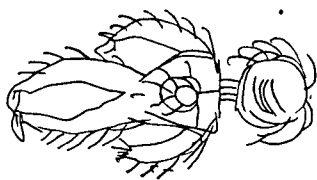


No. 103. "I AM NAMED"

(Catalogue no. 10)

Sung by Ge'miwûnac'



WORDS

Nimadwe'winiŋog'..... I am named
 Mide'winiwûg'..... By the leaders of the
 Mide'
 Wewno'dûnowad'..... To receive a share of the
 offering

SONG PICTURE NO. 102.

The many straight lines
 diverging from the heart
 and body of the man
 suggest the importance
 of being selected to share
 in the division of the
 offering.

No. 104. "I AM UNABLE TO HARMONIZE MY VOICE"

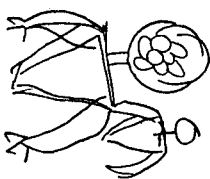
(Catalogue no. 11)

Sung by Ge'miwûnac'

WORDS

[Free translation]

Ningwinan'iwwe'.....
 Gwina'w'nowe'..... I am unable to harmonize my
 Ni'canicûna'be'..... voice with the voices of my
 Êndanwe'ni'dûn'..... fellow Indians which I
 Ni'canicûna'be'..... hear at a distance
 Êndanwe'ni'dûn'.....
 Ningwa'nani'na'.....



SONG PICTURE NO. 104.
 In this song the ques-
 tion is that of beauty,
 or "harmonizing the
 voice," and a rose takes
 the place of the wavy
 lines which represent a
 song when sung with
 the "power" of the
 Mide'w'win'." The
 other singers are repre-
 sented by the figure in
 the background.

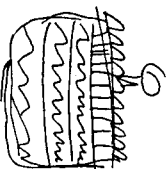
No. 105. "THEY ARE FEASTING WITH ME"

(Catalogue no. 12)

Sung by Ge'miwûnac'

WORDS

Niwido'pamiŋog'..... They are feasting with me
 Agwalc'siwayan'..... The outside medicine-bag
 Kima'ni'dom'..... You are the spirit
 Gigan'ni'go'..... You will be called



SONG PICTURE NO. 105.
 This drawing suggests
 the square bag used by
 the Chippewa for stor-
 ing and carrying rice.

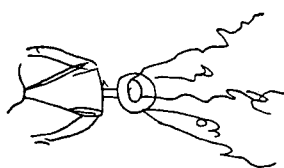
No. 106. "THE SOUND IS FADING AWAY"

(Catalogue no. 13)

Sung by Ge'miwûnac'

WORDS

A'niwe'we'..... The sound is fading away
 Na'nowe'we'..... It is of five sounds
 Wa'naki'meniwa'..... Freedom
 Gi'niwe'we'..... The sound is fading away
 Na'nowe'we'..... It is of five sounds



SONG PICTURE NO. 106.
 The five wavy lines
 represent the "five
 sounds."

No. 107. "YOU ARE A SPIRIT"

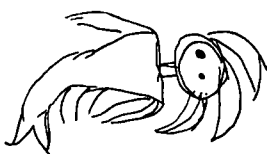
(Catalogue no. 15)

Sung by Ge'miwûnac'

WORDS

[Free translation]

Nimma'ni'dowe'ni'miŋg'.....
 Gima'ni'do'w'în'..... You are a spirit, my Mide'
 Nîkâne'..... brother; you are pre-
 Niyûn'..... pared, my Mide' brother
 Mândûn'.....
 Nînikân'.....
 Mandowa'nogwen'.....



SONG PICTURE NO. 107.
 The person ad-
 dressed is repre-
 sented as a manto',
 in form like those
 that appear in the
 wânet.

Tabulated Analysis of 90 Mide' Songs

MELODIC ANALYSIS

TONALITY

Major tonality..... 65
 Minor tonality..... 25

Catalogue numbers of songs

90

Major tonality.—16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32, 33, 37, 38,
 39, 40, 41, 42, 43, 44, 46, 48, 49, 50, 51, 52, 53, 55, 56, 58, 59, 64, 65, 66, 67, 69,
 73, 78, 79, 122, 123, 127, 128, 129, 130, 189, 190, 191, 192, 193, 194, 197, 199, 237,
 238, 240, 241, 242, 253, 254. Total, 65.
 Minor tonality.—27, 34, 35, 36, 45, 47, 52, 53, 54, 57, 60, 61, 70, 71, 80, 124, 125, 126,
 192, 195, 200, 236, 239, 248, 256. Total, 25.
 Total number of songs, 90.

116 TONE MATERIAL

Fourth five-toned scale.....	18	Octave complete, except sixth.....	2
Second five-toned scale.....	11	Octave complete, except seventh.....	10
Major triad and sixth.....	19	Other combinations of tones.....	19
Major triad, sixth and fourth.....	2	In two keys.....	3
Minor triad.....	1	Total.....	90
Minor triad and fourth.....	2		
Octave complete.....	3		

Catalogue numbers of songs

Fourth five-toned scale.—19, 21, 22, 24, 41, 48, 52, 53, 59, 79, 189, 190, 192, 193, 237, 238, 241, 242. Total, 18.
Second five-toned scale.—34, 35, 45, 46, 53, 124, 197, 236, 239, 248, 254. Total, 11.
Major triad and sixth.—16, 17, 18, 20, 23, 25, 26, 28, 29, 31, 32, 33, 39, 42, 122, 129, 130, 191, 240. Total, 19.
Major triad, fourth, and sixth.—127, 128.
Minor triad only.—27.
Minor triad and fourth.—61, 62.
Octave complete.—56, 64, 73.
Octave complete, except sixth.—71, 126.
Octave complete, except seventh.—37, 38, 44, 46, 50, 58, 66, 67, 255, 256. Total, 10.
Other combinations of tones.—30, 36, 40, 43, 49, 51, 54, 55, 57, 60, 65, 69, 73, 78, 80, 123, 195, 199, 200, 253. Total, 19.
In two keys.—70, 125, 194.
 Total number of songs, 90.

BEGINNINGS OF SONGS

On the twelfth.....	33	On the seventh.....	2
On the fifth (compass less than a twelfth).....	29	On the sixth.....	1
On the ninth.....	5	On the fourth.....	1
On the second (compass less than a ninth).....	5	In two keys.....	3
On the octave.....	11	Total.....	90

Catalogue numbers of songs

On the twelfth.—16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 31, 32, 33, 37, 38, 54, 55, 66, 69, 71, 80, 122, 189, 190, 237, 238, 240, 241, 242. Total, 33.
On the fifth.—30, 39, 41, 42, 43, 44, 46, 47, 48, 50, 51, 52, 60, 61, 62, 63, 67, 73, 78, 79, 80, 123, 126, 127, 129, 130, 197, 255. Total, 29.
On the ninth.—192, 195, 199, 200, 253. Total, 5.
On the second.—36, 40, 59, 65, 194. Total, 5.
On the octave.—34, 35, 49, 58, 64, 124, 191, 236, 239, 248, 254. Total, 11.
On the seventh.—45, 56.
On the sixth.—193.
On the fourth.—57.
In two keys.—70, 125, 256.
 Total number of songs, 90.

ENDINGS OF SONGS

On the tonic.....	56	On the third.....	10
On the fifth.....	21	In two keys.....	3
Total number of songs, 90.			

Catalogue numbers of songs

On the tonic.—16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 35, 38, 41, 42, 43, 45, 51, 53, 55, 56, 57, 58, 61, 63, 64, 66, 67, 71, 79, 80, 122, 123, 124, 126, 189, 190, 191, 192, 195, 197, 236, 237, 239, 240, 241, 242, 248, 254. Total, 56.
On the fifth.—34, 37, 39, 40, 44, 49, 54, 59, 60, 62, 65, 73, 127, 128, 129, 130, 199, 200, 253, 255, 256. Total, 21.
On the third.—36, 46, 47, 48, 50, 52, 69, 78, 193, 238. Total, 10.
In two keys.—70, 125, 194.
 Total number of songs, 90.

ACCIDENTALS

Songs containing no accidentals.....	73
Songs containing accidentals.....	14
In two keys.....	3
Total.....	90

Table of accidentals, showing catalogue numbers

Accidental.	Number of songs.	Catalogue numbers.
Sixth lowered a semitone.....	4	73, 79, 197, 253
Second lowered a semitone.....	3	51, 56, 80
Third lowered a semitone.....	2	17, 18
Fourth lowered a semitone.....	1	50
Fifth lowered a semitone.....	1	256
Seventh raised a semitone.....	1	71
Sixth raised a semitone.....	1	193
Fourth raised a semitone.....	1	66
Total.....	14	

FIRST PROGRESSION

First progression upward.....	7
First progression downward.....	83
Total.....	90

Catalogue numbers of songs with first progression upward.—54, 59, 78, 80, 194, 197, 248. Total, 7.

RHYTHMIC ANALYSIS

Songs beginning on the accented portion of the measure.....	23
Songs beginning on the unaccented portion of the measure.....	26
Songs transcribed in melody outline.....	41
Metric unit of voice and drum the same.....	6
Metric unit of voice and drum different.....	23
Recorded without drum.....	61
Total.....	90

Catalogue numbers of songs in which metric unit of voice and drum is the same.—71, 122, 238, 239, 248, 256. Total, 6.

Catalogue numbers of songs in which metric unit of voice and drum is different—52, 53, 61, 123, 124, 189, 190, 191, 192, 193, 194, 195, 197, 199, 200, 236, 237, 240, 241, 242, 253, 254, 255. Total, 23.

Catalogue numbers of songs beginning on the accented portion of the measure—39, 52, 54, 55, 56, 57, 59, 61, 62, 65, 69, 71, 73, 191, 192, 199, 238, 239, 240, 242, 248, 253, 256. Total, 23.

Catalogue numbers of songs beginning on the unaccented portion of the measure—14, 53, 58, 60, 62, 63, 64, 66, 67, 68, 78, 79, 83, 122, 123, 124, 189, 190, 194, 195, 197, 200, 236, 237, 241, 255. Total, 26.

STRUCTURAL ANALYSIS

Melodic.....	70
Harmonic.....	20
	<hr/> 90

Catalogue numbers of songs

Melodic.—16, 17, 18, 19, 21, 22, 24, 26, 28, 34, 35, 36, 37, 38, 39, 40, 41, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 64, 65, 66, 67, 70, 71, 73, 78, 79, 80, 124, 125, 126, 127, 128, 129, 130, 189, 190, 192, 193, 194, 195, 197, 199, 200, 236, 237, 238, 239, 248, 253, 255, 256. Total, 70.

Harmonic.—20, 23, 25, 27, 29, 30, 31, 32, 33, 42, 52, 53, 69, 122, 123, 191, 240, 241, 242, 254. Total, 20.

Total number of songs, 90.

SOCIAL SONGS ON WHITE EARTH AND ILECH LAKE RESERVATIONS

INÁ'BRŪNDIḠAÑ NAḠŌMO'WIN (DREAM SONGS)

The songs in this group are not composed in the usual sense of the term, but are songs which are said to have come to the mind of the Indian when he was in a dream or trance. Many Indian songs are intended to exert a strong mental influence, and dream songs are supposed to have this power in greater degree than any others. The supernatural is very real to the Indian. He puts himself in communication with it by fasting or by physical suffering. While his body is thus subordinated to the mind a song occurs to him. In after years he believes that by singing this song he can recall the condition under which it came to him—a condition of direct communication with the supernatural. It is said that no drum is used at this time, the drum being added when the song is rehearsed and sung afterward.

These dream songs are considered under three divisions: First, songs of the doctor; second, song of the juggler; and, third, songs which were composed during periods of fasting or of mental stress and were used later as war songs or in other connections. The songs of each division are preceded by an explanation of the circumstances under which they were composed or sung.

1. SONGS OF THE DOCTOR

The Chippewa word *dīw'sakid* is applied to two classes of people—doctors and jugglers. It is difficult for us to recognize the relation between these two, for we are accustomed to regard medicine as a science and jugglery as an imposition, but to the Indian mind both are direct demonstrations of supernatural power received and maintained by means of dreams or trances. For that reason it is natural that the same word should be applied to each.^a

The songs of a Chippewa doctor can not be bought or sold. Each man must bear his own pain or endure his own fasting if he would acquire power over pain in others. Sympathy and affection were very real in the Indian wigwams. Definite knowledge of means for curing the sick was very scanty, and in pathetic helplessness the Indian turned to the supernatural for help. The methods used in the treatment of the sick are repellent. For that reason it is good that we first consider the element of poetry which underlay the best attempts of the old-school Indian doctors to relieve the suffering of their friends.

The fasts which were practised by the Chippewa doctors usually lasted ten days, the time being spent on a mountain or a great rock, or in a tree. A doctor frequently built a kind of nest to which he retired and wither he believed the manito^o came to give him the power to do his work.

The Chippewa doctor treats the sick by singing, shaking his rattle, passing his hands over the body of the patient, and apparently swallowing one or more bones, which are afterward removed from his mouth. Each of these phases is considered indispensable to the treatment. The rattle commonly used is shown in plate 1. It is made of deer hide stretched over a wooden hoop and is $9\frac{1}{2}$ inches in diameter and one-half inch in thickness, and contains two or three small shot.

The manner of holding the rattle and a small hole on the back are indications of its being used in this position. The hole on the back is exactly where the deerskin would be pressed by the second finger. This hole has been roughly patched. The rattle was procured from O'den'gân, a man said to be especially skilled in the use of medicine, who sang the Songs connected with Rare Medicines, in the present series (see p. 96).

^a The songs of the Chippewa doctor were recorded by Mañ'kân ("little wolf"), the younger, a man of middle age, whose feet were frozen when he was a lad, and who walks on his knees. He related to the writer the story of his experience at the time his feet were frozen. Accompanied by his grandparents he started to walk from one village to another, but a heavy snowstorm and intense cold overtook the little party. His grandparents finally perished of cold and starvation, but he found his way to the village with both feet frozen. Years of suffering followed. When the pain was most severe these songs—Mañ'kân said, one after another, "rang in his head." The spoke of the condition of intense pain as a dream condition, implying that the intensity of the pain produced a state bordering on unconsciousness. He said that years afterward he became a doctor and these songs were his special "medicine songs" in curing the sick.

Two of the bones which are supposed to be swallowed are here shown (fig. 8); these are $2\frac{1}{2}$ inches long and about one-half inch in diameter. The texture of these bones indicates that they are very old. They were procured by the writer from a man on the White Earth reservation who had been a doctor for many years but had given up the practice. His well-worn rattle was also purchased, but this is not shown in the illustration. On another reservation the writer was shown a string of ten or twelve bones which the owner said he repeatedly swallowed in his cures of the sick. Large numbers of bones are often "swallowed," each doctor having a collection of bones for the purpose; a number of these are frequently worn on a string around his neck.

The sick person lies on the ground, the doctor kneeling at his right side. (See pl. 10.) The doctor holds his rattle in his right hand and at

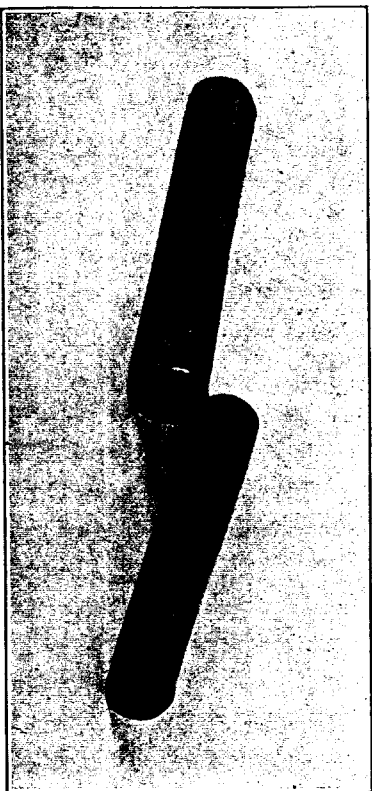
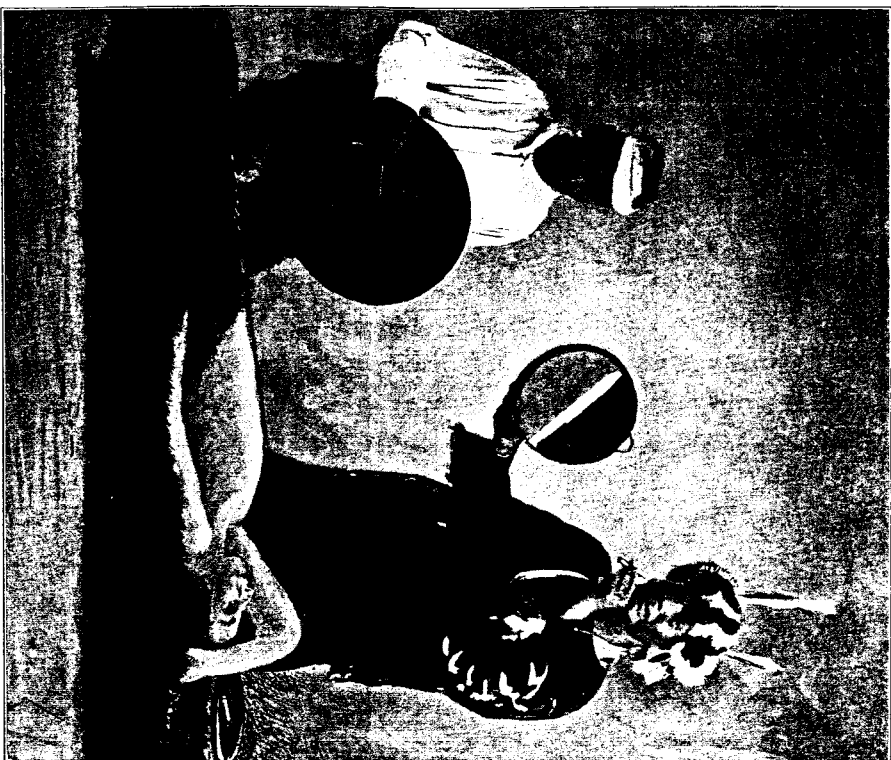


FIG. 8. Bones used by Chippewa doctor in treating the sick.

his left hand is a pan or bowl of water in which lie the bones to be swallowed. The doctor opens his mouth, protrudes his tongue, places the moistened bone on it, and "swallows" it quickly. After shaking the rattle a while he "swallows" another of the bones; usually this procedure is continued until four or five bones have been disposed of in this manner. One doctor stated that the bones lodge in the chest near the shoulder. It is also said that there is a spirit inside the doctor which takes the bones.

After "swallowing" the bones the doctor strikes his breast with the rattle; then he leans over the sick person and strikes his back between the shoulders with the rattle. It is claimed that this enables him to see where the disease is located in the patient.

In giving the following three songs Main'ins stated that he always sang the first song after he had looked at the sick person and decided that he could help him. Afterward he sang the other two songs.



CHIPPEWA DOCTOR TREATING THE SICK

No. 108. DOCTOR'S SONG

(Catalogue no. 244)

VOICE $\text{♩} = 76$ DRUM $\text{♩} = 126$

(Drum-rhythm similar to No. 1)



Mén-we - a - ci - yan a-kiñ ge mên-we-we-a - ci -



yan a-kiñ ge ke - dan-dji - ka-ba-we-yan a-kiñ ge men -



we - we-a-ci - yan a-kiñ ge men-we-we - a - ci-yan a-kiñ ge

WORDS

Mén-we/wea'ci-yan'..... I am singing and dreaming in my poor way
 A-kiñ'..... Over the earth
 Ké-dan'djikaba'weyan'..... I who will again disembark
 A-kiñ'..... Upon the earth

Analysis.—This song was extremely difficult of transcription. When at last the transcription was made it was found that the four renditions of the song were identical except in one or two unimportant measures. The accidental in the first measure was given in all the renditions with good intonation. The metric unit is very slow but is clearly given; the measure accent however is very slight. The rhythmic feeling throughout the song is for the single count rather than for any grouping of counts.

No. 109. "I GO TO THE BIG BEAR'S LODGE" (Catalogue no. 245)

VOICE $\text{♩} = 108$ DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 1)



Ki-tci-mak-wa he wí - gí-wám e bi-ma-bi - i - in-di - ge

WORDS

Ki'tcimak'wa..... The big bear
 Wí'gíwám'..... To his lodge
 Babin'dige'..... I go often

Narrative.—Before beginning this song Maif'ans said, "In my dream I went to the big bear's lodge and he told me what to do. He told me how to swallow the bones and I often go back to his lodge that I may learn from him again. This is what I say in this song which I made up myself. Every dija/sakid has his own animal which he sees in a dream and he learns from this animal what he shall do for the sick person."

