Mide' to cure the sick is affirmed and emphasized, it being further stated that the white shell is the means used to that end. This element of affirmation is very strong in the Mide' and to it may largely be attributed the power of the Mide' over the minds of the Chippewa.

Mi'jakiya'cíg ("clearing sky"), an aged woman who is a member of the Mide'wíwín, sang the two following songs associated with her personal experience.^a

We'nabo'jo and his grandmother are the principal characters in Chippewa folklore. We'nabo'jo is also connected with the Mide', though the connection is not clearly defined.

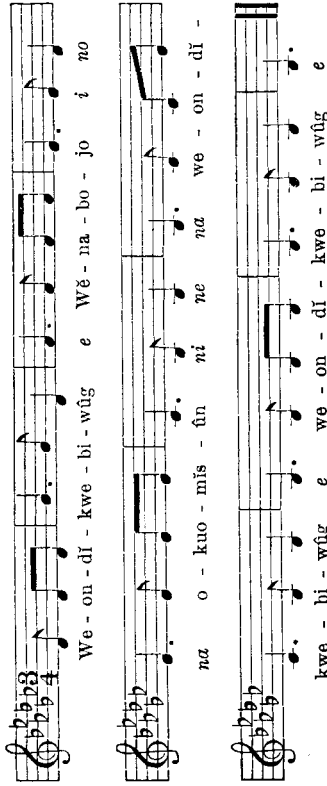
^a Mi'jakiya'cíg stated that she was very ill when she was a young woman. Her parents prepared a feast and sent for a Mide'wíwín. After partaking of the feast the Mide'wíwín "spoke to the manido," saying that she wished to have her life prolonged by means of the Mide'. He then smoked the tobacco which her father had provided. A few days later a larger feast was held and many members of the Mide'wíwín were invited. After all had smoked, the first Mide'wíwín told them her desire; then he sang these two songs, the people dancing as he sang. Mi'jakiya'cíg stated further that her health was entirely restored.

No. 77. HEALING SONG (Catalogue no. 78)

Sung by MI'JAKIYA'CÍG

Voice $\text{♩} = 104$

Recorded without drum



WORDS

We'ondikwe'biwíg'..... They are in close consultation with their heads together

We'nabo'jo..... We'nabo'jo

Okwomisum'..... And his grandmother

Analysis.—Two strongly ascending progressions at the first of this song mark it as different from the majority of Mide' songs. The dotted quarter at the beginning of each measure forms the foundation of a simple rhythmic unit which is repeated with little change throughout the song.



SONG PICTURE NO. 77. We'nabo'jo and his grandmother are shown in this drawing.

No. 78. HEALING SONG

(Catalogue no. 79)

Sung by MI'JAKIYA'CÍG

Voice $\text{♩} = 100$

Recorded without drum



WORDS

Nimanido'winawa'..... I see a spirit likeness
 Nikân'..... In my Mide' brother
 Nimanido'wîwaw'..... He speaks with spirit power
 Nikân'..... My Mide' brother

Analysis.—The rhythmic unit of this song occurs four times and is readily discerned. Attention is directed to the range and tenor register of this song, which was sung by an old woman. The voice was harsh in quality, but fairly accurate in intonation.

No. 79. HEALING SONG
 Sung by O'bênî'gûn (Catalogue no. 71)

VOICE $\text{♩} = 116$

DRUM $\text{♩} = 116$

(Drum-rhythm similar to No. 1)

A - di-zo - ka-nûg a - di-zo - ka-nûg o he o he

nîn - do - ta - wi - o - ge - dij - ga - gi - gi - do-yan

WORDS

A'dizoka'nûg..... In a dream
N'man'dotagog'..... } I was instructed to do this
Djigagi'gidoyan'..... }

Narrative.—The singer gave the following history of this song:
Many years ago there lived at Gull Lake a man named Niagi'cig ("four days"). This man had lain for a long time upon a bed of suffering and there seemed no help for him. At last he decided to send tobacco to the Mide' men and see if they could help him. They made him a drum and he played on it and sang this song, which he composed himself. The words mean, "It was told me in my dream that I should do this and I would recover."

Analysis.—The rhythm of this song is peculiarly energizing, and when once established would undoubtedly have a beneficial physical effect. The surprising feature of this case, however, is that the song is said to have been composed and the rhythm created by the sick man himself.

A repetition of this song was secured from the same singer after a lapse of several months. The second rendition was identical with the first, beginning on the same tone and showing faulty intonation on the same tones.

No. 80. HEALING SONG (Catalogue no. 14)

Sung by GE'MIWÚNAC'^a

From the musical and the dramatic standpoint this is one of the finest songs in the entire collection. It is a song which would be sung when a member of the Mide'wîwîn was dying—when death was expected at any moment. The music in the lodge at the time of Flat Mouth's death was similar to that here given. It represents a type of song which members of the Mide'wîwîn are especially reluctant to sing.

