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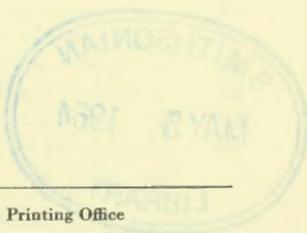
SMITHSONIAN INSTITUTION
BUREAU OF AMERICAN ETHNOLOGY
BULLETIN 187

IROQUOIS MUSIC AND DANCE:
CEREMONIAL ARTS OF TWO
SENECA LONGHOUSES

By GERTRUDE P. KURATH



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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D.C., March 30, 1962.

SIR: I have the honor to submit the accompanying manuscript, entitled "Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses," by Gertrude P. Kurath, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

FRANK H. H. ROBERTS, Jr.,
Director.

DR. LEONARD CARMICHAEL,
Secretary, Smithsonian Institution.



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Photographs by W. N. Fenton.

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FOREWORD

The music in this volume includes only a segment of recorded Iroquois songs. It presents the repertoire of a few leading singers from 2 of the 20 reservations in New York State and Canada: Allegany, with Coldspring longhouse, and Tonawanda. The scores are transcriptions from recordings by two collectors, William N. Fenton and Martha Champion Huot (now Mrs. E. P. Randle), between 1933 and 1951:

- 1933, by Fenton at Coldspring, cylinders transferred to 10 disks, deposited at Yale University, then Columbia University, then Indiana University Archives of Folk and Primitive Music; duplicates authorized by George Herzog in 1949.
- 1936, by Randle and Fenton at Tonawanda, 53 disks, deposited at Columbia, then Indiana Archives; duplicates authorized by Herzog in 1951.
- 1941, by Fenton at Coldspring, 29 disks (Nos. 34-62), originals at Library of Congress Archives, copies provided by Fenton in 1948, selections published in Fenton, 1942.
- 1945, by Fenton at Coldspring, 5 disks (Nos. 33-38), Library of Congress, copies by Fenton in 1949, selections published in Fenton, 1948.
- 1948, by Fenton at both longhouses, 2 tape reels, transcriptions from originals in his private collection.
- 1950 and 1951, by Fenton at Coldspring, 4 tape reels, transcriptions from originals in his private collection.

Copies of all 12-inch disks are in the Library of the American Philosophical Society.

THE INVESTIGATIONS

Between 1933 and 1937 Fenton lived on both the Coldspring and Tonawanda Reservations and collected materials for his dissertation at Yale University. The Institute of Human Relations sponsored these trips to Coldspring in 1933 and 1934. Frank Speck encouraged the work and suggested a method of outlining ceremonies (Fenton, 1936, 1941). The stay at Tonawanda extended for 2½ years, from February 1935 to September 1937, in the employ of the U.S. Indian Service. In 1936, Fenton enlisted the collaboration of Randle, then a graduate student at Columbia University. He rounded up the singers and took the texts; she made the records, which sampled virtually all song types. By this time Fenton could cope with the Seneca language and was able to sing many of the songs.

Later, as a staff member of the Bureau of American Ethnology and, with funds from the Wenner-Gren Foundation, using recording

equipment supplied by the Library of Congress, he made two large collections in 1941 and 1945, at Six Nations Reserve and at Cold-spring. During subsequent recording sessions, in 1948, 1950, and 1951, he made use of tape recorders from the Library of Congress and the Bureau of American Ethnology.

Through his prolonged experience with longhouse ceremonies, Fenton realized the significance of music and dance to the Iroquois. He also realized that "ethnologists are quite ill-equipped ordinarily to describe dances as part of ceremonialism. The need for an adequate choreographic technique is quite as apparent as the need for musical annotation" (Fenton, ed., 1951 a, p. 8). It is a source of pride to me that he considered my professional training adequate to this double task and gave me his encouragement and collaboration.

I did not enter the picture until 1946. In the midst of my career as a modern creative dancer, I became acquainted with the American Indian dance, largely though not entirely, through publications. I was struck by the inadequacies of choreographic descriptions. By 1946 I was so determined to explore these expressions of native culture that I undertook a Mexican field trip in the spring of that year. My subsequent concentration on Iroquois arts resulted from a coincidence.

In July 1946, I met Chauncey Johnny John (pl. 1), not in his native haunts, but at the University of Michigan Linguistic Institute. As "professor" for Carl Voegelin's students, he basked in the scholarly environment. On several free evenings he changed to his artistic role and his ceremonial costume, and, in our living room, showed samples of the War, Eagle, and other dances and of the songs he had sung into "Bill Fenton's machine."

When Fenton and I met in Washington in the fall of 1947, he persuaded me to attend a Midwinter Ceremony at the earliest opportunity. This opportunity came during the week of February 14, 1948. I witnessed a ceremony at Soursprings Cayuga longhouse on Six Nations Reserve, thanks to the advice of John Witthoft, then a graduate student at the University of Michigan; to Volney Jones, who introduced me; to Cayuga chief Deskaheh, who extended me an invitation; and to Mohawk Sadie Jamieson, who opened to me her home in Ohsweken. An equally friendly reception awaited me at Coldspring longhouse in the summer of 1948. The Fenton family was spending the entire summer near the reservation, and my family rented a cottage for a month in adjacent Allegany State Park. During my month's stay I held many sessions with the entire Johnny John family—not only Chauncey, but his singer son, Amos; the expert dancers, his grandsons, Richard and Arthur, and Arthur's wife, Pearl. Fanny Stevens (pl. 1), Geneva Jones, and Albert Jones (pl. 2) were

communicative then and also on subsequent visits. I notated dances during the gatherings and after the culminating Green Corn Festival over Labor Day weekend. Also, I attended two important recording sessions by Fenton: one of the Coldspring Towisas ceremonies, with Fannie Stevens and Sadie Butler as leaders; and another, with Jesse Cornplanter at Tonawanda Reservation.

During 1949, I added song transcriptions to the choreographies, utilizing a grant from the Viking Fund (now the Wenner-Gren Foundation for Anthropological Research) to study Herzog's shipment of disk copies. In 1951, Fenton procured for me a commission from the American Philosophical Society for a manuscript, which I forwarded to the library by the fall of that year. The following year he arranged another commission for me from the Society—the transcription and analysis of the Tonawanda collections. In 1960, Richard H. Shryock and Gertrude Hess released my two manuscripts, which constitute this volume.

Subsequently, I revisited Allegany Reservation, sometimes in connection with Iroquois Conferences in the Allegany State Park at Red House, N.Y. But most of my Iroquois fieldwork and all of my own tape recordings, took place at Six Nations Reserve and at Onondaga longhouse near Nedrow, N.Y. I also made several trips to Qualla Cherokee Reservation, N.C., and spent 4 years studying the Algonquians of Michigan, Wisconsin, and Iowa, usually in the company of my daughter, Ellen, or my son, Edward. My wider experience I owe to the American Philosophical Society and, repeatedly, to the Michigan Academy of Science, Arts and Letters.

In publications, my approaches complemented Fenton's ethnological presentations. The first collaboration appeared as paper No. 7 of Bureau of American Ethnology Bulletin 149 (Fenton and Kurath, 1951); the second and larger one, as Bureau of American Ethnology Bulletin 156 (Fenton and Kurath, 1953). Also, I shared in the symposia (Kurath, 1951, 1961). The collaborations largely took the form of correspondence, but in the summer of 1951, when Fenton taught at the University of Michigan, consultations were possible.