Analysis.—This song is so short that the phonograph cylinder contains nine renditions of it. The transcription is made from the most regular rendition, but the intonation is faulty. The singer found much difficulty in starting the song on the octave, owing probably to the presence of the tenth so near the beginning of the song. The tenth is a particularly hard interval to grasp. The rhythm is regularly maintained, especially the rhythmic unit which consists of the dotted quarter or quarter notes preceded by eighths. The subdivision of the third measure shows some indecision; the rhythmic unit has been clearly given out, and the interest lapses slightly until the rhythmic unit again asserts itself.

No. 110. "GOING AROUND THE WORLD" (Catalogue no. 246)

VOICE $\frac{1}{2}$ = 72

DRUM $\frac{1}{2}$ = 138

(Drum-rhythm similar to No. 1)



Ka - wi - ta-kūn-i - gīc - ka - man a - ki we mī - dwe-kūn-i - gīc-



ka - man a - ki we ka - wi - ta - kūn-i - gīc-ka - man a - ki we



mī - dwe - kūn-i - gīc - ka - man a - ki we



mī - dwe - kūn-i - gīc - ka - man a - ki we

WORDS

Ka'wita/kūnī'gīcakanan' I am going around
Aki' The world
Mīdwe/kūnī'gīcakanan' I am going through
Aki' The world

Analysis.—The chief rhythmic phrase of this song is short, clearly marked, and frequently repeated. It is comprised in the second and third measures of the song. This recurring phrase is easily traced and is always given in exact time. The intervening measures are in less regular time, the words somewhat resembling metric speech and the note values varying accordingly. They are, however, indicated as correctly as possible. The use of an accented sixteenth note before a dotted eighth note is not common in the White Earth songs, but was frequently found in the songs collected at Red Lake. This song is melodic in structure, beginning on the sixth and ending on the third of the fourth five-toned scale.

2. SONG OF THE JUGGLER

The supernatural power of the Chippewa doctor is shown by the recovery of his patient; the supernatural power of the Chippewa juggler is shown by a performance which is universal throughout the tribe. In this performance the juggler frees himself from the tightest cords, causes his lodge to sway as though blown by a tempest, and summons the spirits of wild animals whose voices are heard by the spectators. The accounts of these performances are authentic, but the ability to perform the feat has never been explained.

The following description of a juggler's performance was given in connection with the song, the narrator stating that he had seen the performance by Ce'deën's and had heard him sing the song at that time.

The preparations were as follows: Eight poles were placed upright in the ground. These poles were 12 to 14 feet high. They were sunk in the ground 2 or 3 feet and were placed about 2 feet apart. They were bound together by hoops, eight of which were fastened around the poles at intervals. After the completion of this framework Ce'deën's sang this song. Then he was bound with ropes made of the inner bark of the basswood tree, his hands were tied behind him, his feet were tied, a large stone was placed on his chest, and he was bound around with stout gill nets, so that he was "like a ball." Four men carried him eight times around the circle of poles and then threw him inside the inclosure. One of the four men then called, "Come, ye people of the sky, come and smoke." In a few moments the poles began to shake; the whole structure rocked and swayed as though a tornado were blowing; yet there was no wind and the sky was cloudless. Soon a voice was heard. The voice said, "Who is tying up my grandchild? I am going to break those ropes and throw them over where you are sitting."

The people seated on the ground, watching the performance, heard the voice, and in a few moments they saw the ropes coming through the air. These fell near the people, who hastened to examine them

and found that they were indeed the ropes with which the juggler had been bound and that the knots in them were not untied. The ropes had been shipped from the juggler's body and he was free.

The writer was recently informed by a reliable Indian that his uncle was accustomed to perform this feat in the old days, and that after his uncle joined the Christian Church he asked him to explain how he did it. The old man replied that he could not explain it, as he was an entirely different being at that time. His manito' animals were the bear and the snake, and the Indian stated that, as nearly as he could make out, his uncle seemed to imagine himself a snake when giving this exhibition. Two intelligent Indians have given it as their opinion that the juggler imagines himself to be some animal, supple and lithe enough to work itself free from the cords, and that this imagination, or mental concept, is so strong that the body responds and does what would be impossible at any other time. It has been frequently suggested that the spectators are hypnotized and imagine they see what they do not see. The foregoing explanation suggests that the hypnotic influence is exerted by the juggler on his own body. Music is considered indispensable to the performance of this feat.

The Indian stated that he had seen the lodge bend like a sapling, so that the top almost touched the ground, when his uncle was giving one of these demonstrations. Afterward three men entered the structure. One stood on the ground, one climbed halfway to the top, and one to the very top. These men tried with all their strength to sway the structure, but could not move it in the slightest degree.

A juggler's performance on the Grand Portage reservation was described to the writer by an eyewitness, who said that "a friend who lived many miles away was suddenly present in the lodge" and that she "heard his voice distinctly." There were also many wild animals in the lodge whose voices she recognized. Spectators are not allowed to enter the lodge, but they hear these voices as they stand outside.

This account shows the association of music and mental influence, which was also mentioned in connection with the medicine songs of the Mide'wiyin.

These performances were often given at the time of Mide' ceremonies, but were not directly connected with them. As stated elsewhere, the jugglers were not always members of the Mide'wiyin.

Attempts were made at times to counterfeit the performances of the jugglers. The following incident was related to the writer:

There was a man who pretended to be a juggler, but the Indians knew that he was a fraud. This man said that he liked to have the lodge built on the shore of the water when he gave an exhibition. That was because it would sway easier if the poles were stuck in soft sand. Once this man was giving an exhibition and he climbed up inside the lodge to shake it. Of course he had to do this because he was not a regular juggler and did not know how to do it right. He was almost at the top

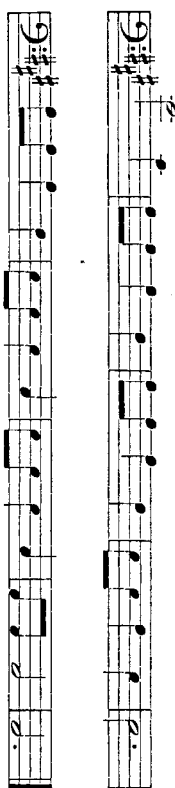
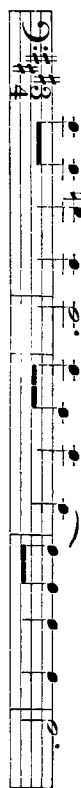
and was swaying it back and forth when some boys pulled up the poles and threw the man and his lodge far into the water. No one paid any attention to the man after that.

No. 111. THE SONG OF CE'DEENS' (JUGGLER'S SONG)

(Catalogue no. 213)

Sung by GA'GANDAC' ("ONE WHOSE SAILS ARE DRIVEN BY THE WIND")

VOICE $\text{♩} = 120$
DRUM $\text{♩} = 126$



Ka-be-bin-de-ge no-sis a ki-wi-gi-wām-in



Drum-rhythm

DRUM $\text{♩} = 126$



WORDS

Kabein'dige' I have gone
No'sis My grandchild
Kiwi'giwām'in Into your lodge

Analysis.—This song was sung three times and in each rendition the sixth was lowered a semitone in the first measure and a smaller interval in the remaining portion of the song. The second of the measures containing the words was sung slower to permit the enunciation of the syllables; otherwise the rhythm of the voice was steadily maintained. The drum was silent when the words were sung.

3. DREAM SONGS AFTERWARD USED AS WAR SONGS OR OTHERWISE

Like the other dream songs, these were said to have been composed during a dream or on waking from a dream. Many of them are associated with some animal which becomes the *manidó'* of the dreamer. The words of many of these songs suggest that the dreamer contemplates nature in a certain aspect so long and so steadily that he gradually loses his own personality and identifies himself with it. In other instances he imagines that animals or objects in nature are singing and that he learns their songs. It has not been definitely ascertained whether the singer imagines he repeats the melody or only the words of such songs.

All the dream songs are supposed to be spontaneous melodies, and therein lies their chief importance in connection with the analytical study of Indian music.

No. 112. SONG OF THE TREES

(Catalogue no. 206)

Sung by Ga'gandac'

Voice $\text{♩} = 100$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

Nodin'..... The wind
E'ta..... Only
Ningotan'..... I am afraid of

Narrative.—The following explanation of this song was given by Mair'kás: The song belonged to a certain man who sang it in the dances which were held before going to war. When this man was a boy he had a dream and in his dream he heard the trees

singing as though they were alive; they sang that they were afraid of nothing except being blown down by the wind. When the boy awoke he made up this song, in which he repeats what he heard the trees say. The true meaning of the words is that there is no more chance of his being defeated on the warpath than there is that a tree will be blown down by the wind.

Analysis.—The rhythm of this song is energetic, vivifying, and full of action. The rhythmic unit is short and easily recognized, consisting of a measure in triple time followed by a measure in double time. The song was sung five times, the renditions being identical in every respect. The rhythms of voice and drum are greatly at variance, but each is steadily maintained. The harmonic structure is evident and consists of a major triad in the upper and in the lower octave with the sixth as a connecting tone.

No. 113. SONG OF THE THUNDERS

(Catalogue no. 207)

Sung by Ga'gandac'

Voice $\text{♩} = 120$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

Na'nin-go'dinnuk'..... Sometimes
Ninaba'cawen'dan..... I go about pitying
Niyau'..... Myself
Baba'naciyau'..... While I am carried by the wind
Gieguf'..... Across the sky

This song forms an example of the strange personation which characterizes many of the dream songs. In this the singer contemplates the storm mystery of the sky until he feels himself a part of it and sings its song.

Analysis.—This song is divided into two parts. The first contains only vowel syllables and consists of nine measures, in which the rhythmic unit occurs twice. This unit is comprised in the first three measures. The second part of the song contains the words. This part of the song constitutes a rhythmic unit in itself. Attention is directed to the harmonic character of the song, although the melody moves with great freedom.

No. 114. "MY VOICE IS HEARD" (Catalogue no. 208)

Sung by GA'GANDAC'

Voice $\text{♩} = 112$

Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)

WORDS

Misiwē'..... All over
Akiñ..... The world
Nñ'debwē'widm'..... My voice resounds

In this song, as in the preceding, the singer contemplates the storm. He hears the reverberation of the thunder and in his dream or trance he composes a song concerning it.

Analysis.—This song is definitely major in tonality and was sung in exact time throughout. The metric unit of the drum is slightly faster than that of the voice and produces an effect of hurrying the voice. The lowered sixth occurs as an accidental. It is impossible to indicate the exact deviations from pitch and the peculiar portamento of voice used in this song, but the manner of the rendition strongly suggests that they are used to heighten the effect and do not form an actual part of the song.

No. 115. "THE APPROACH OF THE STORM" (Catalogue no. 209)

Sung by GA'GANDAC'

Voice $\text{♩} = 112$

Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)

WORDS

Abid'..... From the half
Gicign'..... Of the sky
Ebigwñ'..... That which lives there
Kabide'bwewidñ'..... Is coming, and makes a noise

The Thunder manido' represents to the Indian the mysterious spirit of the storm, and he imagines that this manido' sometimes makes a noise to warn him of its approach. This is his interpreta-

tion of the distant thunder which precedes a storm. Hearing this, the Indian hastens to put tobacco on the fire in order that the smoke may ascend as an offering or signal of peace to the manido'. The idea which underlies the song is, "That which lives in the sky is coming and, being friendly, it makes a noise to let me know of its approach." This means much less to the white race than to the Indian. We are accustomed to noise; the Indian habitually approaches in silence, unless he wishes to announce his presence.^a

Analysis.—This song is harmonic in structure and contains the tones of the fourth five-toned scale. More than a year before the making of this record the same song was secured from a younger singer. On comparing the two records it is found that they differ much less in rhythm than in melodic progressions. The younger singer used exactly the same tones, but in some parts of the song he used the intervals in a slightly different order. The characteristic rhythm is identical in the two records.

No. 116. "AS THE HAWK SOARS" (Catalogue no. 210)

Sung by GA'GANDAC'

The second word in this song suggests to the Chippewa the course of a bird which flies forward a short distance, then circles, and then flies forward again. The Chippewa thought that the hawks were halfway to the top of the sky because they flew so high, and this song was probably inspired by the sight of a flock of hawks flying and circling high overhead.

Analysis.—The harmonic structure of this song divides it into two parts, the first based on the minor triad with the minor seventh^b added, and the second on the tonic triad and sixth. The tones of the first chord are repeated during fourteen measures, the F sharp sinking to E on the fifteenth measure. This introduces the tonic chord in the key of A, and the latter part of the song is composed of the tones of the tonic triad and sixth in the key of A. The first part of the song suggests the close attention with which one follows moving objects; the satisfying resultant chord and the free melody with its even rhythm suggest the return of the singer's attention to his song and to his more immediate surroundings.

^a The Indian who composed this song is now a clergyman of the Episcopal Church, Rev. George Smith. When he was a little boy he often painted his face and fasted five days because he wanted to be a "split man." When he was 15 or 16 years of age he composed this song in his dream. The preparation for this life work was according to the native customs, but he is doing that work in the white man's way.

^b Prof. J. C. Fillmore found this tonality among the Datonay songs collected at the World's Columbian Exposition at Chicago and Mr. H. E. Kreibitz (in a paper read before the Folk-Lore Congress, July, 1894) cited similar instances among the songs of the American negroes. Professor Fillmore recorded a similar song from the Nass River Indians living in British Columbia. This tonality is found also in the following songs of the present series: nos. 51, 116, 127, 172.

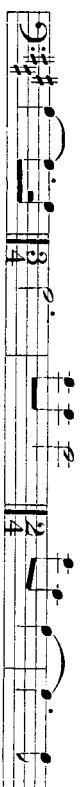
A correspondence between the idea of a song and its melody or its rhythm can not be taken too literally or pushed too far. Music can not imitate a scene in nature or express a mental concept, yet either may inspire a song. Under such circumstances the song may reflect in some degree the source of its inspiration, yet it would be impossible, in any instance, to infer that source from the character of the song.

Five renditions of this song were secured, the only variations being in the first part; the harmonic material remained the same, but the order of progressions differed slightly. The second part was identical in all the renditions.

Voice $\text{♩} = 112$

Drum $\text{♩} = 126$

(Drum-rhythm similar to No. 111)



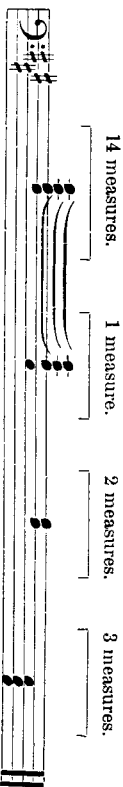
A - bi - ta - - wi - gi - c'ig . . bi -



ni - kwe - kwe - ki - ka - ba - wi - yan



ANALYSIS



WORDS

A-bi-ta-wi-gi-c'ig..... Halfway up the sky
Bi-mi-kwe-kwe-ka-ba-wi-yan..... I am flying

No. 117. "IN THE SOUTHERN SKY" (Catalogue no. 211)

Sung by GA'GANDAC'

Voice $\text{♩} = 112$ Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)

Yan

WORDS

A - jig - wa gi - cig - un . . . ca-win - u - bi-

Ajig'wa Already
 Gi'cigun' In the sky
 Cawin'ubiyau' I am sitting in the south

Analysis.—In harmonic structure this song is similar to the preceding, the first fourteen measures being based on the tones of the minor triad with the minor seventh added, the sixteenth measure containing lower E, the remainder of the song being composed of the tones of the tonic triad. The last part of the song is simpler than that of the preceding song, but the general character is the same. It may be possible that both songs were composed by the same man, this coming first in the order of composition. In this, the same man, this coming first in the order of composition. In this, as in the preceding song, the last part was always sung in exact time.

No. 118. "MANIDO' LISTENS TO ME" (Catalogue no. 212)

Sung by GA'GANDAC'

Analysis.—This melody contains only the tones of the major triad and sixth. The song was sung twice, the second rendition beginning on the last count of the fourth measure, suggesting that the first measures are an introduction. The custom of using an introduction to the first rendition of a song has already been mentioned. In this introduction the singer is allowed considerable freedom.

The meaning implied in the Chippewa words is that the manido' who listens will grant all requests of the singer.

Voice $\text{♩} = 112$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

Nin bi - sin - dag be - cig ma - ni - do

WORDS

Nin To me
 Bisin-dag He listens
 Be-cig One
 Manido' Spirit

No. 119. SONG OF THE CROWS (Catalogue no. 260)

Sung by HENRY SELKIRK

Narrative.—The following explanation of the song was given by the singer:

A young man was fasting where his father had taken him. It was in the fall, and the flocks of crows were getting ready to go south. The young man heard the crows in the trees and imagined that he learned this song from them. Afterward the crows was his manido' because it had given him power to understand the language of the crows. The words of the song mean that the crows are the first birds to come in the spring, and so the old-time Indians thought that the crows brought the spring rains. This was first a dream song and afterward it was used as a war dance.

Analysis.—This melody contains only the tones of the fourth five-toned scale. Both melody and rhythm are of unusual simplicity.

Voice $\text{♩} = 108$

Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)



be - ba - ni - ga - ni hi nin - di - gog . bi -



ně - si - wŋ e nin-wŋ-djĭ - ģĭ - ni - wŋ an-deg-nin - di - go

WORDS

Be'banĭ'ganĭ'..... The first to come
Nin'digog'..... I am called
Binĕ'siwŋ'..... Among the birds
Nin'wŋdĭġeĭ'miwŋ'..... I bring the rain
Andeg'nindġo'..... Crow is my name

The two following songs were not composed during dreams, but during great mental stress. They are classed with the dream songs because they are spontaneous melodies, said to have sprung from the lips of the singers without conscious effort on their part. These songs were given by a particularly reliable singer.

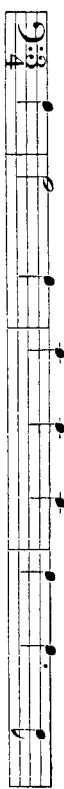
No. 120. SONG OF THE DESERTED WARRIOR (Catalogue no. 259)

Sung by HENRY SELKIRK

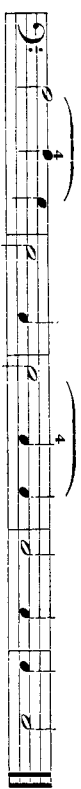
Voice $\text{♩} = 60$

Drum $\text{♩} = 104$

(Drum-rhythm similar to No. 111)



Nin - da - ġĭ - tei - ni - sa - nŋn - dŋm tei -



wa - ba - ni - nan tei - ma - dġa - yŋn a ya a ya

WORDS

Nindagĭ'tcinis'nŋndŋm'..... I would be very sorrowful
Teiwa'baminan'..... To see you
Teima'dġayŋ'..... Go away

Narrative.—About forty years ago the Chippewa were at war with the Sioux near Turtle mountain in North Dakota. The Chippewa were concealed in a cornfield ready to attack the Sioux when their ambush was discovered, and in the fight one of

the Chippewa was shot through the breast. The man's name was No'dink'wŋm, which means Wind-Thunder. His friends attempted to carry him with them, but it seemed that he would surely die, and their own lives were in danger; so they left him with his face painted and a feather in his hair, to die like a warrior. After they had left him they heard him singing this song. It was an entirely new tune and two of the men remembered it and sang it after they reached home. The song affected the men as no entreaty could have done. They rushed back, dragged the wounded man to the water's edge, lifted him into a canoe, and paddled away safely. The man recovered and now lives at Pine Point. The singer said that he recently saw the man and also the scar of the wound.

Analysis.—The metric unit in this song is the measure, not the individual count in the measure. This unit is regular. The divisions of the measure are not always exact, but are indicated as nearly as possible. The melody tones comprise the minor triad and sixth.

No. 121. "I AM AFRAID OF THE OWL" (Catalogue no. 261)

Sung by HENRY SELKIRK

Voice $\text{♩} = 152$

(Recorded without drum)



E - ni - wŋk ka - ye nin e - ni - wŋk ka - ye



nin ko - ko - ko nin - go - sa ne - ġĭ - ke - wŋ - bi - a -



nin a be a nin be a ya be a ya be a ya

WORDS

Eniwek'..... Very much
Gaye'..... Also
Nin..... I
Ko'kokoo'..... Of the owl
Ningosa'..... Am afraid
Neġke'wŋbiainin'..... Whenever I am sitting alone in the wigwam

Narrative.—The singer stated that he composed this song himself when he was a child. The circumstances were as follows: His mother had gone to a neighbor's, leaving him alone in the wigwam. He became very much afraid of the owl, which is the particular terror of all small Indians, and sang this song. It was just after sugar making and the wigwams were placed near together beside the lake. The people in the other wigwams heard his little song. The melody was entirely new and it attracted them so that they learned it as he sang. The men took it up and used it in their mock-rasin games. For many years it was used in this way, but he was always given the credit of its composition.

Analysis.—This song contains only three tones and may be said to consist of the minor third with the tone above as a preparatory tone. The chief rhythmic phrase is the quarter note followed by two eighths, a subdivision of a double measure which suggests fear.