Analysis.—A peculiar quality of sadness and pleading is found in this song, a quality heightened by the upward progression at the opening of the song and the frequent use of the flatted second. This accidental was always given accurately. Attention is directed to the descent of a perfect fifth, followed by the descent of a perfect fourth, at the close of the song.

^a An aged man, one of the most eminent Mide'wîwîn in northern Minnesota. (Pl. 9.) His name was known on all the reservations and he was held in the same high esteem everywhere. He was in charge of the Mide' ceremonies which were held during the last hours of Nigan'ibines' (see p. 51). The writer had no conversation with him at that time. Returning to Leech Lake several months later she met Ge'miwúnac' again and asked him to sing. It was probably owing to a remembrance of incidents connected with Flat Mouth's death that he was willing to sing this song. He stated that it was similar to those sung during the last hours of Flat Mouth, but that he was then so overcome that he could not recall exactly what songs were used.

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GE'MIWÚNAC'

Voice $\text{♩} = 56$

Recorded without drum

Ki - ma - ni - do - we hi na wa ki - ma - ni - do - we
 hi na wa ki - ma - ni - do - we hi na wa ki - ma - ni - do - we
 hi na wa ki - ma - ni - do - we hi na wa
 hi ẽu - da - ni - kãn e ma - ni - do - wa - ne we hi a we
 ma - ni - do - we hi na wa ki - ma - ni - do - we hi na wa ki -
 ma - ni - do - we hi na wa ki - ma - ni - do - we hi na wa hi

WORDS

Kimanido'wihe' You are a spirit
 Kimanido'wih I am making you a spirit
 ẽnda'nabiyã In the place where I sit
 Kimanido'wih' I am making you a spirit

SONGS CONNECTED WITH RARE MEDICINES

Sung by O'DENI'GũN

These are examples of the songs which may be sung at the dance following an initiation and also in the lodges during the evenings which precede the ceremony. They are songs which can be sung only by those who purchase the right to sing them. O'deni'gũn, who sang all the songs in this group, is said to be "one of the most powerful medicine-men on the White Earth reservation." (See fig. 7, p. 100.)

The word "medicine" as here used refers to any substance by means of which results are supposed to be mysteriously attained. The narratives concerning these songs were given by the singer and are transcribed as nearly as possible in the words of the interpreter.

No. 81. SONG OF THE FLYING FEATHER (Catalogue no. 191)

Voice $\text{♩} = 100$ Drum $\text{♩} = 108$

(Drum-rhythm similar to No. 1)

Ya ha ya ha mon o - do - no - dji - i - gon ya ha ya ha
 mon a - do - no - dji - i - gon ya ha ya ha mon o - do - no - dji - i - gon
 i na ha we a hi a en - di - mu - sa - o - no - dji - gãn
 ya ha ya ha mon o - do - no - dji - i - gon ya ha ya ha
 mon o - do - no - dji - i - gon i na ha we a hi a

HARMONIC ANALYSIS

3 measures 5 measures 2 measures 5 measures

WORDS

Migwũn The feather
 O'dono'jigũn' Is coming toward
 Endimo'nondjiigãn' The body of the Mide'wĩn'ni

Narrative.—In a wigwam lived a man and his wife, but after a time the woman ran away. Then the man went to an old Mide'wĩn'ni and said to him, "My wife has run away; I wish that you would take pity on me and bring her back again."

The old man replied, "Your wife will come back to-night." Then he added, "I am sure of this, because the sound of my drumming is heard all over the world and when she hears it she can not help coming back." So he began to drum and to sing this song, and the man's wife came back to him. Then the old man gave him a charm so that his wife would never run away again.

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SONG PICTURE NO. 81. In this drawing the persons mentioned in the song are represented twice. The man and his wife are shown in the wigwam; the man is shown also beside the wigwam, while his wife is at a distance. (Compare drawing of song no. 1.)

Explanation of the flying feather and the flying man.—All the old Indians know about the flying man. He was a very powerful *Mide'*^a who could cause a feather to come to him out of the air. This feather would come toward him and enter into his body. Then the man could rise up and fly like a bird. The Chippewa depended upon him in the wars with the Sioux, for he could fly through the air and spy out the enemy. Once the Chippewa suspected that the Sioux were near and they sent this flying man to look over the country. As the Sioux were sitting in their camp they saw the flying man coming toward them in the air, and the leader of the Sioux said to his men, "Fill up that pipe as fast as you can," so they filled the pipe and lighted it. They held the stem of the pipe up toward the flying man. They pointed it at him and he could not see the crowd of Sioux. He did not see them at all. So he returned to his friends and said that he did not see the Sioux anywhere. Then the Chippewa marched across an open field. The Sioux were watching, but they let them pass. Then the Sioux shot and killed them all, even the flying man.