THE LONGHOUSES

For completeness, the present volume should contain an expert description of the history and social structure of the longhouses in relation to the ceremonialism. However, Fenton's copious notes must await monographic treatment separately. Meanwhile, the Foreword gives a brief survey, with references to recent ethnological literature.

The prehistory and history of the Iroquois are complex. The former is still under debate (Fenton and Gulick, eds., 1961, Nos. 4-6);

the latter is being clarified. A chronology appears in Bureau of American Ethnology Bulletin 180 (*ibid.*, p. 259). Fenton has determined the geographical position of the Iroquois League in relation to surrounding Algonquians and other Iroquoian tribes. He has studied the politics and movements of the League members—Seneca, Cayuga, Onondaga, Oneida, Mohawk, and Tuscarora—and the effects of the religious reforms by the Seneca prophet, Handsome Lake (Fenton, 1940; Fenton and Gulick, eds., 1961). Other writers have made more special studies of these reforms, as Deardorff (1951, pp. 77–107) and Wallace (1961, pp. 139–151), with comments by Chafe (1961 a, pp. 153–157).

Coldspring longhouse is close to the home of Handsome Lake on Cornplanter Reservation, and it immediately felt the impact of his revelation. Also, it harbored Quaker missionaries, who influenced the Seneca reforms. Allegany Reservation stretches along the picturesque oxbow of the Allegheny River, on both sides of modern Salamanca and to the Pennsylvania State line southwest of that city. Most of the homes and the longhouse are situated on the highway north of Quaker Bridge. Tourists passing in automobiles and visitors to the Allegany State Park are little aware of the unique proceedings in the longhouse, which has the appearance of a grange hall. Tonawanda Reservation, in a more secluded location near Akron, N.Y., has been a stronghold of conservative adherents. When delegates from all longhouses hold their fall Six Nations meetings, they always start at Tonawanda and proceed from there.

The reforms of Handsome Lake made some major adjustments to the encroaching White culture and religion. While the ancient animal medicine rites were temporarily displaced, the four rituals to the Creator formed the ceremonial core. Certain rites had to shift from obsolescent functions, as hunt and war, to cure. Others, notably the agricultural rites, remained. So did mutual aid and singing societies. The longhouse religion has combined such flexibility with preservation of the essence of the ritual. The persistence is at least in part due to the Iroquois organizational genius; . . . “their tendency to systematize the elements of their culture into great institutional showpieces is what has given their culture stability over the years” (Fenton and Gulick, eds., 1961, p. 260).

The native social organization has remained, but entirely in a ritual capacity. It presents two interlocking dichotomies, an interaction of moiety and sex. Fenton (1936) has discussed the religious organization of the officials who are keepers of Handsome Lake’s Code and their assistants who control the present longhouse centers. He has also analyzed the moiety structure and tabulated the clans that remain active in the moieties (1951 a, p. 50). At Coldspring, Moiety I

includes Bear, Wolf, Beaver, and Turtle clans; Moiety II includes Deer, Snipe, Heron, and Hawk. At Tonawanda, Moiety I comprises Wolf, Turtle, Bear, and Beaver; Moiety II has Snipe, Hawk, Deer, Heron, and Eel. The moieties have specific seating arrangements in the longhouse, differing somewhat for summer and winter ceremonies. They also follow set patterns in dances (e.g., Fenton and Kurath, 1953, pp. 138, 230, 232).

Moiety arrangement crosscuts the separate seating of men and women, as in other longhouses (Speck, 1949, fig. 1). Likewise, the interaction of male and female officials crosscuts moiety in ritual preparation and dance. Each sex has special functions and assigned places in the dance line. Men are in charge of the Midwinter and Thanksgiving festivals, and women manage the summer food ceremonies. However, men and women may officiate at each other's medicine ceremonies.

Woman's role has remained more functional in daily life than man's. Men have transferred to white men's jobs; women still prepare meals and are mothers of their families and clans. Though men took over the active farming after 1800, an activity now in decline, women remained identified with crop fertility.

Despite the perseverance of ritual and an amazing repertoire of songs and dances, there are increasing signs of change. Young people rarely trouble to memorize long rituals with a hundred songs, and therefore the aged ceremonialists, realizing that they are not being adequately replaced, are becoming concerned. Ritual holders have decided that the songs must be preserved and are therefore less reluctant (some are even enthusiastic) to record for trusted ethnologists and friends. Indeed, after the death of Fannie Stevens, the Cold-spring women requested a copy of Fenton's recording of Towisas.

NIAWE

In conclusion I wish to say thanks—*niawe*—to the Indians who have given friendly help with songs and dances, and to the people and organizations who have helped with funds or working disks. Two officials of the American Philosophical Society deserve my special gratitude: William E. Lingelbach and Gertrude Hess. Through their help the two manuscripts came into being, and by the kind permission of the American Philosophical Society they are now transferred to the printed page. I wish to thank Curt Sachs and George Herzog for musicological advice. Above all, I am grateful to Wallace L. Chafe; without his patient unraveling of editorial problems, publication would have languished.

GERTRUDE PROKOSCH KURATH,
Ann Arbor, Michigan,
September 1961.

LINGUISTIC NOTE

Seneca words are cited in this work in spellings which are based on the phonetic transcriptions in the field notes and publications of Dr. Fenton. A description of Seneca phonology can be found in Chafe, 1960–61 or 1962. Roughly, Fenton's ε, ɛ, ɔ, d, g, dj, š, apostrophe, reverse apostrophe, and raised dot can be related respectively to Chafe's æ, ε, ɔ, t, k, j (or ty), sy, ?, h, and colon. Phonemic spellings of the names of songs and dances are given in brackets in the list on pages 73-74.

IROQUOIS MUSIC AND DANCE: CEREMONIAL ARTS OF TWO SENECA LONGHOUSES

By GERTRUDE P. KURATH

PART 1. DESCRIPTION AND ANALYSIS

INTRODUCTION

THE LONGHOUSE AND THE PEOPLE

Centuries of impact have completely metamorphosed the external life of the once powerful Iroquois tribes. White encroachment has shrunk the New York holdings of the Seneca to three small tracts in the western part of the State, namely, Allegany, Cattaraugus, and Tonawanda Reservations. The last two are within 25 miles of Buffalo, and Allegany Reservation follows a well-traveled highway, in a narrow strip of land along the Allegheny River from Salamanca south beyond Quaker Bridge. The modest framehouses could belong to any White community; the wooden longhouse could be a rural grange hall; the pedestrians and the occupants of the latest models of automobiles could be ordinary farmers or laborers but for their swarthy complexions. Only the initiated would know that these people are gathering for a celebration stemming from this soil.

In the longhouse, they are seated on wooden benches along the wall, but they are grouped according to their ancestral custom, with sexes and moieties separated. Singers occupy a plain wooden bench, but they beat ancient rhythms with instruments that for the most part are of traditional construction, and they sing melodies of unknown antiquity. Feet tramp on wooden floors around two iron stoves, but they trace the patterns of rounds that were not brought overseas by the White invader.

At this point I shall say no more about the structure of their ceremonialism and its social implications, but shall refer to past descriptions (Morgan, 1901; Fenton, 1936, 1941). I shall introduce the chief artists and then proceed to the special problem—the songs and the dances, at their own value.