Dream Songs—White Earth Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	12	
Minor tonality.....	2	259, 261
Total.....	14	

TOPE MATERIAL

Fourth five-toned scale.....	8	206, 207, 209, 210, 211, 244, 246, 260
Major triad and sixth.....	4	212, 213, 245, 259
Minor triad and fourth.....	1	261
Other combinations of tones.....	1	208
Total.....	14	

BEGINNINGS OF SONGS

Beginning on the twelfth.....	7	206, 207, 209, 210, 211, 212, 213
Beginning on the tenth.....	1	244
Beginning on the octave.....	3	245, 259, 260
Beginning on the sixth.....	2	208, 246
Beginning on the fourth.....	1	261
Total.....	14	

ENDINGS OF SONGS

Ending on the tonic.....	10	206, 207, 209, 210, 211, 212, 213, 245, 260, 261
Ending on the fifth.....	1	208
Ending on the third.....	3	244, 246, 259
Total.....	14	

FIRST PROGRESSIONS

First progression downward.....	10	206, 207, 208, 209, 210, 211, 212, 244, 246, 261
First progression upward.....	4	213, 245, 259, 260
Total.....	14	

MELODIC ANALYSIS—Continued.

ACCIDENTALS

	Number of songs.	Catalogue numbers.
Songs containing no accidentals.....	11	206, 207, 209, 210, 211, 212, 245, 246, 259, 260, 261
Sixth lowered a semitone.....	1	213
Third lowered a semitone.....	1	208
Sixth raised a semitone.....	1	244
Total.....	14	

RHYTHMIC ANALYSIS

Beginning on accented portion of measure.....	10	
Beginning on unaccented portion of measure.....	4	211, 212, 259, 260
Total.....	14	
Metric unit of voice and drum the same.....	1	207
Recorded without drum.....	1	261
Metric unit of voice and drum different.....	12	
Total.....	14	

STRUCTURAL ANALYSIS

Harmonic.....	8	206, 207, 209, 210, 211, 212, 213, 244
Melodic.....	6	208, 245, 246, 259, 260, 261
Total.....	14	

MIGÁ'DIWĪN'INÁ'GŪMO'WĪN (WAR SONGS)

A wide range of material is included in this group. There are songs which have been used to incite war, songs of the warpath, songs concerning the brave deeds of warriors, and songs of the scalp dance. The border line between groups of songs is not absolute and all our classification must be regarded as general in character; thus there are war songs among the dream songs and there is a scalp dance among the "songs connected with special medicines." In these instances the writer has followed the Indian who made the phonograph record. Many songs are used in war dances. The following group may be considered, however, representative of the class.

The drumbeat of the war dance is in even strokes; the drumbeat of the scalp dance is an accented stroke preceded by an unaccented stroke about one-third of its length. These are the ordinary rhythms but they may be varied by drummers of proficiency.

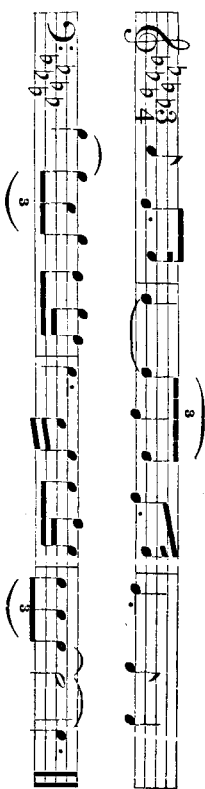
No. 122

(Catalogue no. 179)

Sung by AKI'WAIZI' ("OLD MAN")

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

(Drum-rhythm similar to No. 1)



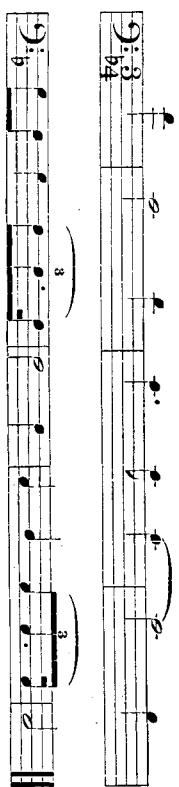
Analysis.—This song is based on the second five-toned scale of F flat, the harmonic divisions being the minor third E flat-G flat followed by the major third G flat-B flat, the song closing with a return of the minor third E flat-G flat.

The rhythm of the voice is plainly $\text{♩} = 69$, while the beat of the drum is in unaccented eighths, $\text{♩} = 126$; if the drum were $\text{♩} = 138$ we should have four drumbeats to one melody note, but repeated tests have failed to bring the two parts into this relation. The drum is plainly of a slightly different unit from that of the voice and persistently retains that unit. The tempo of the voice is unusually even in this song.

No. 123

(Catalogue no. 182)

Sung by MAI'YANS

Voice $\text{♩} = 76$
Recorded without drum

Analysis.—The principal intervals of progression in Chippewa songs are the intervals of the third and fourth. This song is very unusual in that its principal melodic feeling is for the interval of the second. The dominant of the key is unusually prominent. The third of the key does not occur in the song, yet the song is readily accompanied by the tonic, subdominant, and dominant chords of the key. The song contains seven measures and is an excellent example of the entire song constituting a rhythmic unit. Six renditions appear on the phonograph cylinder.

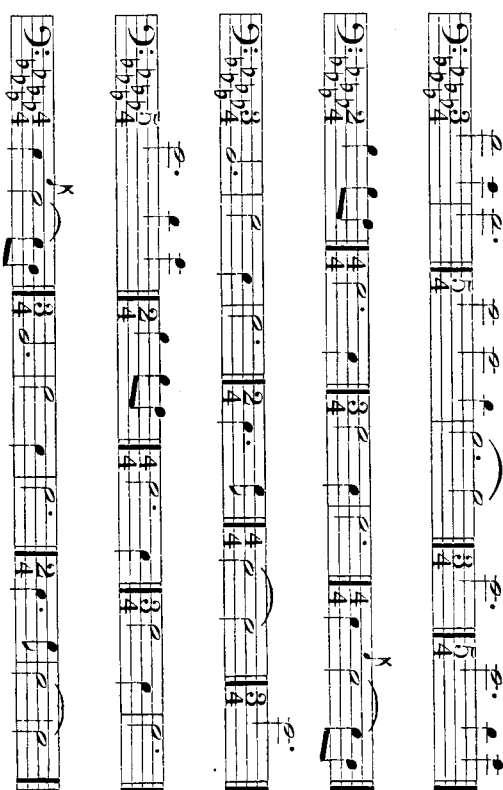
No. 124

(Catalogue no. 205)

Sung by GA'GANDAC'

Voice $\text{♩} = 200$ Drum $\text{♩} = 112$

(Drum-rhythm similar to No. 111)



This song is said to have been used about forty-five years ago by Chippewa who were trying to incite the tribe to an attack on the white settlers. The attempt was unsuccessful and it is the pride of the Chippewa that they have never been at war with the white men.

Analysis.—The chief interest of this song lies in the rhythm, the general effect of which is martial and inspiring; yet the measure-lengths are very uneven, producing a rhythm which is fascinating in its irregularity. This is an instance of a special rhythm used for a special purpose. The object of the song was to control the will and influence men to act against their wishes and judgment. In view of this fact the peculiar rhythm of this song is worthy of attention. The tempo is very rapid, adding to the effect of the rhythm. Further consideration of rhythm of this character is given in the chapter on 'Mide' Songs.

No. 125

(Catalogue no. 215)

Sung by GA'GANDAC'

Analysis.—This song is said to have been learned from the Sioux. Its harmonic structure is interesting. The song is in the key of D flat, the melody showing the octave complete except the seventh. The song is in two parts, each of which opens with the chord of the relative minor. This passes to the tonic major chord by the change

from B flat to A flat. The following section of each part contains only the third F-A flat, with B flat as a bytone, yet the major chord of D flat is plainly implied.

Voice ♩ = 88

Drum ♩ = 88

(Drum-rhythm similar to No. 1)

HARMONIC ANALYSIS

No. 126. LITTLE EAGLE'S SONG (Catalogue no. 229)

Sung by GA'GANDAC'

This is a song in honor of a warrior named Little Eagle, who died about November 1, 1907, at an advanced age.

O'kic'i'ta is a Sioux word. White Earth was the old battle ground of the two tribes and the word suggests that the song was composed by the Sioux, who do not grudge their tribute to a brave man, though he may be their enemy.

Analysis.—The tones of this song are those of the second five-toned scale of F, with G as a passing tone. The unusual interest of the song lies in the E flat of the fourth measure, showing the interval of a whole tone between the seventh and eighth of a minor key. This is a characteristic of early English plain song.

The rhythm of the voice is maintained quite steadily at ♩ = 72, while that of the drum is ♩ = 108, each stroke preceded by a short unaccented beat. It will be readily seen that this is in the ratio of two voice pulses to three drum pulses, but the stroke of the drum

invariably follows the singing of the tone, and the voice and drum never coincide. This song shows no descending interval larger than a minor third, and the descent of the minor third occurs seven times in the melody.

Voice ♩ = 72

Drum ♩ = 108

(Drum-rhythm similar to No. 111)

words

O'kic'i'ta..... Leader of the warriors
Migisins'..... Is Little Eagle

No. 127 (Catalogue no. 230)

Sung by GA'GANDAC'

Voice ♩ = 66

Drum ♩ = 80

(Drum-rhythm similar to No. 111)

HARMONIC ANALYSIS

This song is said to have been learned from the Sioux. The melody is divided into two parts of three measures each. The first part contains the tones of the minor triad with the minor seventh added, the sixth being used only as a passing tone. This is a very primitive tonality. Among the songs of the Chippewa this tonality is sometimes found in part of a song, but the song usually merges into a diatonic chord before the close. (See songs nos. 116, 117, 172.) Five renditions of this song were recorded; these are identical except that the first measure occurs only in the first rendition. The harmonic peculiarity of this melody is best seen by playing the chords which form the two parts of the song, as given at the close of the transcription.

No. 128. SONG OF THE LOONS (Catalogue no. 271)

Sung by GA'tetretci/cig ("SKIPPING A DAY")

Voice $\text{♩} = 96$

Drum $\text{♩} = 116$

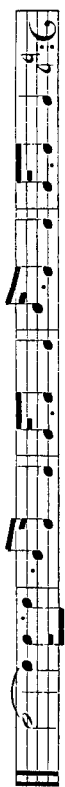
(Drum-rhythm similar to No. 111)



Ki-wi-



la - gi - cig ban ga - bi - nēs - i - mo - yan



WORDS

Kiwiagi'cig..... Flying all around the sky
Gabinēs'imoyan'..... The loons are singing

This is an old song, which was sung before starting on the war-path. The words refer to the Loon clan or totem which, according to William Warren, was very powerful among the Chippewa, even claiming to be the chief or royal clan.

Analysis.—Harmonic in structure, this song follows the outline of the major triad in the upper and lower octaves with the sixth as a passing tone. This tone material is found in a large number of the songs under analysis and is that of the fourth five-toned scale, lacking the second. It is a form of tone material which appears transitional from the simple major triad to the complete five-toned scale. (See p. 63; also tabulated analysis, p. 9.)

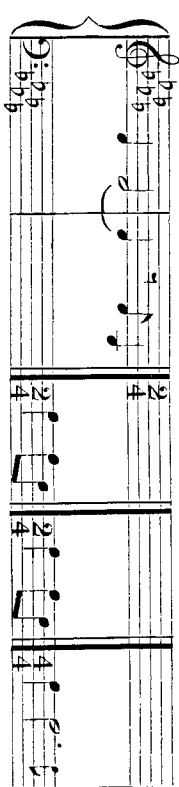
No. 129. "I WILL START BEFORE NOON" (Catalogue no. 276)

Sung by GA'tetretci/cig

Voice $\text{♩} = 144$

Drum $\text{♩} = 100$

(Drum-rhythm similar to No. 111)



WORDS

Tcinau'hwakweg'..... I will start on my journey before
noon
Tcihwa'wablni'igoyan'..... Before I am seen

The singer stated that he learned this song from his father, who was a warrior, and in the old days was often sent in advance of the war party as a scout. Before starting on such an expedition he sang this song. In singing it the words were mispronounced; they contain many interpolated syllables.

Analysis.—This song begins on a very high tone. It is harmonic in structure and is a typical example of a simple song on the fourth five-toned scale.

No. 130. SONG OF CĪMAU'GANĪC (Catalogue no. 277)

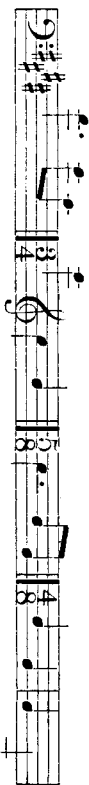
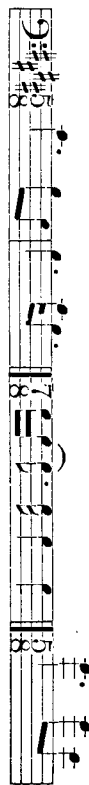
Sung by GA'tetretci/cig

In the old days it was customary for a woman to go out and meet a returning war party. If a scalp had been taken she received it at the hand of the leader and danced in front of the war party as it neared the camp, singing and waving the scalp. The song under consideration concerns such an event as this. The singer stated that he had heard it sung by a woman on such an occasion. Sometimes several women went to meet the warriors, but one always preceded the others and received the scalp. The return to the camp was

Voice ♩ = 168
(Recorded without drum)



Ci - mau-gan-ic gi - ni-ci-wed.



Ci - mau-gan-ic gi - ni-ci-wed



Ci-mau-gan-ic gi - ni-ci-wed



Ci-



mau-gan-ic gi - ni-ci-wed



WORDS

Cimau'ganic,..... A man's name meaning "soldier"
Gim'ishwed',..... He killed in war

always followed by a scalp dance. This was sometimes performed around a pile of presents. Each scalp was fastened to a hoop at the end of a pole, and anyone to whom this pole was handed was obliged to hold it aloft as he danced alone around the pile of gifts. This is an old song in which the name of Cimau'ganic was introduced in honor of his special bravery.

Analysis.—In this instance the entire phonograph record is transcribed. It consists of four renditions of the song and clearly shows the points in which the renditions vary. In this respect it is the record of a musical performance as well as the record of a song. The singer imitated the manner in which he had heard a woman sing the song, the high notes being given in a falsetto voice but with good intonation. The division of the measures into five counts is not mechanically accurate throughout the record. In certain measures the note values correspond exactly to the metronome beat; in others they vary slightly, but the rhythmic feeling is still that of a five-part measure. This song is a very free musical expression and is of special value, both from its structure and from the occasion of its use.

No. 131. "THE SHIFTING CLOUDS" (Catalogue no. 114)

Voice ♩ = 126

Sung by A'gwit'wigic'cig

Recorded without drum



A - ni - go - si - wa - ged

ba - bi - kwa - si - go kwe



WORDS

Ana'gud,..... The shifting
Ba'bikwa'sin,..... (Yonds)

This is one of the war songs with which a social dance is usually opened. Most of the singers carry some object in the right hand—a small gun whittled from wood, a turkey-wing fan, a bow with arrows,

or even a war club with a wisp of hair dangling in imitation of an enemy's scalp. With this they point as if to various objects, as an enemy at a distance or a footprint on the ground. During this song the dancer would point to the clouds.

Analysis.—This song is harmonic in structure. The irregularity of measure lengths is worthy of notice, as is the continuously descending trend of the melody.

No. 132. SCALP DANCE

(Catalogue no. 116)

Sung by Gí'GIBÄNS' ("LITTLE DUCK")

Voice $\text{♩} = 168$

Recorded without drum

Yo ho kue a yo ho kue a yo ho kue a yo ho kue a

é-kwa-wíg'ên - do - bi - og yo ho kue a yo ho kue a

WORDS

É'kwawó'g'..... The women
Én'doblog'..... Are enjoying it with us

Analysis.—This was sung by an old woman whose voice was about the same register and quality as a man's. A point of interest in this song is that the last tone is approached by an upward progression. The rhythmic unit is short and frequently repeated.

War Songs—White Earth Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	5	114, 182, 215, 271, 276
Minor tonality.....	6	116, 179, 205, 229, 230, 277
Total.....	11	

MELODIC ANALYSIS—Continued.

TONE MATERIAL

	Number of songs.	Catalogue numbers.
Fourth five-toned scale.....	2	271, 276
Major triad and sixth.....	1	114
Minor triad and fourth.....	1	116
Octave complete.....	1	229
Octave complete except seventh.....	1	215
Octave complete except second.....	1	230
Other combinations of tones.....	4	179, 182, 205, 277
Total.....	11	

BEGINNINGS OF SONGS

Beginning on the twelfth.....	4	114, 271, 276, 277
Beginning on the octave.....	3	116, 182, 229
Beginning on the tenth.....	2	215, 230
Beginning on the ninth.....	1	205
Beginning on the fourth.....	1	179
Total.....	11	

ENDINGS OF SONGS

Ending on the tonic.....	8	114, 116, 179, 205, 229, 230, 271, 276
Ending on the fifth.....	2	182, 277
Ending on the third.....	1	215
Total.....	11	

FIRST PROGRESSIONS

First progression downward.....	9	114, 179, 182, 205, 229, 230, 271, 276, 277
First progression upward.....	2	116, 215
Total.....	11	

ACCIDENTALS

Songs containing no accidentals.....	10	114, 116, 179, 182, 205, 215, 229, 271, 276, 277
Sixth lowered a semitone.....	1	230
Total.....	11	

RHYTHMIC ANALYSIS

Songs beginning on the accented portion of the measure.....	9	
Songs beginning on the unaccented portion of the measure.....	2	179, 182
Total.....	11	
Metric unit of voice and drum the same.....	1	215
Metric unit of voice and drum different.....	6	179, 205, 229, 230, 271, 276
Recorded without drum.....	4	114, 116, 182, 277
Total.....	11	

STRUCTURAL ANALYSIS

	Number of songs.	Catalogue numbers.
Harmonic.....	5	114, 215, 230, 271, 276
Melodic.....	6	116, 179, 182, 205, 229, 277
Total.....	11	

SA'GU'DIWIN'INA'GUMO'WIN (LOVE SONGS)

The love songs mark a distinct phase in the development of music as a means of expression. It is not uncommon to find the words continuous throughout the song with little or no repetition. This characteristic has not been found thus far in any other branch of Chippewa music, and shows that in them the expression by means of words is as free as the expression by means of musical tones. These words are seldom transcribed. From observation the writer believes that the words of a certain melody are often imprudent in exact form, though having a general similarity throughout the renditions by various singers.

The love songs are more free in melody progression than other classes of songs. Many of them have traveled far and are known to be very old. They constitute a favorite form of music among the Chippewa, and are sung with a nasal tone used in no other except the songs of the scalp dance. This resembles the cry of an animal, yet the intervals are given almost as accurately as where a direct singing tone is used.

No. 133

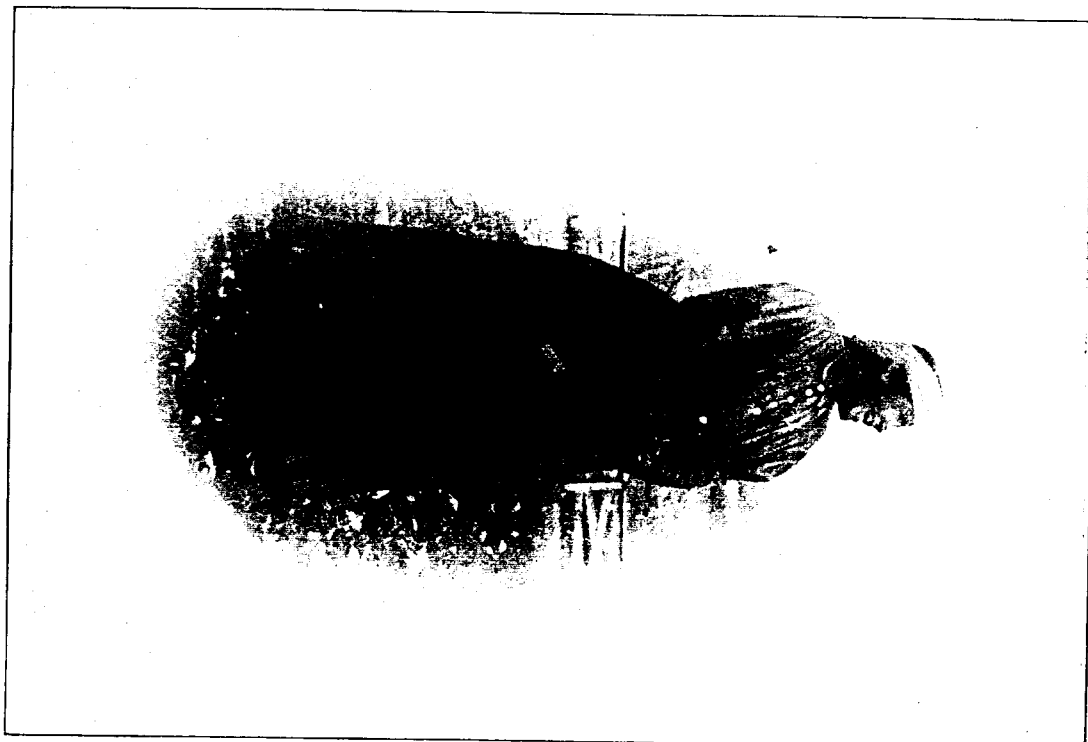
(Catalogue no. 98)

Sung by MANDO'GICIGO'KWE ("SPRINT DAY WOMAN")^a

Analysis.—This was said to be a very old song. The peculiar quality of tone assumed by the Chippewa in singing their love songs renders it impossible to convey a correct impression by means of notation. This quality is nasal, with a slight drawing and a sliding of the voice from one tone to another.