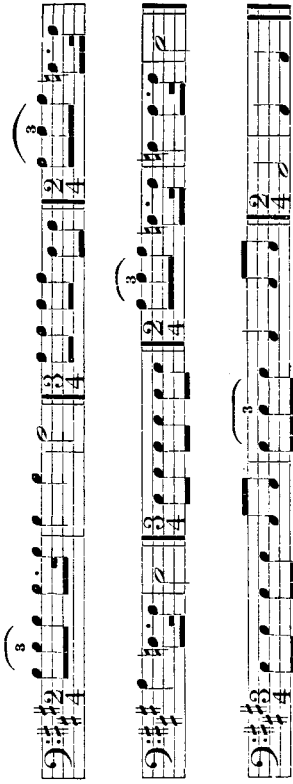
Analysis.—This song is harmonic in character, beginning on the octave, descending a minor third, and then following the tones of the tonic triad. The song contains a short rhythmic unit which occurs five times, giving the song its forceful, energetic character. The rhythm is exceptionally strong and clearly marked throughout the song.

No. 82. SONG OF THE MAN WHO SUCCEEDED (Catalogue no. 192)

Voice ♩ = 100

Drum ♩ = 108

(Drum-rhythm similar to No. 1)

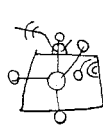


WORDS

Nin'sa..... I myself
Ningagwe'djisea'..... Will test my power

Narrative.—There was once a man who had never tested the power of his medicine in the hunt. It was a time of starvation in the camp. The man himself was starving. A very old *Mide'* had been training him for a long time, but the old man lived far away. The man found himself thrown on his own resources. He resolved to do his best, so he composed this song and went forth to hunt. The venture was a desperate one, but he succeeded, and killed a bear. Afterward this was his medicine-song.

SONG PICTURE NO. 82.



^a In conversational Chippewa the term *Mide'* is frequently used instead of *Mide'wini'ni*, referring to a male member of the *Mide'wawin*.

Analysis.—The transcription is from the second of the four renditions on the phonograph record. In the third and fourth renditions the words are slightly changed, thus affecting the note-values, the melodic trend remaining the same. Even in this rendition the words are too broken by interpolated syllables to be transcribed.

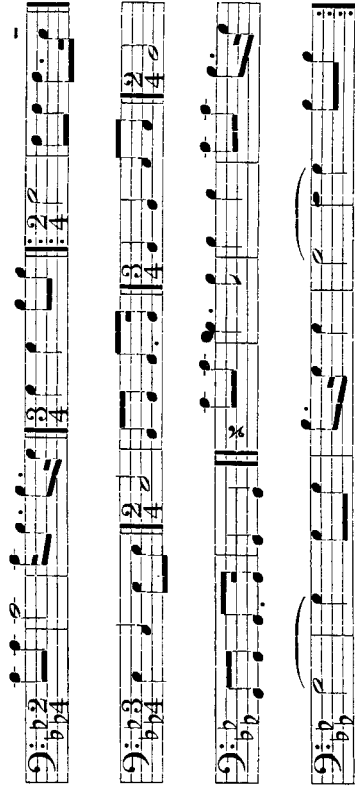
The intonation of the first note of the song is always clear. The accidental is also clear, but the intonation is wavering in most of the song. The accidental is the lowered sixth, which occurs frequently in the Chippewa songs under consideration. There is no repetition of a rhythmic unit in this song, although the various parts bear a very close resemblance to one another.

No. 83. SONG OF A SCALP DANCE (Catalogue no. 193)

Voice ♩ = 104

Drum ♩ = 138

(Drum-rhythm similar to No. 1)



WORDS

Ninga'onde'nimigo'..... Some will be envious
Gi'witag'i'cig..... Who are in the sky
Nina'niminan'..... I am dancing around
Inf'nwi'sigvân'..... A man's scalp

Narrative.—This song carries us far into the past with its war parties and wild rejoicings of victory. It was sung on the return of the Chippewa from the Sioux country, with scalps. After the usual scalp dances there was held a special dance called a "round dance," because it took place around a grave. If possible, this was the grave of a person killed by the Sioux, often the grave of the person whose death had been avenged by the war. At the close of this "round dance" the poles bearing the scalps were stuck into the ground at the head of the grave, to stay there until the poles should decay and fall. The drawing of the song shows three scalps upheld during the dance, but only one placed at the head of the grave. This may be the scalp of the person who killed the buried Chippewa.



SONG PICTURE NO. 83.

The drawing shows the dancing circle, the men carrying scalps upon poles, the grave of the Chippewa, and the pole at the head of the grave.

Analysis.—Beginning on the sixth and ending on the third, this melody is somewhat unusual. The voice accent and consequent measure lengths are unmistakable, the only irregularity being in the first two measures after the rest, these measures being a trifle shorter than the metronome time. The drum is exceedingly rapid and the melody in very moderate tempo, a combination often found in songs of mental excitement.