During contact with Coldspring ceremonials, one gifted family was indispensable in longhouse festivals and in private sessions for

study. They were the late Chauncey Johnny John, originally from Cattaraugus, one of the chief singers; his son, Amos, and grandson, Richard, both prominent as dancers and singers; his other grandson, Arthur, and his grand-daughter-in-law, Pearl, two excellent dancers. At the present time one of the prominent singers is Chauncey's former partner, Albert Jones. The latter's wife, Geneva, imparts her excellent information willingly. Her mother was the late Fannie Stevens, who was the leader of the Women's Society of Planters (*towisas*), with Sadie Butler as her partner, and who stood out in the ceremonies by her inimitable dance style. Other fine singers were Jonas Snow, Henry and Sherman Redeye, Edward Curry, Lyn Dowdy, and Avery Jimerson. Most of these men have been employed as track workers for the Erie Railroad. They and their women also cultivate small patches of corn and other vegetables, sometimes with the aid of tractors. Whatever their outside contacts, they never forget their songs; they render them with all their heart and soul at the great Midwinter Festival, at the Food Spirit Festivals, and at the occasional social gatherings.

The young people, less fervent, cause the longhouse leaders some concern, because they do not trouble to learn the long ceremonial cycles and consequently may fail to perpetuate the traditions.

Tonawanda singers have variant versions of the same song cycles. In this volume the singers are the late Jesse Cornplanter, originally from Cattaraugus, and Robert Shanks and Edward Black. Some of their songs are juxtaposed with versions from other longhouses, particularly from Coldspring but also from Onondaga Valley and Six Nations Reserve.

THE STUDY OF THE SONGS AND DANCES

The songs and dances are here classified according to the present concepts. Fenton has already published the classification and the variant compositions of the seasonal ceremonies at Coldspring and Tonawanda (Fenton, 1941 b, pp. 163-164; field notes). The Midwinter rites feature the rituals for the Creator, the medicine rites, and social dances, but in a different sequence. Summer food dances repeat combinations of Feather Dance and Women's Dance, for planting, for berries, and for corn. The great Green Corn Festival recapitulates the nuclear days of the Midwinter Festival. At other longhouses the sequence is somewhat different.

The dances themselves, as observed at five different longhouses, are essentially similar and vary chiefly in improvisational details. Their recurrent patterns justified grouping the choreographies according to types of ground plans and steps. The grouping takes the form of diagrams, steps, some stick figures, and verbal descriptions. The

analysis issues directly from the artistic patterns, but the interpretation takes into account the function and ceremonial associations.

The descriptions of dance cycles fit all longhouses, though the examples refer to the Coldspring song collection. The analyses, when not identified as Coldspring or Tonawanda, also apply to both collections or generally to longhouse style.

THE DANCE CYCLES
RITUALS ADDRESSED TO THE CREATOR

GREAT FEATHER DANCE ('ostó·we'go·wa'):

Function.—The first of the four rituals of thanks to the Creator for all benefits and in particular for crops.

Occasions.—Coldspring: Midwinter Festival circuit on third day, twice on sixth day; Green Corn first day, twice on second day; Planting and Strawberry Festivals, every morning of meetings and councils of Six Nations. Tonawanda: Midwinter circuit third day; twice on fifth day, also seventh; Green Corn first and third days; other occasions like Coldspring.

Songs.—Accompaniment by two singers, face to face astride a bench in the center of the dance space, both beating turtle rattles against the bench.¹

(a) Antiphonal call: leader, "hyo"'; crowd, "yo hee"'; twice repeated.

(b) 2 introductory chants with free voice and rattle tempo.

(c) 32 dance songs, as recorded, from a repertoire of over a hundred. For each song, a gradual rattle acceleration till the vocal entrance, then a fast iambic beat; on repetition a slow even beat and again the fast beat, always opening and concluding with the antiphonal call—two terminal beats.

Melodic character distinguished by pulsation, long sustained notes, and syncopations alternating with even quarter notes, on predominantly triad scales with much play on intervals of a third.

Dance.—(a) To the first dance song, a few male leaders, with a step-pat to the slow even rattle beats and a vigorous feather dance step to the iambic beat: a powerful stamping two-step with raising of the free knee and improvisatory arm gesticulation up or to the side, wing-fashion or in charging postures.

(b) With each song, an increasing number of men, lined up behind the leaders single file and circling counterclockwise; increasing animation with pivots, foot twists, interpolated yells.

(c) About the fourth dance, a few leading matrons, back of the men, facing center and gliding to the right, shoulder to shoulder with the women's feather dance step: a smooth swivel twist of parallel feet.

¹ The construction of the instruments is not described here, but can be found in Fenton, 1942, pp. 9-11, also field notes; Mason, 1938, pp. 143-146, 171-173, 187, 189-191; Conklin and Sturtevant, 1953.

(d) To the end of the dance a continuous accumulation of dancers, men, women, and children, lined up with their respective sex, sometimes up to 200 dancers on very festive occasions, winding into a triple spiral.

Remarks.—One of the few consistently costumed dances: men with the Iroquois *gastowe* or feather headdress, or else with Sioux war bonnets, bright shirts, leggings, breechclouts with beadwork, sometimes moccasins and knee jingles of small hoofs (pl. 3); women with smocks, beaded skirts, and leggings of 19th century Iroquoian style.

THANKSGIVING OR DRUM DANCE (*gané o'q*):

Function.—The second of the four great rituals.

Occasions.—Coldspring: Midwinter circuit on fourth day, in longhouse on seventh day; Green Corn on third day. Tonawanda: Midwinter on fifth day; Green Corn on first day.

Songs.—Two singers astride a central bench, the leader with a water drum, the assistant with a horn rattle.

(a) One introductory chant recorded, out of possible three, each introduced by a yell of a special whooper. Free triple percussion beat, changing to even duple beat and synchronization with the voices just before the first dance song.

(b) Dance songs, 15 recorded out of a repertoire of over 120. For each song, a steady percussion beat in moderate tempo, starting on quarter notes during the first section, A, and continuing throughout B and the song repetition with sixteenth notes, to three terminal beats during the whoop or sliding call. Consistent statement of each first theme by the leader (S), echo by the assistant (Ch), and continuation by both voices. Occasional harmonies a third apart. Frequent sequential repetition on lower levels.

(c) A series of up to 13 monotone antiphonal chants, alternating with short prayers, *wa'do' gwaiye'*, addressed by the preacher in thanks to all spirits from the ground to the celestial scale and finally the Creator.

(d) Recapitulation of the dance songs, with reversal of percussion roles.

Dance.—Same cumulative form as Feather Dance, same walkaround between songs; but somewhat different steps to a slower tempo; double heel bumps by the men along with knee raising and gesticulating, the *enskanye* or women's shuffle dance step by the women. No change in dance forms during monotone chants.

Remarks.—Costumes as for Feather Dance. At Coldspring a small bow and arrow, carried by the dance leader, handed to the speaker during prayer chants and returned for last section (recapitulation) to dance leader.

INDIVIDUAL CHANTS OF MEN (adq'we'):

Function.—The third of the four great rituals, personal thanksgiving.

Occasions.—Always preceding Drum Dance, at Tonawanda also on the sixth day of Midwinter; interpolated in the towisas ceremony of women planters.