The range of this song is two octaves, and the intervals are found to be correct, though difficult at first to recognize beneath their disguise of mannerism. The remarkable change of pitch in the tenth measure was given with more accuracy than many less wide intervals, following the general rule that uncommon intervals are more accurately sung than common intervals. A very explosive tone was given on the notes marked with an accent.

^a The singer of this and the following song is a unique personality, living all alone. (See pl. 11.) On each side of her log cabin is a little lake. Back of it stretches the forest, broken only by a wagon road whose single track is marked by stumps beneath and drooping branches overhead. In this desolate place Mando'gicigo'kwe and her dogs guard the timber of her government allotment, the while she gathers roots from which she makes love powders to sell to the children of men. In her hand she usually carries a small hatchet. There is a smoldering fierceness in her small eyes, but her voice in speaking is low and musical and she laughs like a child.



MANDO'GICIGO'KWE

TEMPO RUBATO

Recorded without drum



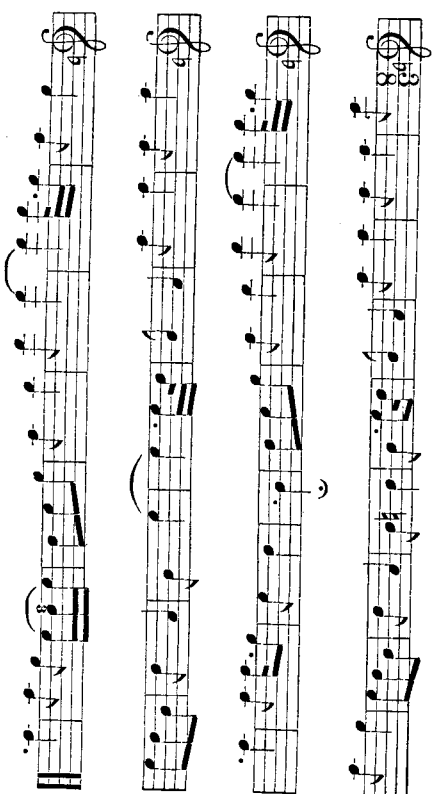
No. 134

(Catalogue no. 99)

Sung by MANITO'GICGO'KWE

TEMPO RUBATO

Recorded without drum



Analysis:—This melody, though apparently simple in outline, is very free in movement. The tones are those of the key of F, yet the melody does not affiliate with the principal chords of that key and shows little feeling for a keynote.

No. 135. "MY LOVE HAS DEPARTED" (Catalogue no. 101)

Sung by Mrs. MARY ENGLISH^a

VOICE ♩ = 132

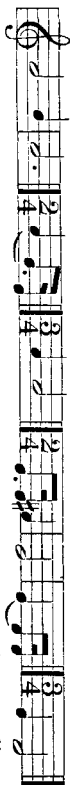
Recorded without drum



Man-go-dug - win nîn - dî - nêh-dâm man-go-dug-wîn nîn - dî - nêh-dâm,



mî-gwe - na-wîn nîn - î - mû-ce ê-nî-wa-wa - sâ - bô - ye-zud.



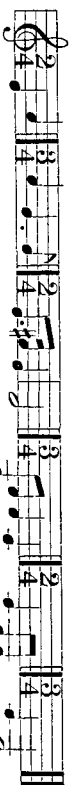
Bâ - wî - tîh gî - nî - mâ-dja nîn-î-mû-ce a - nî - mâ-dja



ka - wîn - î - nâ-wâ nîn-da-wâ-bâ-mâ - sî Sî Man-go-dug - wîn



nîn - dî - nêh-dâm man-go-dug - wîn nîn - dî - nêh-dâm,



mî-gwe - na-wîn ka - wîn - î-mû-ce, ê-nî-wâ-wa - sâ - bô - ye-zud

WORDS

Part 1

Man-go-dug'wîn..... A loon
 Nîn'dhên'dâm..... I thought it was
 Mî'gwenwîwî'..... But it was
 Nîn'imuce'..... My love's
 Ê-nî'wawâ-wâ'boyezud'..... Splashing oar

^a The singer of this song is a sister of William Warren, the historian of the Chippewa. Her family lived on Madeline Island when she was a child, and this song came from there. It is a strange experience to talk with one who remembers when there were only one or two boats on Lake Superior, and who stood on the present site of Duluth when it was peopled only by a few Indians. On one occasion Mr. Warren and his sister, with a party of Chippewa, camped where Duluth now stands. As they were taking their departure Mr. Warren stood beside his canoe on the shore, stretched out his hand over the water, and said "Some day this lake will be a highway of water where hundreds of boats will come and go," then he pointed to the little group of tips and said, "My brothers, you and I will never see it, but some day a great city will stand there." The Indians pointed significantly to their foreheads. Their brother had been too long in the hot sun, and even his sister entered the canoe with a heavy heart.

Part 2

Bâ'wîhîng'..... To Sault Ste. Marie
 Gî'nîma'dja..... He has departed
 Nîn'imuce'..... My love
 A'nîma'dja..... Has gone on before me
 Kawî'nîmawâ'..... Never again
 Nîdawâ'bama'sî..... Can I see him
 Part 3 is similar to part 1.

Analysis.—This is an example of a common form of Chippewa songs, in which the first and last parts are alike, the middle section differing slightly and often being the only part in which words occur. Like most of the love songs, it was sung tempo rubato. The measurements are clearly marked by the accents. This song in a less complete form has been found on other reservations.

No. 136. "WHY SHOULD I BE JEALOUS?" (Catalogue no. 104)

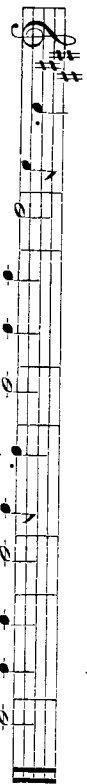
Sung by Mrs. MEE

VOICE ♩ = 88

Recorded without drum



Na - bî - sa An - do - ma ge - o - den - dî - ma - ban



mâ - dja-kwi - wî - jâ - sîs a ya ya î î ya

WORDS

Nab'sa..... Why should
 Nîn'domâ'..... I, even I
 Geoden'damaban'..... Be jealous
 Madjakwî'wîjîsîs'..... Because of that bad boy?

This song is not without its humorous side. It is said that in the old times an Indian maid would lie face down on the prairie for hours at a time singing this song, the words of which are so very independent and the music so forlorn. The song was as often sung by a young man, the words being appropriately changed.

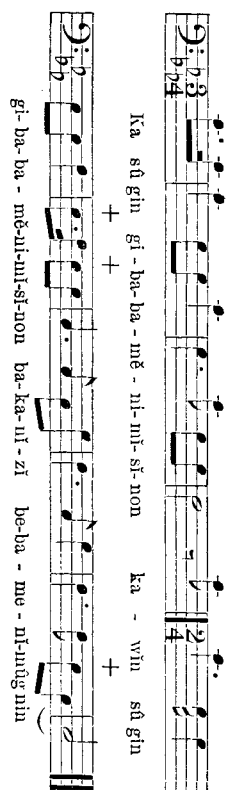
Analysis.—This is one of the few songs in which the key is fully established, as is shown by the fact that it can be readily accompanied by the three principal chords of the key of A. It is said to be a very old song and to be commonly used in recent times. The latter fact suggests that continuous use under semicivilized conditions may have modified the form of the melody to its present regularity of time and intervals.

No. 137. "I DO NOT CARE FOR YOU ANY MORE" (Catalogue no. 106)

Sung by K'it'el'mak'wa ("BIG BEAR")

Voice $\text{♩} = 53$

Recorded without drum



WORDS

Kawin'.....
 Sū.....
 Gin..... [Free translation]
 Gihabā'mēn'ishon'..... I do not care for you any more
 Baka'nk'..... Some one else is in my thoughts
 Behā'menimg'.....
 Nin.....

The mournfulness of this song, like the preceding, suggests that the Indian has some difficulty in transferring his affections. K'it'el'mak'wa, who sang the song, assured me that he was the best singer on the White Earth reservation. His voice is full and resonant. At the dances he sits at the drum for hours at a time, leading both singing and drumming.

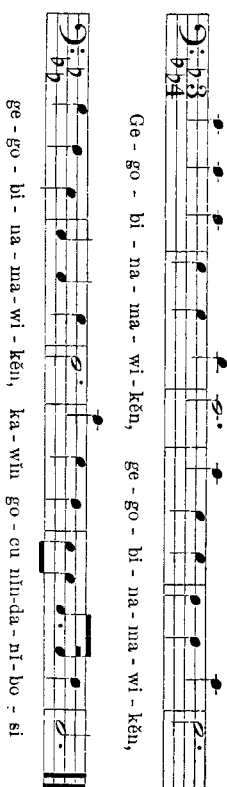
Analysis.—E flat is the only tone occurring in this melody which marks it as minor, and this was sung slightly higher than the proper pitch. This song is, however, plainly minor in tonality. Like most of the love songs, it is widely known on the reservation.

No. 138. "DO NOT WEEP" (Catalogue no. 107)

Sung by K'it'el'mak'wa

Voice $\text{♩} = 76$

Recorded without drum



WORDS

Gegobina'mawikēn'.....
 Kawin'..... } Do not weep
 Gocū'..... }
 Ninda'nibosī'..... } I am not going to die

This song is widely known among the Chippewa. It is one of the sweetest of all their love songs. In it we do not find the fancy of youth but the deeper love and the nearness of the deeper sorrow.

Analysis.—Although this song begins with a downward progression, it is more strongly marked by upward movement than many of the songs. In this and in its plaintiveness lies its chief interest.

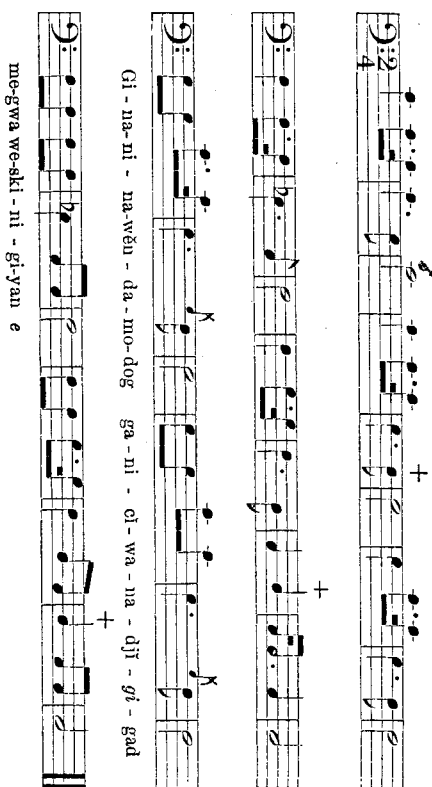
Reference is made to song no. 200 (catalogue no. 145), in the section on Red Lake reservation music, which shows a repetition of this song by a singer on that reservation.

No. 139. "HE MUST BE SORROWFUL" (Catalogue no. 110)

Sung by K'ose'win'ni ("GOOD HUNTER")

Voice $\text{♩} = 76$

Recorded without drum



WORDS

Ginani'nawēn'damodog'..... He [or she] must be very sorrowful
 Ganichwana'djigad'..... Since he [or she] so deceived and
 forsook me
 Me'gwa'..... During
 We'skingiyan'..... My young days

Analysis.—This, like no. 136, may be sung by either a man or a woman. The song is chiefly interesting because of the flattened third as an accidental. The expression of sadness by means of a minor interval is not so characteristic of Indian music as of our own.

No. 140. "WUEN I THINK OF HIM" (Catalogue no. 262)

Sung by HENRY SELKIRK

Voice $\text{♩} = 62$

Recorded without drum

A-no-gi - ya - i - ki-do-pun e a-no - gi - ya - i - ki-do-pun
 e a - no - gi - ya - i - ki-do-pun e a-wūn-dji-i -
 go - ko-nin-gae-ken - dūm ka - mi-kwe-ni-na-gin a - no - gi - ya -
 i - ki-do - pun a-dji a - no - gi - ya - i - ki-do-pun e

WORDS

Anog'ya'ya'kidopun'..... Although he said it
 A wūndji'isok'..... Still
 Ningac'kendūm..... I am filled with longing
 Ka'nikwe'ninagin'..... When I think of him

This is one of the old love songs of the tribe and may be sung by either a man or a woman. Several months previous to the making of this record a song resembling it was recorded on the Red Lake reservation. On comparison it is found that the Red Lake song is more elaborate in both rhythm and measure divisions, but the general trend of the melody is the same. See song no. 166 (catalogue no. 151).

Analysis.—The accidental in the second measure of this song is very effective and the compass of the song lacks only one tone of being two octaves. The ability of the singer to "pitch" properly a song of such range is worthy of note.

No. 141

(Catalogue no. 275)

Sung by GA'temong'et

Analysis.—A large number of words are used in the Chippewa love songs, but they are in the nature of conversation and do not form a sufficiently important part of the song to be translated. New words are very often composed and names introduced into the song.

This song is said to be very old. In a song of this character the length of the tones varies with the singer and with his mood. This

rendition is transcribed as nearly as possible, but one can not be sure that repetitions by other singers would be identical. The song was sung very slowly, with the peculiar nasal tone affected by the Indians when singing love songs.

Voice $\text{♩} = 50$

Recorded without drum

Love Songs—White Earth Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	3	99, 104, 110
Minor tonality.....	6	98, 101, 106, 107, 262, 275
Total.....	9	

TONE MATERIAL		
Fourth five-toned scale.....	1	104
Second five-toned scale.....	1	262
Octave complete.....	2	99, 101
Octave complete, except second.....	1	275
Octave complete, except seventh.....	1	98
Minor triad and fourth.....	1	106
Minor triad, second, and fourth.....	2	107, 110
Total.....	9	

MELODIC ANALYSIS—Continued.

BEGINNINGS OF SONGS

	Number of songs.	Catalogue numbers.
Beginning on the twelfth.....	3	98, 262, 275
Beginning on the octave.....	5	101, 104, 106, 107, 110
Beginning on the third.....	1	99
Total.....	9	

ENDINGS OF SONGS

Ending on the tonic.....	6	101, 106, 107, 110, 262, 275
Ending on the fifth.....	2	98, 99
Ending on the third.....	1	104
Total.....	9	

FIRST PROGRESSIONS

First progression upward.....	6	98, 99, 101, 104, 262, 275
First progression downward.....	3	106, 107, 110
Total.....	9	

ACCIDENTALS

Songs containing no accidentals.....	4	104, 106, 107, 110
Sixth raised a semitone.....	3	101, 262, 275
Fourth raised a semitone.....	1	99
Fourth and seventh raised a semitone.....	1	98
Total.....	9	

RHYTHMIC ANALYSIS

Beginning on accented portion of measure.....	4	101, 104, 107, 110
Beginning on unaccented portion of measure.....	5	98, 99, 106, 262, 275
Total.....	9	

STRUCTURAL ANALYSIS

Harmonic.....	None
Melodic.....	9

ATA'DIWIN'INA'GUMO'WIN (MOCCASIN-GAME SONGS)

The moccasin game is the principal form of gambling practised by the Chippewa at the present time. A characteristic of the moccasin-game songs worthy of special note is the combining of a rapid metric unit of drum with a slow metric unit of voice, strongly indicating

the elements of excitement and control which prevail in the game. Words may or may not be used, one instance being shown in which the words occur in different portions of the melody in the varying renditions of the song.

The drumbeat of the moccasin game is a strongly accented stroke preceded by a very short unaccented stroke.

In the moccasin game four bullets or balls are hidden under four moccasins. One bullet or ball is marked and it is the object of the opposing players to locate this with as few "guesses" as possible. The whole village knows by the beat of the drum when a moccasin game is in progress, and the writer can testify to the energy with which the drum is beaten, having sat next to it for a long time, the crowd of interested spectators nearly falling over her head. There was very little air to breathe, but the discomfort was amply repaid by the interest of watching the faces of the players.

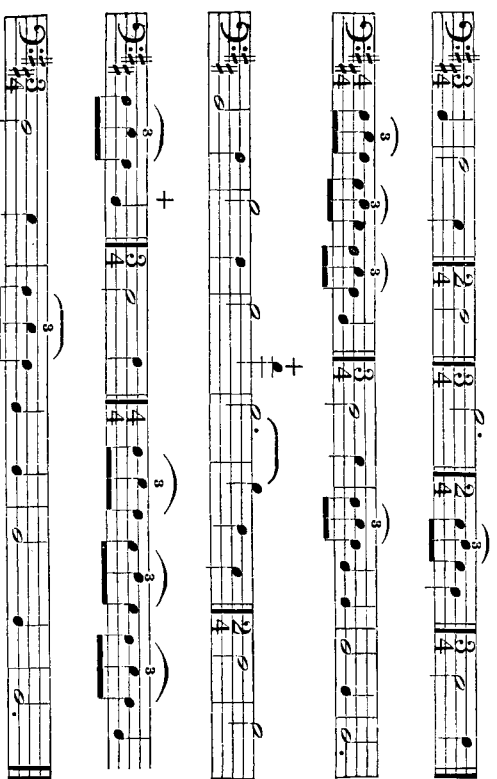
No. 142

(Catalogue no. 112)

Sung by MAIN'ANS

Voice $\text{♩} = 192$

Recorded without drum

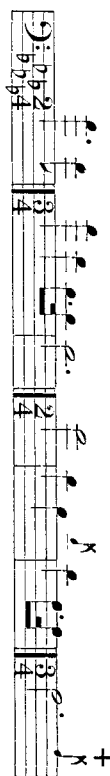


Analysis.—In this instance an attempt has been made to indicate the embellishing of a melody by means of small melody progressions. Certain tones were sung less than a semitone higher than the pitch indicated and are marked in the usual manner. This song has no words. The melody is of unusual freedom, progressing several times from the highest to the lowest tones. It is peculiar in that the first and last tones are the same.

No. 143 (Catalogue no. 181)

Sung by AKI'WAIZI'

Voice $\text{♩} = 96$
Drum $\text{♩} = 116$



Drum-rhythm
Drum $\text{♩} = 116$



Analysis.—The accidental in this song is the lowered sixth, and it is worthy of note that the accidental was given with more firmness and better intonation than the other tones of the song. Four renditions were secured, the rhythm being regularly maintained. The drum is very sharp and insistent, as in all the mocassin-game songs.

No. 144. "IF I AM BEATEN" (Catalogue no. 203)

Sung by NITA'MIGA'BO ("LEADER STANDING")

Voice $\text{♩} = 104$
Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 143)



Nin - gi - wé ni - we - ni - go - yan



WORDS

Nin'gagivé'..... I will go home
Niwé'nigoyan'..... If I am beaten
Nin'genadin'..... After more articles
Minawa'geat'igeyan'..... To wager

Analysis.—Only the first two words appear on the phonograph record, yet five Indians were in the room when the song was recorded and they all agreed that these were the proper words for the song. This is one of the instances in which the melody is evidently more important and constitutes more fully the identity of the song than the words. The melody shows great complexity of rhythm, a feature to be expected from the nature of the words. The tones of the melody are those of the tonic triad.

No. 145. "I HAVE COME AFTER YOUR STAKE" (Catalogue no. 224)

Sung by GA'GANDAC'

Voice $\text{♩} = 69$
Drum $\text{♩} = 120$
(Drum-rhythm similar to No. 143)



Nim - bi - na - di - nun ki - da - di - mi - nân hi a ya a



ni - ta - wa - ta - gi - yun a ya

WORDS

Nim'bina'dhun'..... I have come after it
Kide'imdn'..... Your stake
Nia'wata'giyun'..... You good players

Analysis.—The rhythm expresses the idea of this song in a very interesting manner. The voice rhythm is slow, steady, and determined, while the drum rhythm is the quick, energetic beat of the mocassin game.

Mocassin-game Songs—White Earth Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	2	181, 203
Minor tonality.....	2	112, 224
Total.....	4	

MELODIC ANALYSIS—(Continued.)