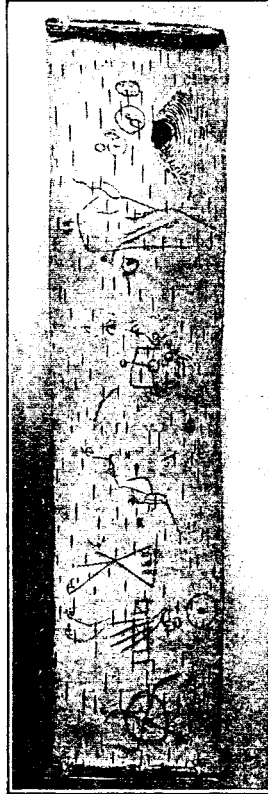
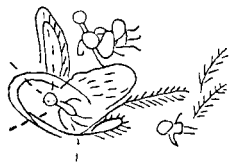


FIG. 7. Birch-bark rolls containing mnemonics of the songs connected with rare medicines, and used by O'déni'gân when singing these songs.

NO. 84. SONG OF GOOD MEDICINE (Catalogue no. 194)

Narrative.—There were once two men, the elder of whom was very disagreeable toward everyone, and would not believe anything that was told him. The younger man was his constant companion, but was entirely different from him in every respect. One day the younger man secured a thread from the clothing of the elder and took it to an old Mide', asking him to change the disposition of the elder man by means of medicine. The old Mide' took a feather, cut the quill, and put the threads inside the quill with a little medicine. Then he fastened the quill together in such a way that the cut was not visible. The old Mide' also gave the younger man a feather which looked exactly like the one with medicine in it. On his return the younger man gave his friend the feather containing the



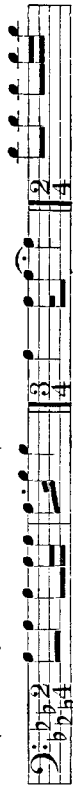
SONG PICTURE NO. 84. The feathers are seen near the Mide'win'ni.

medicine and his friend placed the feather in his hair, supposing it to be an ornament. Both men wore the feathers in their hair. After a time the disposition of the elder man began to change. He grew kind and amiable toward everyone until at last he was entirely cured of all his disagreeable qualities. This was the work of the good medicine and the singing of the old Mide'.

VOICE ♩ = 92

DRUM ♩ = 116

(Drum-rhythm similar to No. 1)



[Free translation]

[Chippewa words not transcribed]

I control him by means of the feather so that he will lead a good life

Analysis.—It was extremely difficult to find the metric unit of this song. It was finally found in three consecutive tones which bore an evident metric relation to one another. It was then discovered that the same metric unit underlay the remainder of the song, and working from these three tones it was possible to divide the song into notes-values; the notes were then grouped into measures according to the accents. Having transcribed the song according to this process, the rhythm, which seemed hopelessly obscure, was seen to be quite clear. By tapping the rhythm of this song with a pencil one may gain an idea of its peculiarity, and of the unmistakable manner in which the entire song constitutes itself a rhythmic unit. The song was recorded several times, the repetitions being identical in rhythm.

The tone marked ♩ was given in every instance less than its proper time.

This song offers a distinct problem in tonality. The tones are those of the fourth five-toned scale on G flat, but the first part of the song affiliates only with the chords of the key of D flat and the last part only with the chords of the key of G flat. Neither key is well established by the melody. In this, as in similar instances, the signature at the beginning of the staff should be understood as affecting the tones on the lines or spaces indicated, but not as implying that the corresponding key is fully established by the melody.

No. 85. SONG OF THE CRAB MEDICINE-BAG (Catalogue no. 195)

Voice $\text{♩} = 104$ Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 1)

A - ca wi he he a ne a - ca we he he a ne hi hi

hi hi a - ca we he he a he a - ca we a ni ni hi hi hi

hi wa - ca we he he a ni wa - ca we he he ya we

ni hi hi wa - ca we he he a ni wa - ca we he he a ni

nin-da-we-dja ha ni hi hi ya ha ni hi ni hi hi hi hi wa-ca



SONG PICTURE NO. 85.
The drawing represents a 'Mide' bag with two migs beside it.

WORDS

Aca'gec'en'..... Like a crab
Ninda'bad'jia'..... I am using it

Narrative.—Two women are mentioned in this song. Their grandfather gave them each a medicine-bag made of the skin of a small crab. The two women wore these medicine-bags around their necks and after receiving the bags they never lacked for anything—they had all that they wanted. This was a good kind of medicine-bag, for the crab has claws which hold very tightly, so the medicine-bag enabled the women to hold on to everything that was good.

Analysis.—This song resembles a chant. The accents and the grouping of tones are clearly marked, but the metric unit ($\text{♩} = 104$) varies constantly, the variation not being sufficient to be indicated. The first word is so dismembered as to lose its identity, only the first two syllables being retained. The syllable *ne* marks the conclusion of the succession of syllables which represent the word. The second word is mispronounced. The song continues one accidental tone.