Songs.—Unaccompanied by percussion, but introduced by a long wail of men's voices and continuing with a background of male 'heh, heh' and female clapping. Completely individual and varied from simple to complex melodies.

Dance.—A simple circuit with a halting walk, by the singer and sometimes a companion, covering one side of a square for each song repetition.

RITUALS ADDRESSED TO THE MIDPANTHEON**ASHES STIRRING (ganóowi'):**

Function.—Dream fulfillment.

Occasions.—Opening mornings of Midwinter Festivals, Coldspring on first and second days, Tonawanda second and third days.

Songs.—Individual. Tonawanda examples available for this collection.

Dance.—No dance, only the ceremony of fire renewal.

EAGLE DANCE (gane'gwá'e'):

Function.—Dream fulfillment and cure for "eagle sickness" by placating the spirit of the Dew Eagle (shada'géa'), association with war and peace.

Occasions.—Private rituals in the patient's home and renewal at the Midwinter Festival; at Coldspring on the third and fifth days, at Tonawanda on the second day.

Songs.—Two singers seated on a bench set against the wall, the leader with a drum, the assistant with a horn rattle.

(a) Coldspring: three introductory chants for a tobacco invocation, and for the distribution of instruments to the singers and paraphernalia to the dancers. Free melodic style with sequential descent, to percussion tremolo. Tonawanda: two introductory chants, in even more rhapsodic style, steeper descent and more intervals of a fourth, than at Coldspring.

(b) Coldspring: 14 dance songs, all with a recurrent formula of alternate percussion tremolo and regular beat to a melodic pattern of A A B A B. Tremolo during A, a variable pattern of quarter and eighth notes during B, with three rapid terminal beats. Four- and five-tone scales built variously on a nucleus of a second and a third (see Analysis), and centered on the main tone. Moderate descent from the initial fifth to the terminal main tone. Tonawanda: seven

dance songs, similar in character to those of Coldspring, except for a continuous duple beat with alternate accents during part B.

(c) Final song for depositing wands and rattles. Coldspring: Extended form of A A B A B A to correspond to ritual action, with drum and rattle pattern as for other dance songs. Melodic dips bolder than in previous dance songs, fading to monotone in sustained final phrases. Tonawanda: Form of A A B A B, otherwise similar in character to Coldspring.

Dance.—Eagle mime by two pairs of youths face to face, forming a square.

(a) During distribution of paraphernalia, dancers seated on two benches, each one handed a feather wand and small gourd rattle, respectively for right and left hand.

(b) Corresponding to musical form:

AA—Dancers shiver and shake their rattles, still seated on benches.

B—All four hop to center of room till partners meet, using a deep crouch, and shaking rattles in time with the drum.

A—All four lunge and shiver shoulders and rattles, with arms extended, partners face to face.

B—All simultaneously retreat to their benches with the crouching hop.

(c) Coldspring:

AA—Shiver.

B—Advance to partner with hop.

A—Lunge and shiver.

B—Retreat with hop.

A—Lunge near perch, then lay down fans and rattles.

Tonawanda: same form as other dances, with terminal deposit of paraphernalia.

Remarks.—Interruption of each song by one of society members striking a cane on the floor, giving a speech of jokes or well-wishing and distributing gifts (Fenton and Kurath, 1953, pp. 283–284 *passim*). (See page 67.)

STRIKING-THE-STICK (POLE) DANCE (wai'eno'e'), also termed **SUN RITE (əni'dji')**:

Function.—Cure in Midwinter and private rituals, also an invocation to the sun, in the spring to bring rain.

Occasions.—At dream renewals in the longhouse, in private homes, and as sun rite out of doors whenever rain is needed.

Songs.—A short series of dance songs, in A A B A B form, corresponding to choreography. Two sets differ in character of tonality: 1933 recording by Sherman Redeye, in modified sequences and descent to

basic groundtone; by phrases covering interval of a fourth; five songs, to drum and rattle. 1951 recording by Ed Curry, in level melodic line, descending a fifth (1 and 2), or centered on a main tone (3), with intervals of a third and second; four songs. Fourth song more like 1933 version. Many melodic syncopations.

Dance.—Two lines of dancers, formerly entirely of men, now of men and women; face to face and parallel.

A A—Step-pat in place. Slow instrumental beat, in quarter notes.

B—Drum Dance step, that is, men with heel-bump two-step, women with *enskanye*. Approach to partner and retreat. Fast beat, in eighth notes.

A—Cross-over with walking step. Slow beat.

B—Drum Dance step. Fast beat.

Remarks.—According to Henry Redeye, former old Iroquois war dance, preceding war, or after victory for narration of exploits. According to Ed Curry, two lines centered on Little Water Medicine in the center of the floor. The men charged and crossed over.

WAR DANCE (*wasa'-se'*) OR THUNDER RITE:

Function.—Similar to Striking-the-stick, addressed to Thunder, him.

Occasions.—Similar to Striking-the-stick, particularly to avoid drought in spring or summer.

Songs.—Sequential descent, similar to 1933 version of Striking-the-stick. Similar binary form, with part A stated by leader and echoed by assistant; similar preference for syncopations. Drum and horn rattle, in alternate quarter and eighth note patterns.

Dance.—Different from Striking-the-stick. No set ground plan. Male dancers in any position on ground, facing two singers against the wall. Step improvisations on jump-hops: jump on both feet, hop on one, or hop on alternate feet with heavy thumping and belligerent gestures.

Remarks.—Attributed by Speck (1949, p. 118) to a Siouan origin, specifically in view of name *Wasase* of the Osage, an Omaha band. Originally part of war cycle, addressed to patrons of war, sun, and thunder. Vestige of exploit narration in speeches which interrupt songs, just as in Eagle Dance, also in some texts, as in song 7 from the St. Regis area.

SCALPING DANCE (*ganehō*):

Function.—Formerly victory dance with enemy scalps, now show dance.

Occasions.—Shows for White audiences, frequently at Lacrosse games.

Songs.—In general, similar to other war dance songs, with drumming; but with greater variety of forms, scales, and rhythmic units, that is, without set formula. White influence in diatonic scales and sharp seventh.

Dance.—Miscellaneous war-dance steps with battle mime and enactment of paddling in canoe and scalping victims, to bring back *anoe* or scalp.

SHAMANISTIC CURES, ADDRESSED IN PART TO ANIMAL SPIRITS

FALSE FACE COMPANY (*šagodyowéhgo wa-hadjá' dot 'a* and *hodigóska'a*):

Function.—Exorcism of disease and cure of face and eye ailments.

Occasions.—In spring and fall, public rituals of exorcism from house to house, on the third and fifth nights of Midwinter public cures and renewals; occasional private ceremonies in homes.

Songs.—(a) Marching song, similar to Ashes Stirring (not recorded).

(b) The common face (*hodigóska'a*), six songs. Accompaniment by two special singers with turtle rattles, as for Feather Dance, and by spasmodic shaking of dancers' large turtle rattles and their moans and roars. Archaic, rugged melodies with repetitious themes and narrow compass and intervals of a second and third, preceded and followed by three chromatic calls of "hoi" and continuing directly into the next song.

(c) Thumbs-up Dance—picking out partners (*da'adinyot'a'*), two songs. Similar to songs of Common Faces, entirely with intervals of a third.