TONE MATERIAL

	Number of songs.	Catalogue numbers.
Octave complete.....	1	112
Major triad.....	1	203
Major triad and sixth.....	1	181
Minor triad and sixth.....	1	224
Total.....	4	

BEGINNINGS OF SONGS

Beginning on the twelfth.....	2	181, 203
Beginning on the tenth.....	1	224
Beginning on the second.....	1	112
Total.....	4	

ENDINGS OF SONGS

Ending on the tonic.....	3	112, 181, 203
Ending on the fifth.....	1	224
Total.....	4	

FIRST PROGRESSIONS

First progression upward.....	2	112, 181
First progression downward.....	2	203, 224
Total.....	4	

ACCIDENTALS

Songs containing no accidentals.....	3	112, 203, 224
Sixth lowered a semitone.....	1	181
Total.....	4	

RHYTHMIC ANALYSIS

Beginning on accented portion of measure.....	2	181, 203
Beginning on unaccented portion of measure.....	2	112, 224
Total.....	4	
Metric unit of voice and drum different.....	3	181, 203, 224
Recorded without drum.....	1	112
Total.....	4	

STRUCTURAL ANALYSIS

	Number of songs.	Catalogue numbers.
Harmonic.....	2	181, 203
Melodic.....	2	112, 224
Total.....	4	

UNCLASSIFIED SONGS

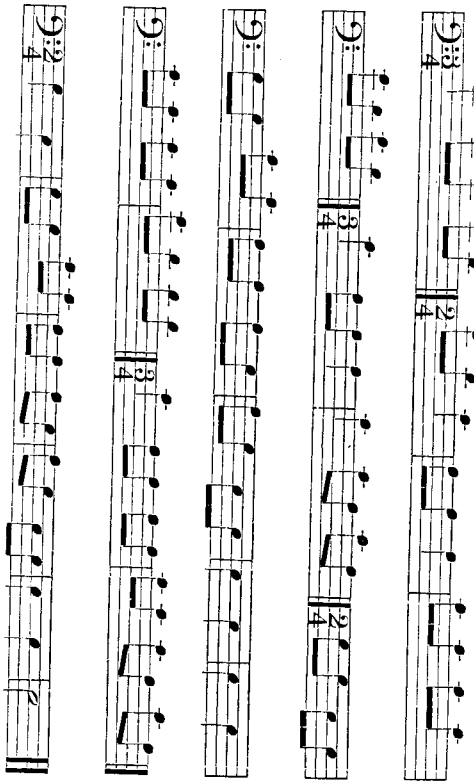
No. 146. CALL TO THE DANCE

(Catalogue no. 105)

Sung by Ki'tci'mak'wa

Voice $\text{♩} = 80$

Recorded without drum



This song is sung by riders upon ponies, who go through the village summoning the people to the dance. With his usual conscientious carefulness Ki'tci'mak'wa sang this into the phonograph with the same shakiness of voice which would be produced by riding on his pony.

Analysis.—The interest of this example lies in the rhythm of the song as a whole. One must have this in mind to appreciate how well it expresses the scene and the action of the rider going his rounds and summoning the people to the dance. Several renditions were given and the melody was accurately repeated.

The song contains no rhythmic unit and the rhythm is remarkably continuous throughout. There is no "stopping place" in the melody, yet the song as a whole can not be said to constitute a rhythmic unit; it simply reflects in its rhythm the motion of the pony and the general gaiety of the scene.

No. 147. "I AM AS BRAVE AS OTHER MEN" (Catalogue no. 109)

Sung by K'iose'wini'n ("GOOD HUNTER")

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

WORDS

In'niwūg'..... Men who are brave and heroic
 En'nimowd'..... As you esteem them to be
 Migo'..... Like them
 Kayanir'..... I also
 En'nimowd'..... Consider myself to be

This song is similar to no. 148 and shows the Indian's manner of impressing his greatness on his fellow-men.

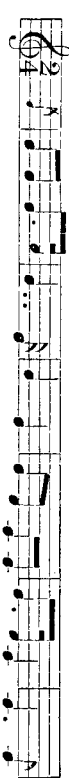
A repetition of this song was secured after several months and was found to be particularly correct, even to the time as measured by the metronome.

No. 148. "MY MUSIC REACHES TO THE SKY" (Catalogue no. 274)

Sung by Ga'tercia'cig

Voice $\text{♩} = 104$ Drum $\text{♩} = 112$

(Drum-rhythm similar to No. 111)



Ge da-mūn - a - we - we - cka-mūn e a - wadj-i - gi -



WORDS

Daminwe'wekanūn'..... Music reaches
 Awadj'ginin'..... My
 Gi'cig'..... To the sky

This is one of the old songs. It was sung after all had assembled and just before they began to dance. It is said to have been a particular favorite.

Analysis.—Attention is called to the high tones at the beginning of this song. Its structure is similar to that of the preceding song. The measures containing the words are slightly slower than the others, to permit clearness of enunciation.

No. 149. LULLABY (Catalogue no. 102)

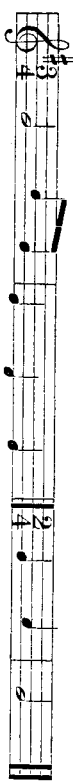
Sung by Mrs. Mee

Voice $\text{♩} = 72$

Recorded without drum



we we we we we we we we etc.



This lullaby is very old and is widely used among the Chippewa, the syllables *we we we* corresponding to the "py by" of the white race. The rhythm of this, sung in slow time, is very soothing.

No. 150. FAREWELL TO THE WARRIORS (Catalogue no. 103)

Sung by Mrs. Mee

Voice $\text{♩} = 76$

Recorded without drum



Um-be a - ni - ma - diag wa-sū - gi - di - ja - mūn



ya wi a ya wi a ya ya wi a ya wi a a

WORDS

Umbe'..... Come
 A'nimajag'..... It is time for you to depart
 Wasūgi'diya mūn..... We are going a long journey

This is a very old song. The writer has talked with those who heard it sung long ago, when a war party left the little Chippewa village.

It was the custom for the women to accompany the warriors a short distance, all singing this song; later the song would be heard again, faintly at first, then coming nearer as the women returned alone, singing still, but taking up the burden of loneliness which is woman's share in war.

Analysis.—Only one other song in the present collection no. 126 (catalogue no. 229) contains the interval of a whole tone between the seventh and eighth. This interval adds greatly to the effect of the song. The melody is of rare beauty, and is very graceful, despite the wide intervals at the beginning.

No. 151. SONG OF THANKS FOR A PONY (a) (Catalogue no. 91)

Sung by CAGAN'ASI—"ENGLISHMAN"

VOICE ♩ = 96

DRUM ♩ = 160

(Double drum-beat, accented)



No. 152. SONG OF THANKS FOR A PONY (b) (Catalogue no. 92)

Sung by CAGAN'ASI

VOICE ♩ = 104

DRUM ♩ = 104

(Drum-rhythm similar to No. 111)



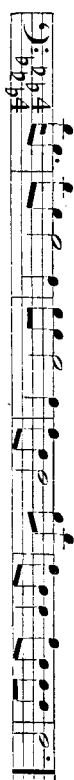
No. 153. SONG OF THANKS FOR A PONY (c) (Catalogue no. 93)

Sung by CAGAN'ASI

VOICE ♩ = 104

DRUM ♩ = 104

(Drum-rhythm similar to No. 111)



Analysis.—This is a set of three songs which are sung when a pony is given away at a dance. The transaction would not be considered complete unless these or similar songs were sung. This rendition contains no words. A repetition of the same songs on another reservation contains the words "The pony is mine."

Attention is called to the syncopation in the second song. This is unusual, but was accurately given and repeated.

Unclassified Songs—White Earth Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	3	93, 102, 274
Minor tonality.....	5	91, 92, 103, 105, 109
Total.....	8	

SCALE MATERIAL

Fourth five-toned scale.....	1	102
Second five-toned scale.....	1	105
Major triad and sixth.....	2	93, 274
Octave complete except sixth.....	1	92
Other combinations of tones.....	3	91, 103, 109
Total.....	8	

BEGINNINGS OF SONGS

Beginning on the tonic ^a	2	102, 103
Beginning on the fifth.....	2	91, 274
Beginning on the octave.....	1	93
Beginning on the eleventh.....	1	109
Beginning on the ninth.....	1	92
Total.....	7	

^a A portion of this melody lies above the keynote and a portion below it.

MELODIC ANALYSIS—Continued.
ENDINGS OF SONGS

	Number of songs.	Catalogue numbers.
Ending on the tonic.....	5	92, 102, 103, 109, 274
Ending on the fifth.....	2	91, 105
Ending on the third.....	1	93
Total.....	8	

FIRST PROGRESSIONS

First progression upward.....	4	92, 102, 103, 274
First progression downward.....	4	91, 93, 102, 105
Total.....	8	

ACCIDENTALS

Songs containing accidentals.....	6	92, 93, 102, 103, 105, 274
Fourth raised a semitone.....	1	109
Second lowered a semitone.....	1	91
Total.....	8	

RHYTHMIC ANALYSIS

Beginning on accented portion of measure.....	5	91, 92, 105, 109, 274
Beginning on unaccented portion of measure.....	3	93, 102, 103
Total.....	8	
Metric unit of voice and drum the same.....	3	92, 93, 109
Metric unit of voice and drum different.....	2	91, 274
Recorded without drum.....	3	102, 103, 105
Total.....	8	

STRUCTURAL ANALYSIS

Harmonic.....	None
Melodic.....	8

SOCIAL SONGS ON RED LAKE RESERVATION

DESCRIPTION OF THE DANCES, COSTUMES, AND CELEBRATION ON JULY
4, 6, AND 7, 1908

On the evening of July 2, 1908, the writer reached the Red Lake reservation in northern Minnesota for the purpose of studying the music of the Chippewa Indians during the Fourth of July celebration. A large number of the Indians had already assembled and tipis were hourly added to the groups surrounding the field where the

dances were to be held. The conical cloth tipi prevailed, smoke-stained and weatherworn, but a few white tents were pitched at a little distance, showing their occupants to be slightly removed from the older Indian life. Very close together were the tipis of the "old timers." No one need be ignorant of what took place in his neighbor's tipi, although the openings were never exactly opposite each other.

The work of putting up the tipi was usually done by the women, and it was interesting to watch the care with which they erected the three main poles, tied these together near the top, laying the other poles upon their intersection; finally they put one pole in each corner of the smoke-hole flaps of the cloth, spreading the cover neatly over the framework thus constructed, fastening it together over the door, and tying it to the stakes at the ground.

The Indians in the camp numbered about 200, while many more were visiting friends at the agency village.

This celebration was conducted entirely by the Indians, solely for their own pleasure. A subscription had been made by the traders, agency employees, and leading "mixed bloods," which provided food for the camps and prizes for the contest, but the management rested with the Indians. There were no formal exercises and no speeches by white men; indeed, the writer was the only white person there, except the agency employees.

The evening of July 3 found all in readiness. A rope marked off the large dancing circle and outside this were ranged various lemonade stands and a platform for dancing provided with a covering of green boughs.

Although firecrackers were for sale at the stores they seemed to have little attraction for the Indians. Some little boys solemnly fired a few crackers in a secluded lane, and two rockets ascended from the space in front of the Chippewa trading store. Aside from this a dignified silence prevailed.

The writer was awake early on the morning of July 4. It was 3 o'clock; the red dawn lay close to the pine trees in the east, and from the Indian camp arose the deep throb of a drum. Never was national holiday ushered in more impressively. He who sat beside the drum greeted in his own way that which his race honored before they ever saw the Stars and Stripes, and in their tipis his kinsmen waked to say "the day is come."

After breakfast the women were chatting good naturedly over their cooking fires. From one tipi came the jingle of sleigh bells as a brave handled the costume he had prepared for the occasion; near the door of another lay a bundle of bright beaded trappings; everywhere were the dogs and the babies.

It was about 10 o'clock when the parade started. There were no carriages with smiling, bowing speakers prepared to instruct and inspire. About fifty Indians were riding. Their costumes were bright with beadwork and gay streamers adorned the ponies. One man had swathed his pony in a huge American flag, and thus garbed it walked in the rear, following the procession like the spirit of a soldier's horse slain in the border wars.

The little parade took its way down the hill, across the bridge, and up to the agent's office. The leading men drew up their horses in a circle before the door, and each made a patriotic little speech to the agent; then they filed out of the inclosure and across the bridge once more, stopping before one of the stores, where the same programme was repeated. This finished, they went to the other store, a crowd following in their wake. (See pl. 12.)

It was considered that the day was formally and properly opened, and the procession jingled away to the camp.

The noonday sun shone hotly down, dogs and babies sought the shady side of the tipis, yet a general sense of joyous expectancy filled the air. Soon the beat of the drum was heard in the direction of the dancing circle with a low, vibrating *he he* as the singers practised around the drum, a shelter of boughs being provided for their protection.

The war dance began about 2 o'clock. Only a few were present at first, but soon dignified figures were seen coming from the tipis, each wrapped in a bright blanket or bedquilt. An Indian on his way to the dance does not stop to parley or to greet his friends; he sees nothing but the pole which rises high in the center of the circle, and he hears nothing but the throb of the drum. The leading chief, Nae'tawab, did not join the war dance at first. A chair was placed for him at one side of the circle, but he did not hasten his entry.

Throughout this celebration the costumes were more primitive than those seen on other reservations. The difference consisted in a more extensive use of feathers, shell, bone, and horsehair in the decorations. Only two or three men wore felt hats. The wearing of the hat in the dance constitutes a sharply defined line of demarcation between the full-blood and the mixed-blood Indian. On other reservations black felt hats were wound with red yarn, stuck with bright feathers, and adorned with yards of ribbon brilliant and varied in hue, but no such motley garb marred the dignity of the Red Lake dancers. Everyone wore some head covering, but it was of native construction. Stiff moose hair, dyed and fastened on a small wooden frame, constituted a popular headdress. In shape this resembled a huge flat rosette on top of the head with a strip extending down the back of the head to the neck and with one or two heron



INDIAN PARADE



INDIAN DANCE

THE FOURTH OF JULY AT RED LAKE AGENCY

feathers erect on the top. For fastening this on the head it is necessary to braid a small lock of hair on top very tightly, pass it through a little hole in the wooden frame of the headdress, and secure it by slipping a wooden peg through the braid. Some wore a band of fur around the head, and to this part of a horse's mane or tail was often attached. One man wore a headdress composed entirely of long feathers dyed in bright colors, fastened to a cloth in such a way that they waved in every breeze and even hung before his face, almost hiding it from view.

Brown woven underwear was a favorite foundation for a costume, over which was worn the beadwork consisting of the breechcloth and leggings and two large flat pockets with broad bands over the opposite shoulder, all of black velvet, on which the white and colored beads showed effectively. Beaded moccasins completed this portion of the costume. Sleigh bells were a favorite decoration, a band of them being fastened around each knee and strings of bells to the waist in the back. One large bell was often worn on each ankle. Many dancers wore the skins of raccoons or long ribbon streamers at their elbows; some had the tails of raccoons dragging from their moccasin heels. A few wore sleeveless velvet jackets beautifully beaded and with these broad belts of beadwork with knife pouches on the hip. Small round mirrors were effectively used, being sewed on bands of cloth to form necklaces. One man wore an "ephod" of red cloth thickly strewn with little mirrors; this garment, which was shield-shaped in the back and square in the front, being slipped over the head, is an article of Chippewa apparel which is rarely seen. One dancer wore the entire body of an eagle around his neck and another had that of a huge blackbird on which he had fastened dots of white. Still another had two strings of claws fastened across his forehead and temples. Several wore necklaces of bone with beautifully polished clam shells as ornaments in the front; others wore the broad silver armlets which were given to the Indians in the early days. The faces of all were gaily painted. Altogether it was a brilliant assemblage which sat around the dancing circle. Some were smoking the red stone pipe with stem of willow; others were sitting quiet, wrapped in their bright quilts, but when the familiar *he he* was heard from the singers at the drum they rose with a rush like a flock of bright birds. Most of the dancers carried some object in the right hand—a turkey-wing fan, a bow with arrows, a stone ax, or one of the old clubs to which scalps were once fastened. One club had a wisp of horsehair dangling unpleasantly from it. These objects were used in the gestures, which form a conspicuous feature of the dancing, as the dancers point to some imaginary enemy in the distance, to a fancied footprint on the ground, or to the peaceful summer sky. When the dancing had

continued for some time the chief, Nae'tawab', entered the circle, wrapped in a cotton blanket of large pink plaid. Smiling to all, he took the chair placed for him and threw back his blanket, disclosing a magnificent suit of beadwork.

Then began the formal reception of the visiting Indians. This took the form of speeches interspersed with war dances, the speeches being impromptu in the old Indian style.

Nae'tawab' went across the circle to a row of visiting Indians and shook hands with each, giving some pleasant word of greeting. They did not rise when thus addressed. After Nae'tawab' had returned to his seat the drum gave out the rhythm of the war dance, and with an exclamation of *How how* the men sprang to their feet and danced around the drum, each man dancing alone and using his favorite gestures and fancy steps. This gives unlimited scope for the exhibition of individual skill and proficiency. In these dances the men did not all move in the same direction; often those nearest the drum circled toward the east while an outer circle moved toward the west.

As soon as all were seated a speech was made by an Indian from the White Earth reservation. He said: "My friends, there are many white people in the part of the country from which we come and we follow many of their ways when we are at home, but I want to tell you that we have come to this celebration as Indians, not as white men. We wish to be Indians in everything while we are with you and we want you to think of us only as Indians, like those of the old days. I have done."

The seated braves said *How how how*, and then danced again.

After this another man made a speech saying, "My friends, about a month ago my little daughter died. I have been very sad ever since; but as I am with you all here to-day I forget my sorrow and am entirely happy again. I have done."

The braves said *How how how*, and danced again.

There was no apparent order in these speeches. The speakers walked back and forth before their little audience, using simple gestures and sometimes waiting to hear *How how* after a particularly telling sentence. Patriotic speeches were made extolling the Indians to appreciation of the day and emphasizing the fact that their gathering formed a part of a great celebration which extended all over the United States.

Nae'tawab' reserved his speech until the last, delivering with great oratorical effect a speech such as a chief should make. He stated especially that there would be no festivities on the following day, as it was Sunday, and he wished his people to show due respect to the Ruler of All by strictly observing the day.

Then they danced for the rest of the day, singing the various war-dance songs familiar to Chippewa on the several reservations.

At about 8 o'clock in the evening the sound of the drum was heard. A crowd from the camp was moving toward an old store, Nae'tawab' leading and the drum in the midst. Before this building they stopped and began to dance around the drum, all singing the high droning melody of the "begging dance." Soon a shifting of the crowd showed that they were going toward the Chippewa trading store. Nae'tawab' was the leader, dancing and waving a little flag. Standing before the store he faced the Indians, dancing with all his might and urging them to sing louder and louder. Soon the trader brought out a box of oranges which he distributed; then the melody changed slightly to the "thanks-for-a-gift" song, and the crowd passed on to another store.

The scene presented a picture never to be forgotten. A bright light from the store windows flooded the grotesque crowd, while beyond were the gathering shadows of the night. Nae'tawab', growing more and more excited, was on the platform before the store waving his flag and dancing. His suit of beaded velvet glistened in the light and his dancing was wonderfully graceful.

Later they took their way up the hill toward the camp. Singing their strange, high melody, they vanished in the night and only the song remained.

On Sunday the camp was quiet. Monday morning saw the festivities resumed. Dancing began about 10 o'clock and lasted until late at night. The feast was one of the chief events of this day and consisted of boiled beef and soup. The beef is cut in pieces the size of a man's hand and boiled until there is very little taste in it. When served, it is dry and can be taken in the fingers. The broth is served separately as a drink, some of it being taken home by the people, who bring little pails for the purpose.

At this dance a huge kettle containing the meat was brought into the dancing circle. One of the men in charge of the feast then selected five or six of the older men and led them one at a time to the kettle, where they seated themselves and began to eat. The first men thus selected were not in dancing costume, and the writer was told that they were thus honored because of their bravery in the old days. When one of them had finished eating he selected someone from the circle to take his place at the kettle, leading him forward with some little pleasantry. The Chippewa are a people whose smiles come very readily when they are at ease and with their friends. Portions of the meat were also passed to those who sat in the dancing circle, and the kettle was removed when the feast was finished and the dance resumed.

On Monday a pony was given away. It was done very simply. A "woman's dance"^a was in progress, and a woman walked across the

^a See p. 192.

circle and handed a little stick to a man, who took it and danced with her. The writer was told that he afterward gave her an equivalent in beadwork. It is the invariable custom that a valuable gift must receive an equal return and such an exchange at a dance is usually arranged between the parties beforehand.

The principal "woman's dance" was held on Tuesday. Almost every woman brought a bag of gifts. This she laid on the ground beside her. In beginning this dance the drum gave the proper rhythm and the singers began one of the "woman's-dance" songs. Three young men rose together and rushed across the circle with the swoop peculiar to Chippewa dancers when making a concerted movement. Stopping in front of three women, they danced before them, laid down their gifts, and then rushed back again, seating themselves and instantly looking as though nothing had occurred. During the dance it is not customary for a man to ask a woman to dance unless she has previously asked him to do so. This was evidently a kind of preliminary demonstration. It was half an hour before the dance was fairly started. At first the circle was small, only large enough to reach around the drum, but later it occupied the larger part of the inclosure. In this dance the people faced the drum, moving slowly, the women with a sidewise shuffling step, the men often using the step of the war dance.