No. 86. SONG OF THE FIRE-CHARM (Catalogue no. 197)

Voice $\text{♩} = 69$ Drum $\text{♩} = 126$

(Drum-rhythm similar to No. 1)

I - na - ko - ne ya ha ha ni - ya - we he he i - na - ko - ne

ya ha ha ni - ya - we he he i - na - ko - ne ya ha ha ni - ya -

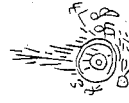
we he he i - na - ko - ne ya ha ha ni - ya -

we he he i - na - ko - ne ya ha ha ni - ya - we he he

ni - ya - we he he i - na - ko - ne ya ha ha ni - ya

WORDS

Ina'kone'..... The flame goes up
Niyawin'..... To my body



SONG PICTURE NO. 86.
The flames are seen ascending from a circle of fire.

Narrative.—The greatest wonder that ever came to the Indians was fire. Like everything else, it came to them through Mide'. Someone asked, "What do you want to do with this?" A man replied, "This fire is for warmth and for cooking." The Indians were afraid of it at first, but soon learned that it was useful.

Once there was a fire burning on the ground and many people were sitting around it. A man rose and walked away and put medicine on his feet. Then he came back and stood in the fire, and he was not burned at all. After he came out of the fire all the people looked to see his feet. He was barefooted, but he was not burned at all. Some tried to find out how he did it. They said that they would walk away and come back and stand in the fire, but the man said that they had better not try it. While he was in the fire he was chewing medicine and spitting the juice on his body, so that, although the flames came up all around his body, he was not burned at all.

Probably some of the very oldest Mide' still have some of this medicine which they can put on their feet and walk in the fire without being burned. They can also put it on their hands and take hold of very hot stones without being burned.

Analysis.—This song differs from other Mide' songs in that the singer sang the song through once, with the portion to be repeated,

and then gave the ejaculations *wa hi hi hi hi*, *wa hi hi hi hi*, after which he began at the beginning and sang the entire song again; this being contrasted with the custom of repeating the last portion of the song an indefinite number of times without a pause. Three complete renditions were recorded by the phonograph. The slow voico-rhythm and rapid drum are found in this as in other songs of mental stress. The pulse of the measure-lengths is uniform throughout the song, though some measures are in 2-4 and some in 3-4 time.

No. 87. SONG OF STARVATION ((atalogue no. 199)

Voice $\text{♩} = 108$

Drum $\text{♩} = 126$

(Drum-rhythm similar to No. 1)



Ya - wě - něn ge - ma - ma - dji - dod ni - yau ya - wě - něn



ge - ma - ma - dji - dod ni - yau ya - wě - něn ge - ma - ma - dji - dod



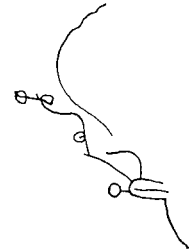
ni - yau in - de - mu - sa - yo - gi - o - ji - ton ni - yau



ya - wě - něn ge - ma - ma - dji - dod ni - yau ya - wě - něn



ge - ma - ma - dji - dod ni - yau ya - wě - něn ge - ma - ma - dji - dod ni - yau



WORDS

Awěnen'..... Who
Genama'djidod'..... Will take
Nian'..... My body?
I'kwe..... A woman
Inde'musa'ogio'jito'. Is making the medicine

SONG PICTURE NO. 87.

Narrative.—In the olden times the Indians had no weapons except bows and arrows, and they often suffered greatly for lack of food. In those days they were very jealous of each other because some could get more game than others. Sometimes a man who had plenty of food was later "starved out" by other Indians until he was so hungry that he could eat grass. This was accomplished by means of medicine.

Once a man who was nearly starving went to an old Mide' and asked for his help. The old Mide' said, "Well, my grandchild, I will do what you wish because I fur-

nished to the other parties the medicine which has harmed you." Then the old Mide' hired a woman to go to the other camp and steal some small object from their food supply. He wanted her to bring him a small bone from some of their game, but at the last moment she refused to go. Then he hired another woman. She worked at the other camp, and she brought the bone which the Mide' wanted. First the Mide' put medicine on the bone; then he hid it and began to sing this song. In a short time the people at the other camp could get no game at all. They almost starved, but the man whom the Mide' was helping could get all the game that he wanted.

Analysis.—The accidental forms the chief musical feature of this song. The sixth is lowered a semitone each time it occurs except in the last word. In the first syllable of that word the F sharp is sung accurately in each rendition of the song, while in the following measure the tone is about midway between F sharp and F natural.

No. 88. SONG OF THE OWL MEDICINE ((atalogue no. 200)

Voice $\text{♩} = 104$

Drum $\text{♩} = 112$

(Drum-rhythm similar to No. 1)



Nin - go - ca nin - ga - gwet - ni - se - a nin - go - ca nin - ga - gwet - ni - se -



a nin - go - ca nin - ga - gwet - ni - se - a nin - go - ca nin - ga -



gwet - ni - se - a in - de - mu - sa gi we da ni no gi nin -



go - ca nin - ga - gwet - ni - se - a nin - go - ca nin - ga -



gwet - ni - se - a nin - go - ca nin - ga - gwet - ni - se - a

WORDS

Nin'goca'..... I am the one
Ningagwét'sea'..... Who is trying to fly
Inde'musa'..... He is making it (the medicine)

Narrative.—This song was composed by the same old Mide' as the preceding song and most of the other songs in this series.