(d) Round Dance—moving one foot after another (*deyesi'dadí'as*), seven songs. Tonality and compass similar to previous songs, but with reiteration of a skipping rhythm and with discrepancy between song and rattle tempi. Husk Faces in this round dance—two songs with irregular phrasing but even rattle beat. Final dances—two songs with repetitive motifs and syncopated rattle beat.

Dance.—(a) Entrance of company into the longhouse, with the conductor in the lead. Crawl toward fire. Tobacco invocation.

(b) Step—jump on both feet, hop on left; then reverse, raising free leg out in angular fashion, bending torso from side to side, and raising arms with bent elbows. Sometimes grotesque improvisation, foot twists, hip shaking. Ritual action—ashes from stove rubbed on arms, legs, and hair of the patient, seated on the singer's bench. Participants—male members of the society, patient in a passive role.

(c) Step—Hop-kick step on alternate feet, that is, hop on right while raising left knee and then kicking foot forward; reverse. Thumbs-up—left arm extended forward, right arm flexed close to shoulder, fingers closed into palm, both thumbs pointed vertically

upward. Participants—two False Faces and two matrons of the society paired face to face, the men backing up toward the door; then in turn other coupled society members; one husk face watching the door.

(d) Step—male heel-bumping, that is, right foot flat forward, right heel raised and forcibly thumped on the floor; reverse; female *enskanye* step as in *ganéo'q*; counterclockwise circling. Participants—by compulsion, all members, men line up first, women in the rear; by option, all present. During sponsor's song (16) special entrance of sponsor into the round, under guidance of a husk face. During two special songs (17 and 18) entrance of two husk faces into the round. Final dances—ash blowing on the sponsor and patient by two false faces and a husk face.

Remarks.—Costume—wooden carved masks of various forms, particularly the doctor masks of the great world rim dwellers who officiate as doorkeepers in the round dance (*shagodyowéhgo-wa-*) and impersonators of wind and disease spirits (*hodigosóska'a*).² Breechclout, dungarees, a woman's shawl or skirt, or any old thing to heighten comedy, as football helmet and hula skirt.

Mime—some differentiation of two main classes of *gagóhsa'* or faces, erect or crawling, and of masked expression, awful or indolent.

HUSK FACES OR BUSHY HEADS (*gadjí'sa?*):

Function.—Messengers for False Faces in house purging, messengers of the three Food Spirit Sisters at Midwinter, also curative agents.

Occasions.—False Face spring and autumn circuits, Midwinter medicine ceremony nights, occasional private rituals.

Songs.—Two types: during False Face ritual, songs similar in type to False Face melodies, also to turtle rattle accompaniment; for special dances monotone repetitious short phrases, to characteristic rhythms of turtle rattle or of wooden paddle knocked on the bench, and to the rapid knocking of their own staves on the floor. No grunting like False Faces.

Dance.—Entrance crawling and leaping, with great din of staves. Two types of dance:

(a) Individual, ad lib leaping by male maskers, jump-hops similar to those of False Faces, or foot twists similar to Fish Dance (see below), or stiff-legged straddle, or galloping around staves.

(b) Round dancing by male and female members, the latter with *eskanye*.

Remarks.—Costume—fringed masks made of braided or twined corn husks, female types differentiated by dangling tassels or knobs;

² For classification of mask types and origin legends, see Fenton, 1941 a, especially pages 408–412, 416–417; Kurath, 1956 a.

wooden staves, otherwise ordinary male and female clothes. Agrarian associations—legendary origin in a place of many stumps and transference of agriculture from this place; headman's title "long ears of corn." Fertility associations—transvestitism, that is, exchange of clothes between male and female participants, references to crying babies at home, and prophecies of multiplication.³

MEDICINE COMPANY OR SOCIETY OF SHAMANS (hadií'dos or yei'dos):

Function.—Cure, particularly to release medicine administered to a patient in the Little Water Medicine ritual.

Occasions.—Usually in secret at night in the patient's home, infrequently during medicine rite renewals of Midwinter Festivals; at special meetings three times a year—June, September, and at Midwinter.

Songs.—(a) Marching songs of hadi'hadiya's or gahadiyá'gq "going through the forest," 5 songs, by entire company of 12 to 15 men all shaking gourd rattles (I). Slow, free delivery of ingeniously combined "Scotch snap" and triplet figures, in a scale of five to eight notes range, with rattle tremolo.

(b) Messenger's songs, 15 songs in groups of twos and threes (II). Free combinations of even notes, syncopations, and triplets, in narrow range scales of five tones, with rattle in triple time against duple time of melodies.

(c) Throwing songs or individual songs, any number, eight recorded (III). Solos by individual singers, in a great variety of tonalities and patterns, containing from 3 to 6 notes of the scale, with a range of 4 notes to 12, with repetition of the same short phrase triplets in a descending scale (1) or free phrasing (3).

(d) Middle songs (gainqwé'tahq) or Curing songs, 10 songs by the Messenger and helper (IV). Groups of two or three songs, all constructed on a similar theme, stated in the first song, similar in tonality and rhythm to the Marching songs, but with a preference for an octave's range. Each song rendered twice, with alternation of rattle tremolo and even duple beat.

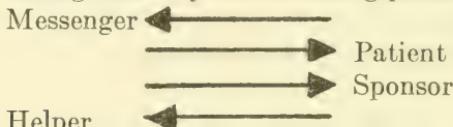
(e) Round Dance, ganónyahgwé', 64 songs by the entire company (V), many of them in pairs. Triplets and syncopation in play on confined melodies, mostly of three tones encompassing four to five notes, in thirds and seconds, the last song with fourths. Usually five repeats, with tremolo during first and fourth repeat.

Dance and ritual action.—(a) (part I) Marching from an adjoining house to ritual site.

(b) (part II) and (c) (part III) in place.

³ See Fenton, 1941 a, pp. 416-417, for legend and symbolism.

(d) Curing ritual by the following participants (part IV):



Crossover during first rendering of each song; return to original places during second rendering.

(e) (part V) Round dance in three phases:

- i. In place, seated, 11 songs, with rising during twelfth.
- ii. Standing, 5 songs.
- iii. Dancing by the assembly, songs 18–47; by the sponsor and a masked figure, songs 48–55, ashes strewn; by the assembly, songs 56–62; in place, standing, final songs 63–64.

Step—facing center of circle, a sideward stamping shuffle and raising of alternate knees, sometimes a quick two-step or two successive stamps with one foot.

Actions:

- 41: rattles stood on end of handle several feet above floor.
- 42: rattles planted in center of dance lodge.
- 52–54: masker and sponsor face to face like two people kissing, ashes strewn by the masker.

63: rattles held against head like horns during butting mime.

Remarks.—Textual references to mystic animals and magical actions. Ordinary clothes except for black and white mask. Relation to even more esoteric Little Water Medicine Society.⁴

BUFFALO SOCIETY DANCE SONGS (*degiyá' gq?6enq'*):

Function.—Cure of cramps in the shoulders, or fulfillment of dreams about the buffalo.

Occasions.—Midwinter medicine rite celebrations, and private ceremonies.

Songs.—One male singer with water drum, seated on central bench, with patient next to him.

(a) Introductory tobacco invocation chant, one song.