The "woman's dance" is a merry one, and this was for pleasure rather than for the gifts, so it was continued longer than usual. If an exchange of gifts is the important part, it is arranged that each dance shall last only two or three minutes, the dancers then seating themselves and gifts being once more presented. The gifts at this dance consisted principally of calico, though some large pieces of beadwork and one pony were given away. Nae'tawab' presented his pink plaid blanket to one of the women. It is the custom for a dancer to hold aloft the gift he or she has received that all may see it. To the spectator this is more interesting when the gifts are more varied and frequent, consisting of pipes, bead pouches, bead chains, strings of sleigh bells, and beaded jackets. The writer has even seen a man on a similar occasion "dance away" his beaded velvet costume, one piece at a time, finally leaving the circle wrapped in a blanket.

The dancing, which began in the morning, was continued with little intermission until after midnight. The scene was lighted by a full moon, round and red above the pine trees. Hour after hour was heard the tireless throb of the drum and the shrill voices of the singers; at last they ceased and the camp fell asleep—all but the dogs, which barked until nearly daybreak. At last they too were quiet, and one was reminded of the words of an old Chippewa war song, "When the dogs are still I will be ready to do mischief." A gray light strug-

gled across the sky. It was the hour most dreaded in Indian warfare, the hour when so many terrible attacks were made. Yet in forgetfulness of the past and without fear of the future the little village slept.

THE SINGERS OF RED LAKE

The personality of an Indian singer must be taken into consideration when analyzing his songs. This is the more important if the singers are of a primitive type. Under such conditions one encounters strongly marked individualities, each of which may offer its particular sort of song or sing familiar songs in its own particular way.

The songs secured at Red Lake are placed in their several classes, but a description of the singers is herewith presented, in order that those who wish to judge a song by the personality of the singer may have an opportunity of doing so.

Six singers were employed, and 48 songs recorded, this material being representative of the culture on this reservation.

1. GI'WITA'BINÈS ("SPOTTED BIRD")

This singer was a man about 50 years old, who combined the old and the new modes of Indian life and thought. He spoke English fluently and sent his children to the government schools, yet his special pride was his singing, which he said was in the "regular old Indian way."

These facts regarding his personality must be taken into consideration in an estimate of his songs.

He recorded 18 songs, 6 of which were major and 12 minor in tonality. They were divided as follows: 6 moccasin-game songs, 3 woman's dances, 2 war songs, 2 old scalp dances, 1 song concerning a vision, 1 song concerning an historical event, and 3 repetitions of songs secured elsewhere.

All the songs except the first one were accompanied by the drum. In most instances the repetitions of the song filled the entire phonograph cylinder.

The value of this series of 18 records lies in its relation to the style of Indian singing as well as to accurate preservation of melodies. Gi'wita'binès varied the songs which he sang five or six consecutive times, frequently repeating certain phrases or the last half of the song, and embellishing the melody. In transcribing these songs that portion of the record has been selected on which the song was evidently sung through once in a direct way, no attempt being made to transcribe variations therefrom which were clearly made for effect.

It is worthy of note that in these songs the pulse of the measure beginning is always repeated accurately, no matter how much the

subdivision of the count, the less important melody progressions, or the order of phrases may vary. The significance of this can be appreciated only after an examination of the songs, and those who wish to follow closely this study of rhythm may tap the rhythm of the songs with a pencil, following the note values as definitely as possible. It is not necessary that one should be able to hear mentally the melody; the general progression can be seen by the position of the notes on the staff.

In these, as in songs previously considered, the tempo of the drum is steadily maintained, the tempo of the voice varying somewhat from the metronome indication.

The special points of interest in this group are:

- (1) Two songs on the second five-toned scale, nos. 80 and 169.
- (2) Two songs based on the tonic and submediant chords, nos. 186 and 159.
- (3) A slow melody with a very quick drum, no. 171.
- (4) A song interrupted by sharp ejaculations repeated on the same tone, no. 176.
- (5) Range of the singer's voice from C sharp on the bass clef to B on the treble clef. Many songs have the compass of a twelfth.
- (6) A rhythm in which the pulse of the drum equivalent to two of the melody, a rhythm in which the pulse of the drum has no apparent relation to that of the melody, a practice of letting the drum follow the voice and of using an accented sixteenth note followed by a dotted eighth are of frequent occurrence, but are found in the work of other singers also.

2. WABEZIC' ("MARTEN")

Wabezic' was a most interesting character. He was part Cree and belonged to the Pembina band living farther north, but he married a Chippewa woman and now lives at the village of Sandy River, on the Red Lake reservation. He could neither speak nor understand English. Wabezic' was short in stature and different in feature from the Chippewa. He was a wiry, active little man, with quick, keen eyes, a good dancer, and had the general appearance of a man accustomed to depend on his own resources. He said that he was named Wabezic' because he was so small.

This singer gave twelve songs, five of which were major and six minor in tonality. One was so wandering as to suggest a possibility that it was incorrectly remembered. It is transcribed, however, as it was sung. The main characteristics of these songs are the persistence with which the drum beat follows the voice, the frequent descent of the minor third, and the tenacity with which the rhythm is maintained even when the melody is imperfectly repeated.

This singer was an excellent subject, but it was difficult for him to sing so many songs without preparation; thus some of the songs are sung more firmly and repeated more accurately than the others.

3. GINAWIGICIG ("EAGLE DAY")

This singer was an old man who could neither speak nor understand English and was almost totally blind. He sang seven songs, six of which were minor and the other merged into minor at the close. He was a typical old Indian and most of his songs are of value.

Musically these songs differ little from those of Wabezic'.

4. GAGEWIKES ("THE EVERLASTING BIRD")

This singer was a young man, a mixed-blood, who had a pleasing voice and a particularly agreeable manner, both in singing and speaking. His features suggested the possibility of some negro ancestry and his songs have a suggestion of the plaintive quality and peculiar swing of negro melodies.

He sang the plaintive songs so well that he was encouraged to keep to that style; he gave eight songs in all, five of which were love songs and the other three woman's dances.

It is noteworthy that two of the most plaintive songs were major in tonality. Three of the songs were major, three were minor, and two were duplicates.

These songs have a wide range, some of them having a compass of a twelfth. The love songs usually begin on a high note and the minor third is much used in the descending progression.

5. WILLIAM PRENTISS

This singer was a young man, one of the best dancers and also considered one of the best singers. He spoke English freely and was very intelligent. He only sang two songs. One (no. 187) was the "begging song" used on the evening of July 4; the other (no. 174) is of interest, as the rhythm so closely resembles that of negro music. Both the songs given by this singer were minor in tonality.

6. JOHN MARK

This young man recorded only one song. This shows an interesting rhythm and a graceful melody, but as the voice was not adapted to the phonograph no further records were made. The importance of rhythm is shown by the fact that singers who recorded only a few songs usually gave songs of very peculiar rhythm. This suggests that the rhythm is more readily remembered than the melody. It has already been noted that in renditions of the same song by different singers the rhythm shows less variation than the melody.

In all the songs recorded at Red Lake the intonation is most accurate on the octave and fifth (or twelfth) and most noticeably uncertain on the fourth and seventh. Accidentals are usually given with special firmness and accuracy. Secondary accents are seldom found; thus the songs are divided into measures of 2-4 rather than 4-4 time.

The rhythmic peculiarities of certain songs, which resemble the rhythmic peculiarities of negro music, may be traceable to a vestige of negro ancestry among the Chippewa of northern Minnesota. Similarly, the melodic as well as the rhythmic features of certain songs, which suggest what is commonly known as "Scotch music," may be traceable to songs heard years or even generations ago from Scotch traders, many of whom were connected with the Hudson's Bay Company. This is offered as a tentative explanation. If it be true, it is an interesting point that both these elements should have left a rhythmic stamp on the music of a locality. The melodic resemblance is less important, as the tonality commonly known as the "Scotch scale" is found in the music of many primitive peoples.

WAR SONGS

No. 154

(Catalogue no. 131)

Sung by GI'WITÁ'WINÉŠ

Recorded without drum

Analysis.—This song was said to come from Standing Rock, South Dakota, and is one of the Sioux songs adopted by the Chippewa, though always credited to the Sioux. No words were used. The song was sung four times, without the drum. The length of the notes of the first ten measures varied slightly in the renditions, but from the tenth measure to the close the rhythm was regular and the tempo as indicated, $\text{♩} = 80$. It is a peculiar rhythm, which makes the exactness of its repetition more interesting. In each rendition the difference between the flat and the natural in the fourth measure from the last is worthy of note.

No. 155. "INSIDE THE CAVE" (Catalogue no. 140)

Sung by GI'WITÁ'WINÉŠ

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

A - pié-kwe-ka-mi-gang é a - bi-dog ni-mi-co-mis

WORDS

Apickwe'kamigaug'..... Inside the cave
Abilog'..... That is where, it seems,
Ni'mico'mis..... My grandfather is

This is a very old song. The phonograph record was played for a man on the White Earth reservation, who recognized it at once and said "That is an old Chippewa war-dance song of the days before they were friendly with the Sioux."

Analysis.—This song was sung five times and in four of these renditions the last part is repeated as marked.

The beat of the drum is in quarter notes, preceded by an unaccented stroke.

No. 156

(Catalogue no. 172)

Sung by GI'NAWIO'ÉŁÉ

Voice $\text{♩} = 92$
Drum $\text{♩} = 96$

(Drum-rhythm similar to No. 1)

This song shows a very rapid drum beat with a slow melody rhythm. In the beat of the drum we find an impetus to quickened pulse and rapid action, while the slower melody rhythm suggests con-

triel and restraint. It is worthy of note that the tones marked (were prolonged equally in each repetition, but not sufficiently to be indicated by a note value.

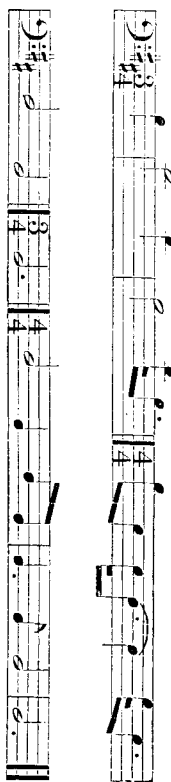
No. 157

(Catalogue no. 173)

Sung by GI'NAWIC'Ōŋ

Voice $\text{♩} = 168$

Recorded without drum



This song contains three instances of a sixteenth note accented and followed by a dotted eighth. This subdivision of the count thus far has been found only at Red Lake and is not a characteristic of Chipewia music.

No. 158

(Catalogue no. 178)

Sung by GI'NAWIC'Ōŋ

Voice $\text{♩} = 104$

Recorded without drum



This, a short song, was sung seven times with no material variation.

No. 159. SCALP SONG

(Catalogue no. 146)

Sung by GI'WITÁ'BINĒS

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

(Drum rhythm similar to No. 111)



Analysis.—This song contains only the tones of the fourth five-toned scale on G and ends on the third tone of that key, and the only two chords agreeable to the melody are the tonic and submediant chords. This melody is characterized also by the descent of the minor third. There is no interval in the song larger than the minor third.

No. 160. SCALP SONG

(Catalogue no. 147)

Sung by GI'WITÁ'BINĒS

Voice $\text{♩} = 120$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)



Analysis.—This song was sung four times, and no two renditions are identical, the differences consisting mainly in the interpolation of long repetitions of the same tone and in a variety of ornamental phrases. The rendition selected for transcription is the one containing the least of such material.

No. 161. SCALP SONG

(Catalogue no. 167)

Sung by WABEZIC'

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

Analysis.—This song contains only the tones of the minor chord, and the fourth of the scale, which is used as a passing tone. It was

sung four times. The intonation was wavering but the rhythm was repeated exactly. The record shows the drum to be perceptibly behind the voice, yet having the same metric unit.

NO. 162. "THE SKY REPLIES"

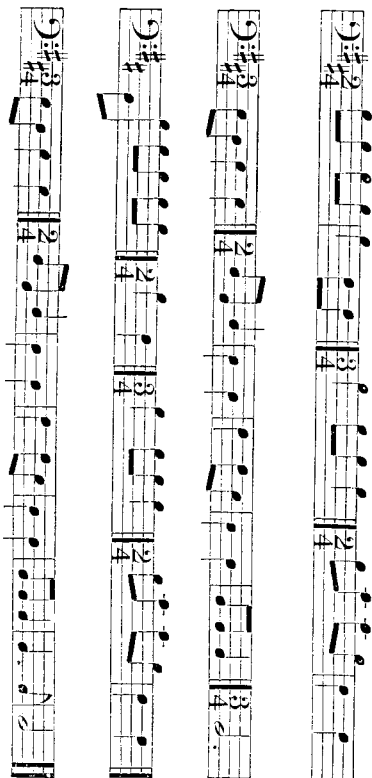
(Catalogue no. 166)

Sung by Wabezic'

Voice $\dot{J} = 108$

Drum $\dot{J} = 108$

(Drum-rhythm similar to No. 111)



WORDS

Weja'wuckwago'heg..... The blue, overhanging
Gitchg..... Sky
Nina'ponigwân'..... Answers me back

The singer said that he once killed a Sioux and sang this song with the scalp.

This song was sung very firmly, without hesitation, and with good intonation. The three records are identical in every respect. The drum beat always followed the voice. The words were not sung clearly enough to be transcribed.

War Songs—Red Lake Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	1	140
Minor tonality.....	7	146, 147, 166, 167, 172, 173, 178
Beginning major and ending minor.....	1	131
Total.....	9	

Melodic Analysis—Continued.

-tone MATERIAL

	Number of songs.	Catalogue numbers.
Fourth five-toned scale.....	1	140
Second five-toned scale.....	2	172, 178
Minor third and fourth.....	1	173
Minor third and fourth.....	2	147, 167
Other combinations of tones.....	3	131, 146, 166
Total.....	9	

BEGINNINGS OF SONGS

Beginning on the octave.....	7	146, 147, 166, 167, 172, 173, 178
Beginning on the fifth.....	1	140
Beginning major and ending minor.....	1	131
Total.....	9	

ENDINGS OF SONGS

Ending on tone.....	9	
---------------------	---	--

ACCIDENTALS

Songs containing no accidentals.....	9	
--------------------------------------	---	--

FIRST PROGRESSIONS

First progression upward.....	4	131, 146, 172, 173
First progression downward.....	5	140, 147, 166, 167, 178
Total.....	9	

RHYTHMIC ANALYSIS

Beginning on accented portion of measure.....	6	131, 146, 147, 166, 167, 178
Beginning on unaccented portion of measure.....	3	140, 172, 173
Total.....	9	
Metric unit of voice and drum the same.....	4	140, 147, 166, 167
Metric unit of voice and drum different.....	2	146, 172
Recorded without drum.....	3	140, 173, 178
Total.....	9	

STRUCTURAL ANALYSIS

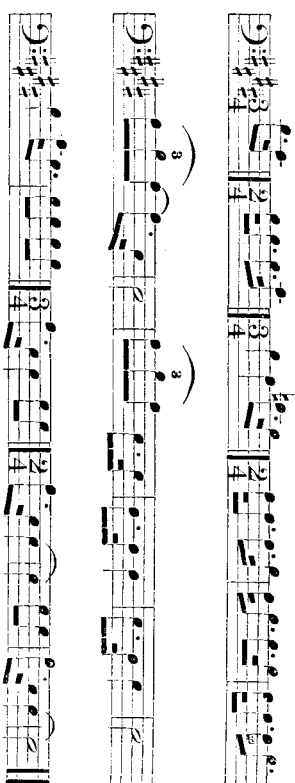
Harmonic.....	1	140
Melodic.....	8	131, 146, 147, 166, 167, 172, 173, 178
Total.....	9	

LOVE SONGS

No. 163

(Catalogue no. 161)

Sung by WABEZIC'

Voice $\text{♩} = 88$
Drum $\text{♩} = 88$ 

A-be - jic e e A-be-jic e e

The singer said that "in this song a young man asked a young girl to go and walk with him and said that if she did not come this evening he would come and ask her again to-morrow evening."

In this transcription the sharps and flats indicate the pitch of the tones, but do not imply an established key.

No. 164

(Catalogue no. 155)

Sung by GAGE'BINÉS

Voice $\text{♩} = 69$
Recorded without drum

This song is an interesting example of a plaintive melody in a major key.

No. 165. "IN HER CANOE"

(Catalogue no. 157)

Sung by GAGE'BINÉS'

Voice $\text{♩} = 60$
Recorded without drum

WORDS

Miau'..... I see her
Nin'imut'e..... My sweetheart
Kaniwa'wasi'boye'sit..... Paddling her canoe

This is a song of a young man who stands on the shore watching the maiden of his heart as she paddles her canoe on the lake.

The song is slow and is a good example of a plaintive melody in a major key.

No. 166. "I AM GOING AWAY"

(Catalogue no. 151)

Sung by GAGE'BINÉS'

Voice $\text{♩} = 72$
Recorded without drum

Lone Songs—Red Lake Reservation

MELODIC ANALYSIS

TONALITY

WORDS	
<i>First verse</i>	
Umbe.....	Come
Ma'noni'gamadja'.....	I am going away
Ma'no.....	I pray you
Bhi'a.....	} Let me go
Nin'gama/dja.....	
Neyab'ninga'wicin'.....	I will soon return
Ge'go.....	Do not
Maw'imickin'.....	Weep for me
<i>Second verse</i>	
Na.....	Behold
Ti'niwenda/min.....	We will be very glad
Tiwa'bundi'yung'.....	To meet each other
Daghi'na'n.....	When I return
Ge'go.....	Do not
Maw'imickin'.....	Weep for me

Analysis.—This melody is particularly graceful and pleasing. The tempo is not rigidly maintained. The metronome mark indicates the general tempo and the song is divided into measures by means of the accents. The words are not sufficiently distinct for transcription.

No. 167. "COME, LET US DRINK" (catalogue no. 152)

Sung by GAGE'BINES'

Voice $\text{♩} = 53$
Recorded without drum

The musical notation consists of three staves. The first staff is a vocal line in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. It begins with a treble clef and a key signature change to one flat (Bb) for the second half. The second staff is a drum line in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. It begins with a bass clef and a key signature change to one flat (Bb) for the second half. The third staff is a vocal line in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. It begins with a treble clef and a key signature change to one flat (Bb) for the second half. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence on a whole note. The words 'Come, let us drink' are written below the staves.

Umbe'..... Come
Mnikwe'da..... Let us drink

This is the song of a lovelorn youth who meets another and asks if he "has a bottle to cheer him up."
Analysis.—This melody is not unlike the preceding, except that it is set to a slower beat. The words can be recognized, but are too indistinct to transcribe.

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	3	155, 157, 161
Minor tonality.....	2	151, 152
Total.....	5	

SCALE MATERIAL.

Fourth five-toned scale.....	1	157
Octave complete.....	1	151
Octave complete, except sixth.....	1	152
Other combinations of tones.....	2	155, 161
Total.....	5	

BEGINNINGS OF SONGS

Beginning on the twelfth.....	3	151, 152, 155
Beginning on the seventh.....	1	161
Beginning on the third.....	1	157
Total.....	5	

ENDINGS OF SONGS

Ending on the tonic.....	3	151, 152, 161
Ending on the fifth.....	1	155
Ending on the third.....	1	157
Total.....	5	

FIRST PROGRESSIONS

First progression upward.....	2	151, 157
First progression downward.....	3	152, 155, 161
Total.....	5	

ACCIDENTALS

Songs containing no accidentals.....	2	155, 157
Sixth raised a semitone.....	1	151
Second raised a semitone.....	1	152
Sixth lowered semitone.....	1	161
Total.....	5	

RHYTHMIC ANALYSIS

	Number of songs.	Catalogue numbers.
Beginning on accented portion of measure.....	4	131, 132, 155, 157
Beginning on unaccented portion of measure.....	1	161
Total.....	5	
Songs recorded without drum.....	5	

STRUCTURAL ANALYSIS

Harmonic.....	Note	5
Melodic.....		

MOCCASIN-GAME SONGS

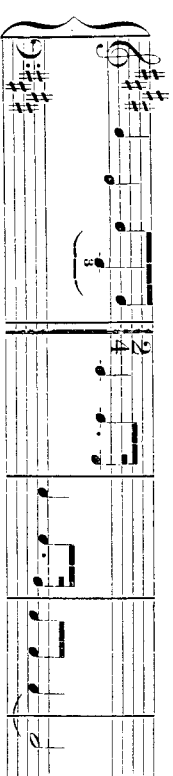
No. 168

(Catalogue no. 133)

Sung by Gi'wta'wines

Voice $\text{♩} = 92$ Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)



Analysis.—The singer said that he learned this song when he was a boy. The song was sung three times, the measure lengths and melody remaining the same, but the note values varying in the latter portion of the song.