Once a man and his wife came to this old Mide'. He could see that they were starving, and he said, "Stay here at my camp to-night." The snow was 3 feet deep, and the man and his wife had been obliged to eat most of their dogs. The Mide' gave them food and made them comfortable.

Late that night the old Mide' got ready to sing, and while he was singing he sent an owl over to the camp where the Indians lived who were trying to starve this man and his wife. The owl carried the bad medicine and sat at the head of their camp that night, but they did not know it. This owl was just the dried skin of an owl with the medicine inside of it.

The old rule was that if a man killed an animal he must first divide it among the camps; then he must cook his own share of the meat and invite all the old men to come and eat it with him. If he failed to do this they would be jealous and would "starve him out," as was the case with this man and his wife.

After singing this song and sending the owl to the other camp the old Mide' was sure that the man and his wife would have no further trouble. He also gave them medicine to carry, so that they could get near to the animals when they were hunting.

All that the Mide' said was true. The other camp could get no food after the owl went to the camp. The Indians there nearly starved, but the man and his wife had plenty of game.

Analysis.—This song contains no change of rhythm, an unusual feature in a Mide' song. The key of A minor is plainly implied by the melody, although there is very little to establish the key. The song begins on the ninth and ends on the fifth. It contains no repetition, the syllables *ho ho ho*, which indicate the conclusion of a song, being given after each rendition.

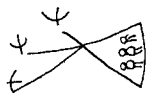
ADDITIONAL MIDE' SONGS

No. 89. SONG OF THE BEAR PATH (Catalogue no. 236)

Sung by MAIN'ANS

This is said to be the oldest Mide' song known. If this were sung in a Mide' gathering, it would be necessary to make large gifts to the singer, and before singing he would call on the Mide' *manido'*. No one would sing this song who had not purchased the right to sing it.

Analysis.—The syncopation in this melody, as well as the slight prolonging of many of the tones, makes it difficult of accurate transcription. The melody follows the intervals of the minor triad and fourth, but it is the rhythm which impresses the ear most strongly. This very peculiar rhythm is maintained throughout the various renditions. The tone is wavering, with the vibrato so frequently used in these songs. The seventh of the minor scale does not occur in the song. The seventh of the second five-toned scale is the fifth of the fourth five-toned scale, and is seldom omitted. Its omission seems to indicate a feeling for the minor tonality as such, rather than a use of the tones of the fourth (or major) five-toned scale with a different keynote.



SONG PICTURE NO. 88.

The Mide' *win'ni'*, the man and his wife, are seen in the wigwam, from which the owl is flying.



SONG PICTURE NO. 89. In the Mide' there are said to be many "paths;" this song relates to the "bear-path" and a bear is shown in the drawing. Birds are closely associated with the second, third, and fourth degrees, and a bird appears in this drawing, though it is not mentioned in the song.

VOICE ♩ = 168

DRUM ♩ = 96

(Drum-rhythm similar to No. 1)



A - ni - ni - kwa - bi - kûn - u ni - kân e he a -



ni - ni - kwa - bi - kûn - u ni - kân e he a -



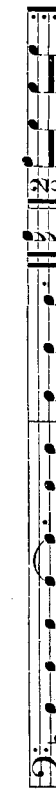
ni - ni - kwa - bi - kûn - u ni - kân e he a -



ni - ni - kwa - bi - kûn - u ni - kân e he a -



ni - ni - kwa - bi - kûn - u ni - kân e he a -



ni - ni - kwa - bi - kûn - u ni - kân e nin - dan - di - wa - yan

WORDS

A'nini'kwabikân'u..... We are following the bear path
Nikân'..... My Mide' brother

No. 90. "THEY ARE MAKING ME OLD" (Catalogue no. 248)

Sung by MAIN'ANS

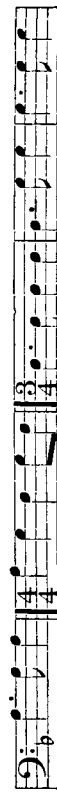
VOICE ♩ = 120

DRUM ♩ = 120

(Drum-rhythm similar to No. 1)



Ma-ni-do - wi-djig he he he he he nin - ge - ka - i - gog o ho



ge he he en - da - na - bi - an i hi hi hi yo a he he he



yo a he yo a he he he he he he yo a he yo a he



SONG PICTURE NO. 90.
Through the power
of the Mide' a man
lives to be so old
that he leans on a
staff as he walks.

WORDS

Manido'widi'g'..... Those who are spirits
Ningeka'igog'..... Are making me old
Endana'bian'..... Where I am sitting

Analysis.—This song is purely melodic in character, following the intervals of the second five-toned scale. It clearly illustrates the custom of interpolating syllables in the words of the Mide' songs. This is said to be a very old song.