(b) A short series of dance songs, similar in two versions, all A A B A B. 1933 recording by Sherman Redeye, five songs, each with a single theme repeated in various levels, and each with a preference for direct or hidden fourths. 1941 recording by Chauncey Johnny John, eight songs mostly the same as Redeye's, but excluding the 1933 final song with the "magic word" (see texts) and including a final song with syncopations and terminal antiphony.

Dance.—(a) Tobacco invocation and treatment of the patient.

⁴ See Fenton, 1941 a, p. 421; field notes.

(b) Round dance by—

- i. The ritual conductor, sponsor, and society members.
- ii. The community, men in the lead, women in the rear.

Step—first half of each song (A A B), facing center of circle, a right sideward stamping shuffle; second half of each song (A B), facing outside of circle, a left sideward stamping shuffle.

Action—butting and bellowing by male members.

Remarks.—Mimetic illusion not heightened by costumes, such as skins or horns, and according to Johnny John not in the past either.

Treatment of patient—traditionally by administering a piece of salt clay. (See pages 65–66 for mimetic aspects.)

BEAR SOCIETY DANCE SONGS (*nyagwai? oenq?*):

Function.—Cure of neurotic spasms, or fulfillment of dreams of the bear.

Occasions.—Midwinter medicine rites and private ceremonies.

Songs.—One male singer with water drum, seated on central bench, with patient next to him.

(a) Introductory tobacco chant, two songs.

(b) Nine dance songs, similar in tonality to Buffalo songs, but with less variation in level and more variation by rhythmic modification, in three groups:

- i. Three songs with similar themes and different treatment, variously developed by transposition or contraction (see "Musical Analysis").
- ii. Four songs, each a variation on the same themes with a triad skeleton.
- iii. Two songs with terminal antiphony between the singer and dance leaders, one (song 10) constructed on a skeleton of a hidden fourth, the other (song 11) constructed on a triad. Concluding puffing and blowing by male participants.

Dance.—(a) Tobacco invocation and treatment of the patient.

(b) Round Dance, similar in arrangement to Buffalo Dance.

Step—continuous forward stomp by all performers.

Action—waddling and clomping in imitation of the bear and during song 9 communion with bear food, huckleberry or blackberry juice in a pail.

Remarks.—Mimetic illusion not heightened by costume.

Treatment of patient—spraying with berry juice, communal puffing of smoke from a pipe. (See pages 66–67.)

WOMEN'S MEDICINE SOCIETIES

DARK DANCE (*deyódasodaigo*):

Function.—Cure of general debility with aid of medicine in a charm bundle.

Occasions.—In secret at the patient's home any time of year, always at night, in complete darkness.

Songs.—Male song leader with a drum, two assistants with horn rattles, a fourth man to help. Female singers an octave higher than male voices. Three groups of songs during three periods of darkness (sometimes four), alternating with two periods of rest, lights, and smoking:

- i. Four chants by leader in two groups of twos.
13 dance songs, each one stated by male voices (A) and repeated and continued by the entire chorus.
- ii. Four paired chants by leader, each one sung twice.
30 dance songs stated and reiterated as during the first period, mostly in groups of twos, songs 13–18 in one identical group.
- iii. Four chants, each one sung once.
20 dance songs stated and reiterated as before.

In all songs a prevalence of sequential treatment, of thematic repetition on lower levels, a preponderance of seconds and thirds preferably grouped within a compass of a fourth (such as phrase 1 of song 8 in first period).

Dance.—Female performers, facing center of circle, side stomp to right, varied with jumps on both heels, pivots, and stamping.

Remarks.—Association with mystic animals and with legendary pygmies in pursuit of a great beast, djonyq squat.⁵ (See Buffalo connotations, p. 66.)

QUAVERING (íyqonda·tha?):

Function.—Cure for lassitude and neuritis or in dream fulfillment.

Occasions.—At the patient's home any time of year.

Songs.—Special male singers seated at one end of room, manipulating drum and horn rattle. Female chorus as for Dark Dance. Four song groups:

- i. Introductory songs, 3 by men, drum tremolo, 3 by men and women (last two not on record).
- ii. 19 dance songs with bantering texts for men and women, as in Dark Dance. Percussion accompaniment in even eighth notes.
- iii. 4 songs for cloth distribution, last 3 alike. Percussion accompaniment in even quarter notes, thus in slower tempo.
- iv. 7 final dance songs, with eighth note beat, in faster tempo.

⁵ See Parker, 1909, pp. 167–170, for list of animals.

Five-tone scales and sequential structure similar to Dark Dance, but more syncopation and triplet figures in Quavering.

Dance.—Entirely by women.

- i. Women singers stationed in front of male song leaders.
- ii. Round Dance, facing center of circle, side stomp to right.
- iii. Reciprocal gifts of cloth, from sponsor to dancers and from dancers to sponsor; the former waved back and forth to the music, the latter wound around the sponsor.
- iv. Another Round Dance, with lively improvisation of two-steps and jumps.

Remarks.—Bantering texts inspired by origin legend.⁶

CHANGING-A-RIB (deswandényq?):

Function.—Cure, as sequel to Quavering.

Occasions.—In private homes, usually after Quavering, sometimes separately.

Songs.—Same character and grouping as Quavering:

- i. 3 chants.
- ii. 7 dance songs with eighth note beats.
- iii. 11 songs for cloth distribution, the first eight in pairs. Eighth note instrumental beat; hence no slower than dance.
- iv. 21 dance songs in faster tempo, some with form A A B A B, some A A B A. Similarity to Dark Dances even in rhythmic figures; for instance, Dark Dance 5 and 8 compared with Changing-a-rib 38 and 34. Considerable variety in phrasing and range, from limited range of final songs, to octave or more in range of cloth distribution songs.

Dance.—Like Quavering.

Remarks.—Burden syllables instead of meaningful texts.

FEAST FOR THE DEAD ('ohgíwe):

An important curative ritual, similar to the previous two feasts, but not recorded for Coldspring longhouse. Songs similar to those studied at Six Nations Reserve,⁷ with a melodic line and scale noted in other womens' rites, but with characteristic terminal vocal pulsation, and steady drum syncopation. Dancers' relation to center of circle slightly oblique. Final dance like women's shuffle dance or enskänye.

In Tonawanda collection, 9 songs—2 chants, 7 dance songs; 4 songs for Carry-out-the-kettle sequel.

⁶ The legend tells of a bachelor who married a frog woman. See Fenton, 1942, pp. 11-12.

⁷ For discussion, song transcription, and choreography, see Fenton and Kurath, 1951, pp. 139-165; Kurath, 1951, pp. 98-99; 1952, pp. 126-127.

RITUALS AND DANCES ADDRESSED TO THE FOOD SPIRITS

SOCIETY OF WOMEN PLANTERS (*tqwísas*):

Function.—Thanks to the vegetables (*djoh'ehkq*), our life sustainers, the Three Sisters—corn, beans, and squash; today also potatoes.

Occasions.—In the longhouse, ninth afternoon of Midwinter, fourth afternoon of Green Corn festival.

Songs.—(a) Leader of ritual, box turtle in hand, four introductory songs (two recorded); antiphonal response by other women.

(b) Individual songs by society members, one by one, preceded by prayer.

(c) Individual songs (*adqñwé'*) by attendant men.

(d) Antiphonal marching songs by the women, continuous.

All melodies repetitious, with simple rhythms and limited recurrent intervals of a third and second. Steady beat of rattle by striking against palm of left hand.