The chief interest lies in the fact that there is no apparent relation between the pulse of the melody and the pulse of the drum, the melody being $\text{♩} = 92$ and the drum $\text{♩} = 112$, each being maintained very regularly. Each drum beat is preceded by the short unaccented stroke which characterizes the rhythm of the mocassin game.

[DRESSMORE]

CHIPPEWA MUSIC

187

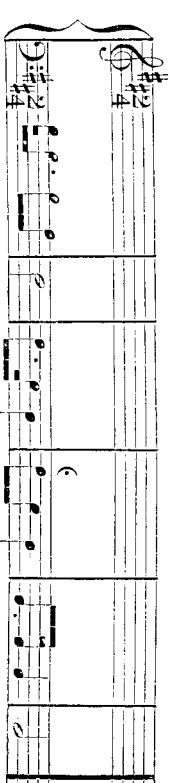
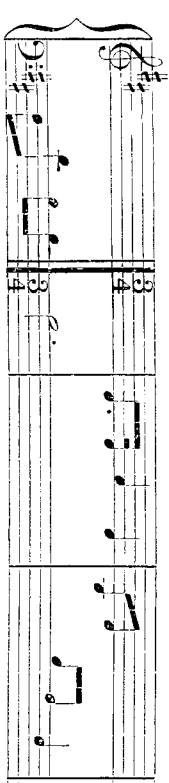
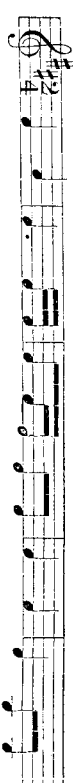
No. 169

(Catalogue no. 142)

Sung by Gi'wta'wines

Voice $\text{♩} = 104$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 143)



Analysis.—This song was sung six times, the pulse of the drum being maintained at $\text{♩} = 120$ while the voice is as steadily held at $\text{♩} = 104$. The note values and measure lengths are the same in all renditions. The tonality of the song is similar to the preceding except that the second of the scale is given less prominence, being used only as a passing tone.

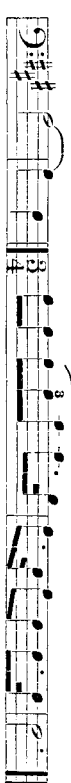
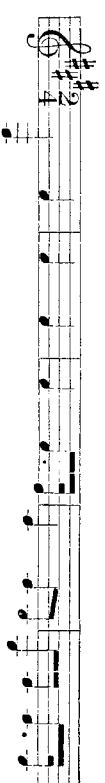
No. 170

(Catalogue no. 144)

Sung by Gi'wta'wines

Voice $\text{♩} = 84$ Drum $\text{♩} = 108$

(Drum-rhythm similar to No. 143)



Analysis.—In this, as in numerous other instances, there is no mathematical proportion between the metric units of voice and drum, each expression being independent of the other.

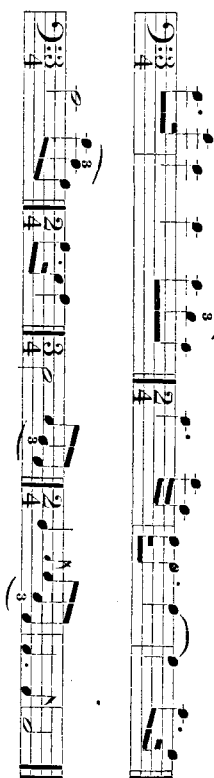
No. 171

(Catalogue no. 148)

Sung by GI'WITA'BINÈS

VOICE $\text{♩} = 72$ DRUM $\text{♩} = 112$

(Drum-rhythm similar to No. 143)



Analysis.—For transcription this was one of the most difficult songs in the entire series. It was sung three times, the essential points of the rhythm being identical throughout but the metric unit particularly hard to find. In this, as in similar instances, the metric unit, when found, can be readily traced throughout the record.

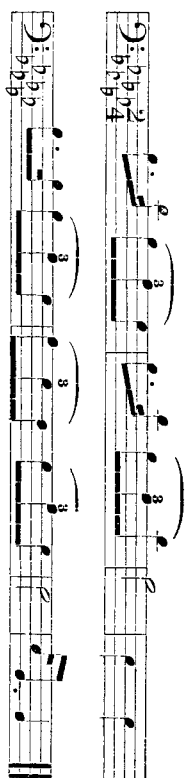
No. 172

(Catalogue no. 171)

Sung by WABEZIC'

VOICE $\text{♩} = 120$

Recorded without drum



Analysis.—This song contains the tones of the second five-toned scale on E flat. Its interest lies in the prominence of D flat, giving the impression of a song containing only the minor triad with minor seventh added.^a

The peculiar ending of this song gives it a slight resemblance to a negro melody.

No. 173

(Catalogue no. 174)

Sung by GI'NAWIGI'CIG

This song is in minor tonality, the first part comprising only the tones of the tonic chord and the last part containing the tones of the chords on the fourth and second of the scale. This suggests more harmonic possibilities than most of the songs.

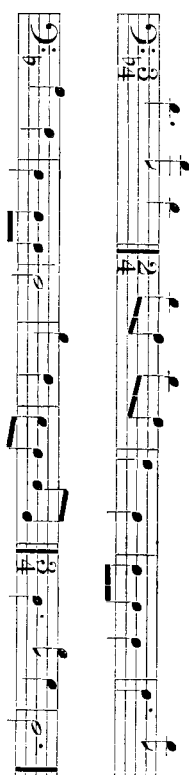
^a For a consideration of this tonality, see analysis of song no. 116, p. 130.

No. 174

(Catalogue no. 150)

VOICE $\text{♩} = 112$ DRUM $\text{♩} = 112$

(Drum-rhythm similar to No. 143)



Sung by WILLIAM PRENTISS

VOICE $\text{♩} = 84$ DRUM $\text{♩} = 84$

(Drum-rhythm similar to No. 143)



Analysis.—This melody is based on the tones of the second five-toned scale. It contains a subdivision of the count by which a short tone occurs on the accented portion of the count. This peculiarity has been found only in the songs collected at Red Lake.

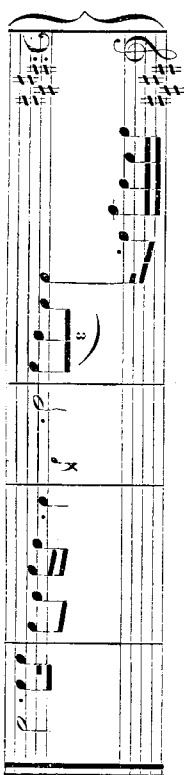
No. 175. "HE GAVE US A DOUBLE CRACK"

(Catalogue no. 134)

Sung by GI'WITA'BINÈS

VOICE $\text{♩} = 80$ DRUM $\text{♩} = 132$

(Drum-rhythm similar to No. 111)



WORDS

Kimicon'kiwi'gonun' I say, he gave us a double crack

Analysis.—These words refer to the skill of the opposing player and are not sung in a melodic way but spoken rapidly between the repetitions of the song. The term "double crack" is used to indicate a certain score in the game.

This song shows the unusual range of the singer's voice.

The melody is sung slowly, as will be seen by the metronome mark ($\text{♩} = 80$), while the drum is rapid ($\text{♩} = 132$), each beat being preceded by an unaccented stroke.

No. 176. "I AM STANDING TILL DAYLIGHT" (Catalogue no. 143)

Sung by GI'WITA'NINÉS

Voice $\text{♩} = 126$

Drum $\text{♩} = 132$

(Drum-rhythm similar to No. 143)

Kagabédibk' I who all night long
Wa'hunika banian' Am standing up until daylight

ke-ga-be-di-bik wa-bun-ni - ka-pa-wi-yan

WORDS

Kagabédibk' I who all night long
Wa'hunika banian' Am standing up until daylight

Analysis.—In the six repetitions of this song the words occur only twice, and are used in two different portions of the melody, showing the freedom with which words may be omitted from or introduced into mocasin-game songs. The sharp interjected tones in the sixth and twelfth measures undoubtedly represent the exclamations given when a score is made.

In this song the metric unit of the voice is slower than that of the drum, a peculiarity of many songs which combine the element of restraint and control with the element of physical excitement.

Mocasin-game Songs—Red Lake Reservation

Melodic Analysis

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	None	
Minor tonality.....	9	133, 134, 142, 143, 144, 148, 150, 171, 174
TONE MATERIAL		
Second five-toned scale.....	6	133, 134, 142, 148, 150, 151
Octave complete except sixth.....	2	143, 144
Other combinations of tones.....	1	174
Total.....	9	
BEGINNINGS OF SONGS		
Beginning on the twelfth.....	2	133, 142
Beginning on the fifth.....	3	143, 148, 171
Beginning on the octave.....	1	171
Beginning on the tonic ^a	2	144, 150
Beginning on the seventh.....	1	134
Total.....	9	
ENDINGS OF SONGS		
Ending on tonic.....	9	
ACCIDENTALS		
Songs containing no accidentals.....	9	
FIRST PROGRESSIONS		
First progression upward.....	7	133, 142, 144, 148, 150, 171, 174
First progression downward.....	2	134, 143
Total.....	9	
RHYTHMIC ANALYSIS		
Beginning on accented portion of measure.....	9	
Metric unit of voice and drum the same.....	2	150, 174
Metric unit of voice and drum different.....	6	133, 134, 142, 143, 144, 148
Recorded without drum.....	1	171
Total.....	9	
STRUCTURAL ANALYSIS		
Harmonic.....	3	133, 142, 174
Melodic.....	6	134, 143, 144, 148, 150, 171
Total.....	9	

^a The tonic is the lowest tone occurring in these songs.

WOMAN'S-DANCE SONGS

The woman's dance is the favorite social dance among the Chipewa at the present time. It is said to have been learned from the Sioux. Both men and women engage in it; an invitation to dance is accompanied by a gift, and the first invitation is usually given by a woman, the man returning it with a gift of equal value. The dancers form a circle, facing the drum and moving clock-wise with a shuffling step.

The drumbeat of this class of songs consists of an accented stroke preceded by an unaccented stroke about one-third its length. The songs show no general characteristics, but most of them are rather simple in melody and rhythm.

No. 177. "I HAVE BEEN WAITING" (Catalogue no. 132)

Voice $\text{♩} = 200$

Recorded without drum

Sung by GI'WITÁ'BINÉS

WORDS

Nin'imh'ce..... My sweetheart
 Mewi'at'..... A long time
 Kibhi'..... I have been waiting for you
 Gibhi'ayan'..... To come over
 Ina'ayan'..... Where I am

Analysis.—These words can be recognized on the phonograph record, but are too indistinct to be readily transcribed. The chief interest of the song lies in the range of the singer's voice and in the fact that the intonation is correct on both the highest and lowest notes. The song was sung twice and the general progression of the melody is duplicated accurately, though some of the note values vary.

No. 178. "COME, DANCE" (Catalogue no. 175)

Voice $\text{♩} = 108$ Drum $\text{♩} = 116$

Sung by GI'NAWITÁ'GÁ

(Drum-rhythm similar to No. 111)

Umbe'..... (Come)
 Ni'mig'..... Dance

Analysis.—A decided syncopation in the last measures marks this song as different from the others. The words are spoken rapidly on a melodic tone, as though the dancer turned to some one sitting in the circle and urged him to dance, without interrupting his own song.

No. 179

(Catalogue no. 135)

Sung by GI'WITÁ'BINÉS

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

(Drum-rhythm similar to No. 111)

Analysis.—If this song were more exact in its repetitions, we might attach more importance to its beginning with the chord of A minor and ending with the chord of E minor.

No. 180

(Catalogue no. 141)

Sung by GIRWA'BINÈS

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

(Drum-rhythm similar to No. 111)

No. 181

(Catalogue no. 153)

Sung by GAĞE'BINÈS

Voice $\text{♩} = 108$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

Analysis.—This song has no words. A repetition was secured on the day following the first renditions. On comparison the renditions were found to be identical in rhythm and in the accuracy with which the accidental is sung. A slight difference occurs in the number of times which the first and last phrases are repeated. The rhythm is distinctive and is interestingly shown by "tapping it out" with a pencil.

No. 182

(Catalogue no. 154)

Sung by GAĞE'BINÈS

Voice $\text{♩} = 112$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

No. 183

(Catalogue no. 159)

Sung by JOHN MARK

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

(Drum-rhythm similar to No. 111)

This is the only song given by the singer; it shows a rhythm which is simple but very interesting. The only song offered by a singer is usually characterized by peculiarity of rhythm, indicating that the rhythm of a song is retained by a mind which does not accurately retain the melodic progressions.

No. 184

(Catalogue no. 177)

Sung by GIRNAWIC'GÈ

Voice $\text{♩} = 92$ Drum $\text{♩} = 116$

(Drum-rhythm similar to No. 111)

No. 185. "WHERE ARE YOU?"

(Catalogue no. 86)

Sung by CAGAN'ASI

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

(Drum-rhythm similar to No. 111)

o - ki - lei - ta to - ki - ya ho kwi ho ho

WORDS

Okitcha'..... Leader of the warriors
Tokitya..... Where are you?

This is an old melody sung at a woman's dance given in special honor of some warrior. In such a case two women would provide the gifts and act as hostesses. At the opening of such a dance this song would be sung by the men at the drum, calling for the warrior in whose honor the dance was given. As soon as the song began the warrior would rise and begin to dance; then the two women would rise, after which the guests would join the dance. When the song was finished the warrior would relate his principal deed of valor; then the women would distribute the gifts they had provided, it being understood that they gave these presents in behalf of the warrior.

Analysis.—The accidental in this song was accurately given in all the renditions. A sixteenth note accented and followed by a dotted eighth is a rhythmic peculiarity of this song.

Woman's-dance Songs—Red Lake Reservation

MELODIC ANALYSIS

TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	3	86, 132, 159
Minor tonality.....	6	135, 141, 153, 154, 175, 177
Total.....	9	

Melodic Analysis—(continued).

TONES COMPRISED IN THE SONGS

	Number of songs.	Catalogue numbers.
Fourth five-toned scale.....	3	86, 132, 159
Second five-toned scale.....	1	141
Minor triad and fourth.....	1	154
Minor triad, fourth, and seventh.....	1	135
Octave complete except seventh.....	1	153
Other combinations of tones.....	2	175, 177
Total.....	9	

BEGINNINGS OF SONGS

Beginning on the eleventh.....	1	154
Beginning on the octave.....	2	153, 175
Beginning on the fifth.....	4	86, 132, 153, 141
Beginning on the third.....	1	177
Beginning on the second.....	1	159
Total.....	9	

ENDINGS OF SONGS

Ending on the tonic.....	6	86, 132, 141, 153, 154, 175
Ending on the fifth.....	2	135, 159
Ending on the third.....	1	177
Total.....	9	

FIRST PROGRESSIONS

First progressions upward.....	5	86, 153, 154, 159, 175
First progressions downward.....	4	132, 135, 141, 177
Total.....	9	

ACCIDENTALS

Songs containing no accidentals.....	8	
Sixth lowered a semitone.....	1	86
Total.....	9	

RHYTHMIC ANALYSIS

Songs beginning on accented portion of measure.....	8	
Songs beginning on unaccented portion of measure.....	1	86
Total.....	9	
Metric unit of voice and drum the same.....	4	86, 135, 141, 159
Metric unit of voice and drum different.....	4	153, 154, 175, 177
Recorded without the drum.....	1	132
Total.....	9	

STRUCTURAL ANALYSIS

Harmonic. Melodic.	Number of songs.	Catalogue numbers.
None	9	

UNCLASSIFIED SONGS

No. 186. SONG REFERRING TO AN HISTORICAL INCIDENT (Catalogue no. 139)

Sung by GI'WITX'BINÈS

Voice $\text{♩} = 120$ Drum $\text{♩} = 120$

(Drum-rhythm similar to No. 111)

Nin - ga - gi' - we - wi - ni - gog ma - ni - dog we we nin -
ga - gi' - we - wi - ni - gog ma - ni - dog

WORDS

Nin'gagiwe'winigog'..... They will take me home
Manidog'..... The spirits

Analysis.—This song was sung four times, the rhythm being exact in the repetitions. The pulse of the voice is ♩ = 160 and is steadily maintained in both double and triple measures, while the drum as steadily beats a triple time at ♩. (dotted quarter note) = 80, giving an accented beat on the first and an unaccented beat on the third count of a triplet of eighth notes, regardless of the voice. The song has no words and is similar to no. 189.

No. 191. SONG OF THANKS FOR A PONY (Catalogue no. 136)

Sung by GI'WITÁ'BINÉS

Voice ♩ = 76

Drum ♩ = 96

(Drum-rhythm similar to No. 111)



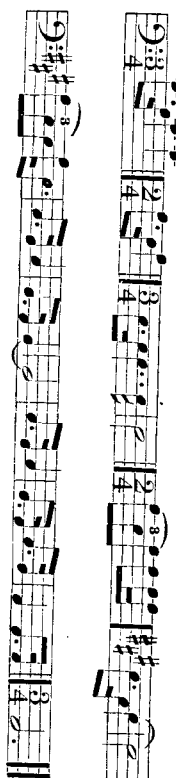
Analysis.—This song has an interesting rhythm, suggesting, though somewhat remotely, the galloping of an Indian pony. It is of minor tonality though lively in general character, showing that the rhythm of a song marks its character more strongly than does the tonality. The tones of the minor triad in ascending progression constitute an unusual opening for a song.

No. 192. FRIENDLY SONG (a) (Catalogue no. 160)

Sung by WABEZIC'

Voice ♩ = 80

Drum ♩ = 80



This is one of four "friendly songs," the others being nos. 193, 194, and 195. The singer said that they were used in the old times among the Pembina Chippewa, when a company of people went to a dance, to show that they came as friends. The singer had himself sung these songs in the old days. He said that some of the visiting Indians smoked their pipes and that back of them stood the men who sang these songs to assure the people to whom they had come that they were friendly. There were no words, but he said the people would know the song was meant to be friendly by the way in which it was sung; he said also that there was a "friendly

way to beat the drum." It was stated further by the singer that this song was pure Chippewa and that no Sioux songs were used by the Pembina band.

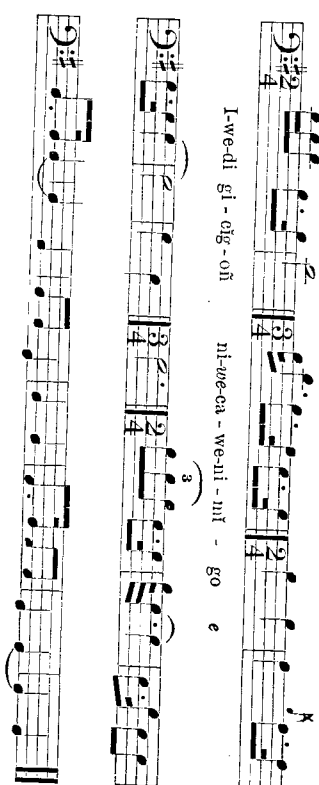
Analysis.—Too much importance must not be attached to the fact that this song begins in the minor and merges into the major, for, although given accurately in the first rendition from which this is transcribed, the intonation is faulty in the other renditions. The rhythm in the last eight measures is always accurately repeated. The drum is in even beats of the same pulse as the melody but always struck slightly after the tone is sung. The chief interest of the song lies in the occasion of its use and in the accurate repetition of a peculiar rhythm in connection with a much less accurate repetition of the melody.

No. 193. FRIENDLY SONG (b) (Catalogue no. 162)

Sung by WABEZIC'

Voice ♩ = 92

Drum ♩ = 92



Iwe-di..... Over there
Gic-goñ'..... In the sky
Ní'cawe/nimigo'..... They have taken pity on me

This song is a march and is sung while the visiting Indians walk around the drum. It is used directly after song no. 192. The drum is in single beats to mark the time as the men march and has the same metric unit as the voice.

Analysis.—This song has a wild freedom about it and is very interesting. It was sung four times, the rhythm being repeated exactly but the melody varying slightly. The intonation is good and the song aggressively major in character. The descent of the minor third is conspicuous throughout this melody and there is no interval in the melody which is larger than a major third. It is also worthy of note that the second of the scale is treated as a passing tone, except in the third measure from the last, where it receives an accent.

No. 194. FRIENDLY SONG (c) (Catalogue no. 163)

Sung by WABEZIC'

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

(Drum-rhythm similar to No. 111)



WORDS

Gi'elg..... The sky
Nimnota gwón..... Loves to hear me

This song follows no. 194, the visiting Indians beginning to dance as they sing this.

Analysis.—Emphatically major in tonality, this song is characterized by the frequent descent of the minor third. There is no descending interval larger than the major third. Like the two preceding examples, this melody contains an indefinable element of freedom. The quadruple time is unusual, and the 5-4 rhythm unmistakable.