No. 91. "TO THE SPIRIT LAND"

(Catalogue no. 253)

Sung by MAIŃ'ANS

Voice $\text{♩} = 138$ Drum $\text{♩} = 112$

(Drum-rhythm similar to No. 1)

A - ni - ma - dja ha ha a - ni - ma - dja ha ha a - ni - ma -
dja ha ha a - ni - ma - dja ha ha a - ni - ma - dja ha ha a - ni - ma -
dja ha ha a - ni - ma - dja a - o - da - na - wiŃ -
e he he hiŃ - di - no - sě hě hě a - ni - ma -
dja ha ha a - ni - ma - dja ha ha a - ni - ma -
dja ha ha a - ni - ma - dja ha ha a - ni - ma - dja

WORDS

Aoda'nawine'..... To the spirit land
A'nimadja'..... I am going
HiŃ'dinosě'..... I am walking

Before singing this song the singer said, "It is hard now when a man dies, but death was more tragic among the Indians in the old days."

Analysis.—This song has the smallest range of any song analyzed. It was sung five times, each rendition ending on F sharp. The tempo is plainly 5-4, and the pulse of the measure-beginnings is exact, though too slow to be indicated by the metronome. The divisions of the measure are imperfectly indicated by note values, the first tone in several measures being slightly prolonged beyond the value of a dotted quarter. It is these delicate distinctions in time values which give to a song, as sung by the Indian, its peculiar expressiveness and appealing quality. As in other songs of this character, the accidental is the lowered sixth. At first the singer did not sing this accurately, but later gave it with correct intonation.

No. 92. "I WILL SING"

(Catalogue no. 255)

Sung by MAIŃ'ANS

Voice $\text{♩} = 84$ Drum $\text{♩} = 92$

(Drum-rhythm similar to No. 1)

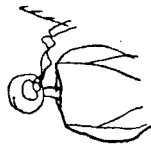
Ni - da - zon - ga - gi - dāu e ni - da - zon - ga - gi - dāu
e ni - da - zon - ga - gi - dāu e ni - da - zon - ga - gi - dāu
e ni - da - zon - ga - gi - dāu e ni - da - zon - ga - gi - dāu
e ni - da - zon - ga - gi - dāu e ni - da - zon - ga - gi - dāu
e ni - da - zon - ga - gi - dāu e ni - da - zon - ga - gi - dāu

WORDS

Nidazon'gagidān'..... I will sing with the great power
Mide'wīwīn'..... Of the Mide'wīwīn

This song was sung during the preparation of the medicines, not during the ceremony of initiation.

Analysis.—This song contains one accidental tone, which occurs only in the introductory measures. Considerable freedom is allowed the singer in beginning a song. The portion of the song following the word "Mide'w'w'n" is recorded seven times, each repetition returning to the point indicated and completing the circuit with no variation except that the two measures between the double bar and the word "Mide'w'w'n" are once omitted. The transfer of the accent from the second to the first syllable of the first word is clearly marked. The melodic progressions are of slight importance and the intonation is faulty, the transition from one tone to another being frequently glissando, but the metrical repetition of one word is continuous and emphatic.



SONG PICTURE NO. 92.
Wavy lines represent the song.

No. 93. "I AM WALKING"

(Catalogue no. 256)

Sung by MAIN'ANS

VOICE ♩ = 92

DRUM ♩ = 92

(Drum-rhythm similar to No. 1)

Da - bi - na - wan gi - no - se - yan i ne da - bi - na -
wan gi - no - se - yan i ne mû - ka - de - wa - kûn - ig o - se -
yan i ne da - bi - na - wan gi - no - se - yan i ne
yan i ne da - bi - na - wan gi - no - se - yan i ne

WORDS

Dabi'nawa'..... Toward calm and shady places
Nin'dinose'..... I am walking
Mok'ade'wakûm'ig... On the earth



Analysis.—The rhythm of this song is so irregular as to make it difficult of transcription. The tempo is rapid and the accents are slight. The phonograph record contains four renditions of this song, which are identical in every respect, both the peculiarity of the melody and

SONG PICTURE NO. 93.

the variations in rhythm being accurately reproduced. This is the more interesting as the tonality in the first part of the song is so exceedingly irregular.

No. 94. "THERE ARE SPIRITS"

(Catalogue no. 1)

Sung by GEGWE'DIWE'BINÛN' ("TRIAL-THROWER")

WORDS

Nigigwa'niwîn..... At Otter Tail
Ea'..... There
Manido'..... Are spirits
Wenênkan'..... Who is this, my Mide'
brother,
Niwawida'bima'..... That I am sitting with?
In his dream the singer is sitting with
the manido' at Otter Tail.



SONG PICTURE NO. 94. The two figures represent Mide' manido', or spirits. Plates nos. 1 and 2 show similar figures on a Mide' drum. The animal was said to be a "lion," also a "large cat with horns." A similar figure was drawn on the Mide' drum used during the ceremony for Nigan'fulness'. (See p. 54.)