Dance.—(a) Women seated in two parallel facing lines, in southwest corner of longhouse; men at north end; spectators along walls according to sex. One song leader for each moiety of society members.

(b) Women standing still, face to face. Starting with headwoman and members of her moiety, order of singing counterclockwise. Accompaniment by tortoise-shell rattle which makes rounds, or by the broom struck on floor.

(c) Individual men captured and obliged to sing; otherwise (formerly) disgraced by face blackening with soot from stove. Accompaniment by tortoise rattle, returned to headwoman after song.

(d) Counterclockwise walking procession by all women, including audience, around stove or in center of longhouse.

Remarks.—Southern affinities: tortoise rattle of Carolina type; origin legend which attributes ceremony to Cherokee. (See Kurath 1961, with comments by Sturtevant.)

WOMEN'S SHUFFLE DANCE (*eskänye'*):

Three types of songs with, however, the same step.

WOMEN'S OLD TIME SHUFFLE DANCE (*eskänye' gainq-gaíyóka'*):

Function.—Supplication and thanks to the food spirits, in particular the corn which is identified with the women.

Occasions.—Between two Feather Dances at Midwinter and at agricultural festivals; at Tonawanda also on seventh night of Midwinter and as first dance of Green Bean Festival and Harvest Festival.

Songs.—Two male singers on a central bench, with water drum and horn rattle. Each song stated by leader vibrating drum, then taken up by assistant with instrumental duple beat. Any number of songs, usually 12 to 18 in no set order. All of the same type, with simple

repetitious themes in rapid eighth notes and occasional syncopated melodic figures, in four-tone scales with limited range.

Dance.—Women only, in single file counterclockwise round, facing center of circle or occasionally pivoting on own axis.

Step—a saw-foot progression to right, with slight knee flexion on every beat. Pull right foot right, turning toe in (actually pulling with heel), twist left heel to right; swish right foot to right by shuffling toe out in small arc, twist left toes to right.

Gesture—elbows close to waist, forearms swing right and left, or alternately up and down; elbows at shoulder level, wrists rotate.

Remarks.—Same step used by women in False-Face Round, Drum Dance, Striking-the-stick, and if desired, in Fish Dance in place of Fish step. Gestures, though apparently nonmimetic, said to represent agricultural activities.

WOMEN'S GREAT SHUFFLE DANCE (*eskänyegó-wah*):

Function.—Address to the food spirits, at planting time in supplication for a good harvest, at harvest time in rejoicing.

Occasions.—Coldspring: Planting, Harvest, fifth night of Midwinter; Tonawanda: Planting, Harvest, seventh night of Midwinter. Sometimes at councils.

Songs.—Two or three male singers with drum and horn rattles.

(a) 5 introductory songs by men, drum tremolo.

(b) 9 songs with meaningful texts, by men and women an octave higher, as in Dark Dance. After initial drum tremolo, an even duple beat, songs 6–10 with eighth notes, songs 11–14 with quarter notes.

(c) 12 or more dance songs by men alone, women dancing. Same form in essentials as old time dance, namely A A A' A A' or A A B A B. Alternately accented duple beat throughout, accelerating during each song.

Most songs in extended scales with frequent use of fourths and a typical syncopated rhythm in the melody. Dance songs more conservative than first 14 songs, either by limited tonal material (18 and 19) or by repetitious short thematic material (16, 21, 23).

Dance.—Same as Women's Old Time Shuffle Dance.

Remarks.—Bantering textual references to beans which grow up cornstalks (in this context symbolizing men) and which go on to the next stalk. Association with ancient custom of planting beans and squash in same hills with corn.

NEW WOMEN'S SHUFFLE DANCE:

Function.—Social dance.

Occasions.—Social gatherings, after long rites and during Six Nations meetings, during special song sessions in homes, especially after mutual aid in work.

Songs.—Compositions by individual male singers but sung by group of six or eight or more men seated face to face on two benches. Instruments: drum, horn rattles, heel bumping on the floor. Melodies apparently bold and free in rendering, but constructed on traditional lines, by extension of range, expansion of phrases made up of simple rhythmic units, by interpolation of additional themes, and by long terminal extension on the ground tone. Melodic themes sometimes adapted from White men's tunes, such as "Little Red Wing" (composed by Willy Stevens in 1913). Rapid percussion beat in somewhat free relationship to melody and in steady acceleration and crescendo. Thematic and percussion relationship as follows:

Aab—soloist, even drum and heel-bumping

a—chorus, drum and rattle tremolo, even heel-bumping

bBcb—chorus, even instrumental beat

Aa—chorus, drum and rattle tremolo, even heel-bumping

bBcb—chorus, uniform instrumental beat or else:

Aa—soloist, drum tremolo

b—soloist, even beat

Aa—chorus, tremolo

b—chorus, even beat

B—chorus, even beat

A, B—chorus, even beat

Aa—instrumental tremolo, heel-bumping

b, B—even beat

Remarks.—Some humorous textual references inserted among burden syllables, such as "Barney Google," "automobile" (Lyn Dowdy, Ed Curry, 1933), for pleasure at "sings," not for dancing.

CORN DANCE (onéqt'óeno' or corn song):

Function.—Worship of corn spirit, at present mostly a social dance.

Occasions.—Sequel to Midwinter and Green Corn Festivals, at ceremony called "gainqso?qh" or songs of all kinds, at Coldspring on evening before bowl game and again afterward if game not completed; at Tonawanda on evening of day following bowl game, also a week after Midwinter.

Songs.—Two dance and song leaders at head of line, striking horn rattles against palm of left hand. Two recorded versions are:

Coldspring.—1 introductory chant and 5 dance songs.

Tonawanda.—Same introductory chant and 8 dance songs, partly the same as Coldspring; Coldspring songs 4 and 2 combined into Cornplanter's 4 (Tonawanda). All songs pleasing and flowing, in five-tone melodies and smooth rhythms livened by occasional syncopation. Each song developed from single theme in various skillful ways (see Analysis). Occasional antiphony.

Dance.—During chant, dance leaders stationed by men's stove. Dance progression in counterclockwise single file, with simple stomp step, men commencing and women entering at any time. Alternate arrangement of sexes. On repetition of song, momentary side stomp optional.

Remarks.—At discretion of leaders, sometimes serpentine winding during last song.⁸ Likely, Cattaraugus origin of songs.

STOMP OR TROTTING DANCE, also called STANDING QUIVER (ga'dášo't):

Function.—Social dance, associated with food spirit ceremonies.

Occasions.—Same as Corn Dance, at Tonawanda also at Maple Planting, Green Bean, and Harvest Festival. Always at social dances following long rituals and during Six Nations meetings. At Cold-spring, invariably as first dance; at Tonawanda, usually as second or third dance.

Songs.—No percussion accompaniment except for rhythmic tramping of feet in time with melodies, but slightly retarded on each impulse. Antiphony throughout by dance leader, helper, and chorus of male dancers who line up. First song always monotone, remaining songs in any order and different in every repertoire, but all of the same pattern and tonality, namely:

A (repeated three or four times)—statement and melodic antiphony usually on ground tone and third above, sometimes also fourth below, as bugle call.

B (once)—melody raised to a higher level, statement usually extending from an upper fifth to second of scale, response usually on second of scale; then a transitional statement and response returning to ground tone.