No. 195. FRIENDLY SONG (d) (Catalogue no. 164)

Sung by WABEZIC'

This is the same kind of song as the preceding, and as the Indians would dance while singing it, the record was made with the same vibration of voice, adding to the difficulty of transcription.

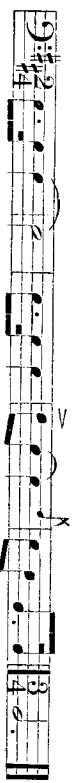
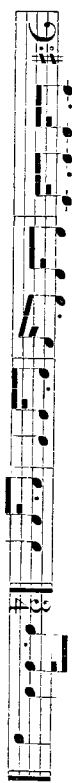
The intonation in this song is uncertain, yet the prevailing descent of the minor third is unmistakable and the song contains no descending intervals larger than the major third. There are three complete records of the song and in each there is a feeling toward a major tonality in the first half and a minor in the last half, but the voice is too unsteady to permit analysis of this.

In one of the records there are two counts in the third measure followed by three in the fourth. This change is immaterial except as

it shows that the singer felt it necessary to put five counts into these two measures. Throughout this song the drum is very perceptibly behind the voice.

This song is of value chiefly because of the frequent descent of the minor third and of the clearness with which the drum follows the voice.

Voice $\text{♩} = 120$
Drum $\text{♩} = 120$



No. 196. SONG REFERRING TO A VISION (Catalogue no. 138)

Sung by GI'WITA' BINÉS

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

(Drum-rhythm similar to No. 111)



WORDS

Wa'wia'weye'gancut'..... Round-hoofed
Gicawe'nink'..... Had pity on me

Analysis.—The singer said that he learned this song from a Mille Lac Chippewa many years ago. The record was played for an Indian at White Earth, and he recognized the song at once. The words refer to a vision of a round-hoofed animal which probably appeared to the

singer in a dream. The words are crowded into the first two measures of the music. They can be recognized, but contain many interpolated syllables, and are too indistinct for transcription.

No. 197. SONG OF WE'NABO'JO (Catalogue no. 272)

Sung by GA'TOTTEIG'GIG

Voice ♩ = 208

Drum ♩ = 116

(Drum-rhythm similar to No. 111)

Ke'goinabikegwân'..... Don't look
Ge'gaminic'kwûc..... Or your eyes
Gi'cigwên'..... Will always be red

This song is connected with a favorite folk-story in which We'na-bo'jo invites the ducks to dance, telling them to keep their eyes shut, and then wrings their necks one after another. The phonograph record is supposed to reproduce the event, even the cries of the ducks being given by the singer. Before beginning the song the singer said: "I am arranging to have a dance, my little brothers and sisters." After the first rendition he said, "Dance, dance, dance faster, my little brothers and sisters, but don't open your eyes." After the second he said, "How, how, take warning, my little brothers and sisters." This is mentioned to show the Indian custom of interspersing the renditions of the song with short speeches.

Analysis.—This is one of the few songs in 5-4 time. It is plainly distinguishable from a triple measure followed by a double measure. The metric unit is unusually rapid. Repetitions of this song by other singers are found to be identical.

*Unclassified Songs—Red Lake Reservation*MELODIC ANALYSIS
TONALITY

	Number of songs.	Catalogue numbers.
Major tonality.....	4	139, 162, 163, 169
Minor tonality.....	6	136, 138, 149, 164, 170, 272
Beginning minor and ending major.....	1	160
Beginning major and ending minor.....	1	168
Total.....	12	

MELODIC ANALYSIS—(continued).

TONE MATERIAL

	Number of songs.	Catalogue numbers.
Fourth five-toned scale.....	3	139, 162, 169
Minor triad.....	1	272
Octave complete except sixth.....	2	138, 164
Octave complete except seventh.....	1	163
Octave complete except sixth.....	1	164
Other combinations of tones.....	4	136, 149, 160, 168
Total.....	12	

BEGINNINGS OF SONGS

Beginning on the fifth.....	4	138, 149, 162, 163
Beginning on the third.....	5	136, 160, 164, 168, 170
Beginning on the tonic.....	1	272
Beginning on the octave.....	1	169
Beginning on the fourth.....	1	136
Total.....	12	

ENDINGS OF SONGS

Ending on the tonic.....	8	136, 149, 160, 162, 163, 164, 168, 272
Ending on the fifth.....	3	138, 139, 169
Ending on the third.....	1	170
Total.....	12	

FIRST PROGRESSIONS

First progression upward.....	5	136, 138, 169, 170, 272
First progression downward.....	7	136, 149, 160, 162, 163, 164, 168
Total.....	12	

ACCIDENTALS

Songs containing accidentals.....	1	
Songs containing no accidentals.....	12	

RHYTHMIC ANALYSIS

Beginning on unaccented portion of measure.....	3	139, 149, 170
Beginning on accented portion of measure.....	9	136, 138, 160, 162, 163, 164, 165, 168, 272
Total.....	12	
Metric unit of voice and drum the same.....	7	138, 139, 160, 162, 163, 164, 168
Metric unit of voice and drum different.....	5	136, 149, 169, 170, 272
Total.....	12	

^a This song begins on the tonic, a portion of the melody being above the key-note and a portion below it.

STRUCTURAL ANALYSIS

	Number of songs.	Catalogue numbers.
Harmonic.....	2	162, 272
Melodic.....	10	136, 138, 139, 149, 160, 163, 164, 168, 169, 170
Total.....	12	

No. 198. DREAM SONG

(Catalogue no. 108)

Duplicate of no. 115 (Catalogue no. 209)

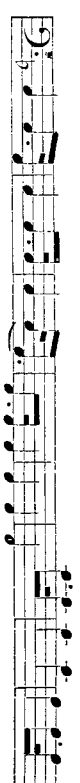
Sung by KI'OSE' WINI'NI

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

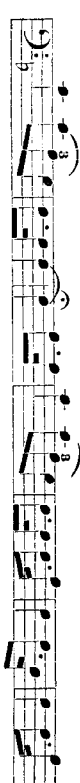
A - bi - ta - gi - ci -



gañ ba-de-bwe - wi-din ba - a-da - ya - wi-yan a i



ya a i ya ya i a yo hi yo hi



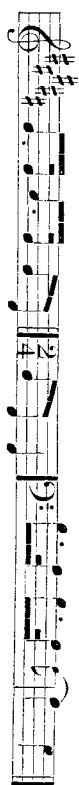
This rendition was by a younger singer and is less complete than no. 115, plainly showing the manner in which a song is slightly changed. This record was made more than a year previous to the other, and the duplication was accidental.

Two renditions of this song were secured from Ki'ose'wini'ni, one without the drum, and, after a lapse of several months, another with the drum. The rhythm of the song is identical, but the less important melody progressions vary slightly as the singer was inspired to elaborate somewhat. This transcription is from the first record and is believed to be more correct than the second.

No. 199. SONG OF THANKS FOR A PONY (Catalogue no. 137)

Duplicate of no. 152 (Catalogue no. 92)

Sung by GI'WTA'BINÉS

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

This duplication was made by a singer on the Red Lake reservation who was particularly free in his manner of singing. The original was made at Leech Lake. The song is evidently the same, the principal differences being due to the personality of the singer.

No. 200. LOVE SONG

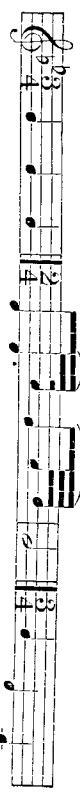
(Catalogue no. 145)

Duplicate of no. 138 (Catalogue no. 107)

Sung by GI'WTA'BINÉS

Voice $\text{♩} = 116$

Recorded without drum



Ge - go - mi - na - ma - wi - kén ge - go - mi -



na - mi - wi - kén

This and the two preceding songs are not included in the analysis of Red Lake songs, as they have been analyzed in a previous section.

Comparison of the two transcriptions will show the differences to be very slight, although the records were made on widely separated reservations.

INDEX

(For a list of the songs contained in this volume, see pages XI-XIX.)

	Page	Bois Fort res.—	Page
ACCENTS—			
in drum rhythms of dances.....	6	as source of songs.....	1
tones slightly prolonged.....	57	conditions on.....	13
variations on first words of songs.....	58	BONES, use of in curing sick.....	120
ACCIDENTALS—		BUREAU OF AMERICAN ETHNOLOGY, deposi- tory of song records.....	27
characteristics of, in Mide' songs.....	19		
classification explained.....	10	CAGAN'ASI, songs by.....	164, 165, 196
comparison with diatonic tones.....	5	CARL, JOHN C., translation by.....	24
in dream songs.....	137	CEDEFENS', Chippeewa juggler.....	123
in love songs—		CELEBRATION on Red Lake res. (July 4, 1908), description of.....	166-173
Red Lake res.....	185	CEREMONIAL SONGS (Mide'), characteristics of certain songs.....	62-82
White Earth res.....	156	difficulties of translation.....	62, 63
in mocassin-game songs—		major triad with sixth added.....	63, 67
Red Lake res.....	191	partially formed five-toned scale.....	67, 71
White Earth res.....	160	principal interval descending minor third.....	63
in unclassified songs—		CEREMONY (Mide') for dying chief.....	51-55
Red Lake res.....	207	CHARMS (Mide')—	
White Earth res.....	166	love-charm songs.....	88-92
in war songs—		method of working.....	20-21
Red Lake res.....	181	song to bring back runaway wife.....	97
White Earth res.....	147	Chippewa—	
in woman's-dance songs.....	197	religion. <i>See</i> Mide', significance of music to.....	1
rare in Mide' songs.....	18	<i>See also</i> Mille Lac Chippewa.	
tabulated analyses.....	10, 117	CHIPPEWA RESERVATIONS, description of.....	1
ACKNOWLEDGEMENTS by author.....	8, 15	CHUGWAN—	
AKOTWOTWICIG, songs by.....	79, 80, 145	description.....	11, 12
AKTWAIZI', songs by.....	138, 158	use in initiation ceremony.....	48
ATA DIVININA GOMO'WIN. <i>See</i> MOCCASIN- game songs.		CHAV'GANIC, named in war song.....	145
A'WIMINIDAK, teacher and leader in Mide'- w'win.....	27	CLASSIFICATION of material, explanation of.....	7
BEAR, associated with Mide'.....	38	COSTUMES, Fourth of July celebration.....	108-109
BEAULIEU, G. II., acknowledgment to.....	8	COURTING PUOTE. <i>See</i> PUOTE.	
BEAULIEU, REV. C. II., acknowledgment to.....	8		
BE'GIMWITZANS—		DAHOMEY SONGS, reference to.....	130
song-drawings made by.....	15	DANCES—	
songs by.....	37, 39, 45, 46, 47, 83-86	at end of initiation ceremony.....	50-51
BEGGING DANCE, character of.....	171	drum rhythms of.....	6
BEGINNINGS OF SONGS—		during ceremonial song.....	65
love songs—		Fourth of July celebration—	
Red Lake res.....	185	begging dances.....	171
White Earth res.....	156	war dances.....	168-170
in mocassin-game songs—		woman's dances.....	171-172
Red Lake res.....	191	in ceremony for dying chief.....	54
White Earth res.....	160	social—	
tabulated analyses.....	9, 116	ceremonies on opening.....	145-146
unclassified songs—		drum used in.....	11
Red Lake res.....	207	DANCE SONGS of Mide'—	
White Earth res.....	165	description.....	19
war songs—		principal interval of descent.....	31
Red Lake res.....	181	reference to.....	15, 40
White Earth res.....	147		
woman's-dance songs (Red Lake res.)...	197		

	Page
DEWAWEN'DONK — acknowledgment to.....	25
on rendering of Mide' song.....	13
songs by.....	55-62
song-drawings made by.....	15
DEDA'NAC, songs by.....	113
DE'DAJI, reference to.....	79
DIATONIC TONES. <i>See</i> Tones.	
DJA'SAKID— meaning of term.....	20, 119
rattle used by.....	12
<i>See also</i> Doctor, Juggler.	
DJICE'WICKON, song by.....	198-199
DOCTOR, songs of the.....	119-123
<i>See also</i> Dja'sakid.	
DOG— eaten in ceremonial feast.....	37, 40
eaten in ceremony for dying chief.....	52-53
DRAWINGS for Mide' songs, general descrip- tion of.....	15-18
DREAM SONGS — afterward used as war songs or other- wise.....	120-136
associated with certain animals.....	126
minor tied with minor seventh.....	130, 132
general description.....	118
song and performance of juggler.....	123-125
songs of the doctor.....	119-123
tabulated analyses.....	8-11, 130-137
DREAM — as an accompaniment of voice.....	5, 6, 20, 58
description of.....	11-12, 54
in dream songs.....	5-6, 15, 20
in dream-song.....	118
in mocassin-game songs.....	12, 130-157
in war songs.....	137, 177
principal rhythms.....	6
<i>See also</i> Miti'gwakik'.	
ELUS, on the five-toned scales	3
ENDINGS OF SONGS — indefinite in primitive music.....	39
love songs— Red Lake res.....	185
White Earth res.....	156
mocassin-game songs— Red Lake res.....	191
White Earth res.....	160
tabulated analyses.....	10, 116
unclassified songs— Red Lake res.....	207
White Earth res.....	166
war songs— Red Lake res.....	181
White Earth res.....	147
woman's dance song (Red Lake res.).....	197
ENGUSU, Mrs. MARY WAREX— acknowledgment to.....	8
as interpreter.....	21
song by.....	150
EVIL CHARMS. <i>See</i> Charms.	
FEASTS — at ceremony for dying chief.....	52, 53, 55
at end of initiation ceremonies.....	48
at Fourth of July celebration.....	171
FILMORE, PROF. J. C., cited on tonality in Dahomey songs.....	130

	Page
INTERVALS—Continued.	
minor third—continued.	
in ceremonial songs.....	63
in war songs.....	141
largest interval in certain songs.....	85, 141, 178
most frequent interval of progression in certain song.....	30
principal interval of descent in certain song.....	31
second, in war song.....	138
simple in Mide' songs.....	18
standard of measurement.....	4
whole tone between seventh and eighth. INTONATION— general discussion.....	104
variations in Mide' songs.....	19, 20
INVENTIONS — to ceremony for dying chief.....	52
to initiation ceremony.....	37
JIVA'NITRO, acknowledgment to	25
JUGGLER— performance described.....	123-125
song of the.....	125-126
<i>See also</i> Dja'sakid.	
KEY. <i>See</i> Tonality.	
KEYNOTE, relation of tones to.....	7
KROSEWIN'XI, songs by.....	133, 162, 208
KITIMAK'WA, songs by.....	49, 50, 81, 87, 182, 164
KENNEDY, H. E., cited as to tonality in American negro songs.....	130
LEECH LAKE RES. — conditions on.....	1
scene of ceremony for dying chief.....	51
social songs on.....	118-166
songs (180) of, tabulated analysis.....	8-11
light for hunting at night.....	86
LOCATION OF CHIPPEWA	1
LODGES for use in Mide' — arrangement in ceremony for dying chief.....	52
arrangement in initiation ceremony.....	39
construction.....	36
<i>See also</i> Mide'wigan.	
LOON CLAN or totem, reference to.....	142
LOVE CHARMS. <i>See</i> Charms.	
LOVE-CHARM SONGS	88-92
LOVE SONGS — Red Lake res.....	182-186
tabulated analysis of 180 songs.....	8-11
White Earth res.....	148-156
MAIR'ANS (ELDER) — diagram of path of life drawn by.....	24
initiation ceremony described by.....	25
on leader of initiation ceremony.....	37-38
MAIR'ANS (YOUNGER) — doctor songs recorded by.....	119, 121, 122
initiation ceremony described by.....	126-127
narrative of song by.....	119
on origin of his "special medicine" songs.....	30, 31, 34, 35, 40-43, 81, 100-110, 138, 157
story of.....	119
MAJOR TUNE. <i>See</i> Intervals.	
MAJOR TUNE IN CEREMONIAL SONGS	63

	Page
MANITO — forms assumed by.....	14, 62
in origin legend of Mide'.....	21-24
invocation to.....	37, 57
of thunder, significance to Indians.....	129-130
reference.....	15
song of the.....	30
MANITO'GICHO' KWE — songs by.....	91, 92, 148-149
song-drawings made by.....	15
MARIC, JOHN — account of.....	175
song by.....	195
MEASURE-BEGINNINGS, pulse of	173
METRICAL HEARS, songs connected with use of MEDICINE BAG. <i>See</i> Mide' bags.	92
MEDICINE BAG AND STONE — description of.....	36
disposition of.....	51
use of pole in ceremony for dying chief.....	52, 53
MEDICINES — songs connected with.....	15, 20, 21, 96, 109
use in Mide'.....	20-21
MEE, Mrs. CHARLES — acknowledgment to.....	8
songs by.....	151, 163
MELONIC ANALYSIS — dream songs (White Earth res.).....	136-137
love songs— Red Lake res.....	185-186
White Earth res.....	155-156
Mide' songs (90).....	115
miscellaneous songs (180).....	8-10
mocassin-game songs— Red Lake res.....	191
White Earth res.....	159-161
unclassified songs— Red Lake res.....	205-208
White Earth res.....	165-166
WAR SONGS — Red Lake res.....	180-181
White Earth res.....	146-148
woman's dance songs (Red Lake res.).....	190-198
Melodic, explanation of term.....	8, 11
Melody of songs, importance of.....	2-3, 14
METRIC UNIT — method of indicating.....	5
sation similar in drum and voice.....	6
slow in love-charm songs.....	91
MIDE' — bottle.....	13, 14, 15
ceremony for dying chief.....	51
description of lodge.....	22
diagram representing path of life.....	14
emblem.....	14
ethics.....	14, 24, 32
initiation ceremony of first degree.....	24-31
mediums of exerting power.....	20
mnemonic system.....	15-17, 18
origin.....	21-24
purpose.....	59, 60
rattles used in.....	12
ritual exactness not essential.....	13
symbolism.....	16, 81
treatment of sick.....	12, 51-53, 92, 111-120
use of "medicine".....	20-21
use of vertillation paint.....	113

TONE MATERIAL.—Continued.		Page	WARREN, WILLIAM.—Continued.		Page
love songs—			on Loon clan or totem.....	150	
Red Lake res.....	185		reference to.....	150	
White Earth res.....	155		WAR SONGS—	21	
moccasin-game songs—			Red Lake res.....	176-181	
Red Lake res.....	191		tabulated analysis.....	8-11	
White Earth res.....	180		White Earth res.....	137-138	
relation to keynote or tonic obscure.....	7		classification.....	137	
tabulated analysis (180 songs).....	9		intervals.....	140, 141	
unclassified songs—			learned from Sioux.....	139, 142	
Red Lake res.....	207		minor triad with minor seventh.....	142	
White Earth res.....	165		object of certain song.....	139	
war songs—			principal melodic feeling for second.....	138	
Red Lake res.....	181		W A'WEEKOWIG—		
White Earth res.....	147		acknowledgment to.....	2	
women's-dance songs (Red Lake res.)....	197		reference to.....	3, 3	
TONDS. See TONE MATERIAL.			W E'DAKED'—		
TREATMENT OF SICK IN MIDE'..... 12, 31-55, 119-120			explanation of term.....	21	
UNCLASSIFIED SONGS—			functions.....	43, 47	
Red Lake res.....	198-209		W E'NAPO'JO, character in Chippewa folklore, 92, 206		
tabulated analysis.....	8-11		WHITE EARTH RES.—		
White Earth res.....	161-166		conditions on.....	1	
VERMILION PAINT used in Mide'..... 113			peculiarity of songs from.....	123	
VINETO in Chippewa singing.....	4, 106		social songs on.....	118-166	
VOICE—			tabulated analyses of songs (180) from.....	8-11	
in Mide' songs, an independent metric			WILKINSON, MAJOR, U. S. A., reference to.....	1-2	
unit.....	5-6, 15, 20		WOMAN'S DANCE—		
range—			description.....	172, 192	
female.....	89, 94, 146		one of principal drum rhythms.....	6	
male.....	174		WOMAN'S-DANCE SONGS—		
WABEZIC—			Red Lake res.....	192-198	
singer of Red Lake.....	174-175		rhythmic peculiarity.....	196	
songs by..... 179, 180, 182, 188, 200, 201, 202, 203, 204			tabulated analysis.....	8-11	
WAR DANCE—			WOMEN as assistants at initiations.....	26	
celebration (Judy, 1908).....	168-170		WORDS OF SONGS—		
one of principal drum-rhythms.....	6		in love songs.....	148	
WAR DRUMS, description of.....	11		in Mide' songs.....	14-15, 58	
WAR PARTY, ceremonies on return of.....	143-145		translation.....	8, 33	
WARREN, WILLIAM—			variations.....	2, 14, 33	
anecdote of.....	142		Z A'GIMAG', functions of.....	37, 40, 41, 42	