No. 95. "THEY THINK ME UNWORTHY"

(Catalogue no. 2)

Sung by GEGWE'DIWE'BINÛN'



WORDS

Nin'danawe'nimigog.... They think me unworthy
Nikan'ûg..... My Mide' brethren
Nucke'ekundeg'..... But look and see
Niwi'g'wam'..... The length of my wigwam

SONG PICTURE NO. 95. The oblong represents the Mide'-wigwam; the two larger figures are manido' and the smaller ones members of the Mide'-w'w'n.

No. 96. "THE WATER BIRDS WILL ALIGHT"

(Catalogue no. 3)

Sung by GEGWE'DIWE'BINÛN'

WORDS

Kegêl'..... Surely
Înda'bunisn'dangûg'..... Upon the whole length of my form
Bines'iwug'..... } The water birds will alight
Ekwa'yaweyân'..... }



SONG PICTURE NO. 96. The Mide'win'nt is represented in his own form and also in the form of a fish, upon which the water birds alight. Ability to attract water animals is greatly desired by members of the Mide'-w'w'n.

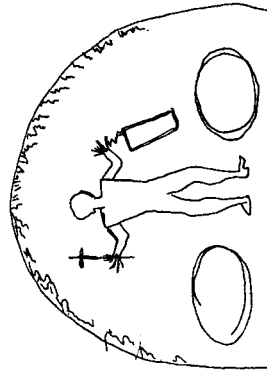
No. 97. "THE SKY CLEARS"

(Catalogue no. 4)

Sung by GEGWE'DJIWE'BINŪN'

WORDS

Kegčel'.....	Verily
Mijak' zat'.....	The sky clears
Nimitig'wakik'.....	When my Mide' drum
Medwe'undjin'.....	Sounds
Nin'a'.....	For me
Kegčel'.....	Verily
A'natin'.....	The waters are smooth
Nimitig'wakik'.....	When my Mide' drum
Medwe'undjin'.....	Sounds
Nin'a'.....	For me



SONG PICTURE NO. 97. The arch represents the sky from which rain is falling. The two ovals represent quiet lakes. In his left hand the man holds a Mide' drum and in his right hand a stick for beating the drum.

No. 98. "I WALK IN A CIRCLE"

(Catalogue no. 5)

Sung by GEGWE'DJIWE'BINŪN'

WORDS

Nikan'inan'.....	My Mide' brethren
Niwa'ninose'.....	I walk in a circle
Ma'kwa'.....	The bear
A'nijja'.....	Goes on before
Mide'wigan'igmeduñ'.....	To the Mide' lodge
Ning'ktho'amawa'.....	Telling
Gitina'cua'be'.....	The old Indian
Obagi'teiganun'.....	What gifts to give



SONG PICTURE NO. 98. On a pole are hung blankets and other gifts, which are to be distributed according to the directions of the bear. The person to be initiated appears in the drawing, also the bear, which is entering the Mide'-wigan. Curiously, the bear's footprints precede him, indicating the path he is to travel.

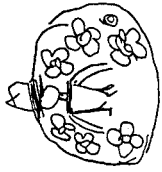
No. 99. "OUR DWELLING IS ROYAL"

(Catalogue no. 6)

Sung by DEDA'BICAC' ("BIRD FLYING LOW TOWARD THE EARTH")

WORDS

Ninda'binan'.....	Our dwelling
Ogitmawān'.....	Is royal
Ninda'binan'.....	Our dwelling
Ayayado'damin'.....	Is widely renowned



SONG PICTURE NO. 99. The Mide'wina'ni is seen in his own lodge, roses being introduced to express the idea of beauty or luxury.

No. 100. "VERMILION, I SING OF THREE"

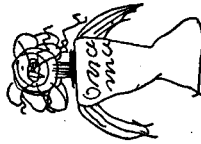
(Catalogue no. 7)

Sung by DEDA'BICAC'

WORDS

Onana'nahomaya'.....	Vermilion, I sing of three
We'namana'homaya'...	O, Vermilion, I sing of thee

Vermilion paint was frequently carried and used by the Mide'.



SONG PICTURE NO. 100. Wavy lines represent the song.

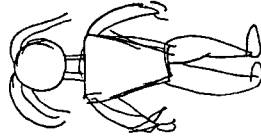
No. 101. "THERE STANDS A MAN"

(Catalogue no. 8)

Sung by DEDA'BICAC'

WORDS

Ni'boim'ni'.....	There stands a man
Wanihin'ni'.....	It is for him I stand
Miwe'djiga'boeyan'.....	



SONG PICTURE NO. 101.

No. 102. "I STAND"

(Catalogue no. 9)

Sung by DEDA'BICAC'

WORDS

Niba'wiyān'.....	I stand
Gidūb'ena'.....	Are you present?
Wa'weciga'bowiyan'.....	I rise, I stand

12692°—Bull. 45—10—8