A (three or four times)—same as before or slightly varied.

Song sometimes repeated all over again.

Concluding antiphonal call, wailing downward from high fifth. Two versions—1933 by Albert Jones and Lyn Dowdy; 1951 by Ed Curry and Avery Jimerson. First two songs alike in essentials but with variations. Remaining third song of 1933 unlike any of 12 songs of 1951.

Dance.—Counterclockwise round, with stomp step, started by male leaders chugging around stove during first song, then venturing out to center of floor, and with accumulation of dancers circling complete length of longhouse around both stoves. Women's entrance ad lib, between men, thus sexes in alternation. Each song form echoed by characteristic dance pattern:

A—forward stomp, arms dangling and head erect.

⁸ For interlonghouse variations and Seneca version of serpentine course, see Kurath, 1951, pp. 126-128, and fig. 6.

B—sideward stomp to right, facing center, arms swinging in front from side to side. Improvisation and horseplay permissible, staggering toward center and out again, hops, kicks, series of 3 stamps which resound antiphonally around the circle.

A—return to forward stomp.

Remarks.—Original meaning of name associated with warriors who bear quivers on their backs. Now, as Stomp Dance par excellence, other dances with this step classified as “ga’dášo·t ka”, in manner of ga’dá šo·t.

Texts sometimes have mildly pornographic allusions interspersed with burden syllables, but without extending this attitude to liberties with women’s persons (not during dance, at least). Dignity not destroyed by gaiety.

HAND-IN-HAND OR LINKING-ARMS DANCE (deyodanäsonta?), also BEAN DANCE.

Function.—Social dance, probably formerly food spirit dance.⁹

Occasions.—Same as ga’dášo·t stomp.

Songs.—Accompaniment by male dance leader with horn rattle, joined by chorus of male dancers in his wake, much like Corn Dance. Three versions: 1933 by Albert Jones, one introductory song and two dance songs, terminal calls. 1948 by Jesse Cornplanter of Tonawanda, two chants and nine dance songs. Second chant and first dance same as Jones, others different, notably several with a large range (5, 7, 9). Last two with monotone terminal antiphony. 1951 by Ed Curry and Avery Jimerson, one chant omitting one phrase of the Jones version, first dance same as Jones, others distinct. Last two antiphony.

All songs distinguished by sedate tempo and rattle beat, by radiant melodies in flowing descent, by wide intervals, with complete scales including semitones and surprising shifts of tonality. Many sequences, usually downward, in Cornplanter 9 ascending. All songs started by soloist, echoed by chorus, and continued ensemble. Cycle followed by regular ga’dášo·t stomp.

Dance.—Circular processional with slow shuffling walk, half of regular stomp tempo, men and women in alternate array. Ensuing stomp in typical speed and pattern without percussion.

Remarks.—Said to be old dance, formerly featuring hand linking.¹⁰

⁹ At Six Nations Reserve Hand-in-hand Dance is fused with Corn Dance and with Green Bean symbolism. At Soursprings longhouse, it is always included in the food spirit rites, and is sometimes performed with linked hands.

¹⁰ Conflicting with the bean idea, a legend tells of a victory celebration after surviving a siege by the Shawnee (see Speck, 1949, p. 153). Fenton states (personal communication): “Other informants say the Kah’kwa, or Erie.”

SOCIAL DANCES—STOMP TYPE, GA'DÁŠO·TKA'

Function.—Sociability with, however, a ceremonial undertone.

Occasions.—“Songs of all kinds” in longhouse and private homes, at the conclusion of festivals, the evening before “shoving off their canoes” for Six Nations meetings, afternoons and evenings of Six Nations meetings, formerly at Coldspring regularly on Sunday evenings.

SHAKE-THE-PUMPKIN OR SHAKING-THE-JUG (gashedqndádó'): :

Songs.—Accompaniment by two male singers with drum and horn rattle, not, as implied by name, with gourd rattles. Only two songs available from 1933 version of Cattaraugus songs recorded by Allegany Seneca Sherman Redeye. Each song in following pattern: A B A—body of melody in short, abrupt phrases, limited scale and themes. Antiphony between singers and dancers, on brief monotone phrases, 12 to 16 times. Body of song repeated, no change in duple drum beat. Antiphony repeated. Wailing call. After exhaustion of the song leader's repertoire, a regular ga'dášo't stomp.

Dance.—Shuffling stomp in continuous round, as in ga'dášo't, but with all men lined up in front, and women bringing up the rear as in Bear Dance. On dance leader's signal “hä ä hä ä,” women move ahead and alternate with men, or wait at south end of longhouse for men to pass and make room for insertion. Then stomp in typical alternate array, without instruments.

Remarks.—Former food spirit associations, with the squash plant.¹¹ Conservative tendencies evident in archaic type of melody and of antiphony, and in segregation of sexes.

GARTERS DANCE (dewatčihášiq?):

Songs.—Two dance-song leaders with horn rattles. Tonality and type of antiphony similar to ga'dášo't stomp, but in extended form to fit dance, namely, A repeated, B, A repeated, B, A repeated.

Dance.—Extended, eclectic pattern, on fundamental stomp step—

A—forward stomp, in first songs men alone, in later songs sexes coupled.

B—sideward stomp, as in ga'dášo't

A—forward stomp

B—partners change places with walking step

A—forward step

Sometimes in addition:

B—partners cross back to original places

A—forward stomp

¹¹ This dance is included in Six Nations Cayuga food spirit festivals as Squash Dance. Note the separation of the sexes in the manner of rituals.

PASSENGER PIGEON OR DOVE DANCE (*djägowá? óenq?*, dove “Big Bread” song):

Songs.—Two dance-song leaders side by side with horn rattles. A chant and two dance songs available from 1933 version by Deforest Abrams. In all, theme stated by leader and taken up by helper, then restated at end, resulting in form A A B A plus call, third song by repetition A A B A B A x. Main theme repeated sequentially on lower levels, thus small intervals of theme adding up to a large scale.

Dance.—Double file round with stomp step, pairs of men alternating with pairs of women. No choreographic change at Six Nations, but at Seneca longhouses partners face, leader back-stepping, then reverse on song repeat. (See p. 69 for mimetic implications.)

DUCK DANCE or Song (*tw̄n? óenq?*):

Songs.—Two special singers with drum and horn rattle. Melodies connected in alternation into one continuous song, as no other cycle except Alligator. Flowing rhythms in “major” triad tonality, sections A and C on a higher pitch than B. Unwavering even drum beat.

Dance.—Double file round, pairs of men and women in alternation, women in the lead stomping backward, men forward, pairs holding hands:

A—women backward, men forward in continuous circling.

B—same continued.

C—men raise inner hands into a bridge, women pass under, all stomping straight ahead (men and women in opposite directions), till end of phrase.

B—arms lowered, stomping as in previous B.

D or C—crossing through bridges as before.

B—stomping as in beginning.

A—women pass through several bridges, all calling “*tw̄n tw̄n*” (quack-quack), till women suddenly caught by lowered arms of men. (See pp. 68–69.)

Dance continued in this fashion as long as desired, with great gusto.

SHAKING-THE-BUSH OR NAKED DANCE (*gasgoídado?*):

Songs.—Two special singers with drum and rattle. Songs as follows:

(a) Two introductory melodies for men and for a group of women lined up in front of singers.

(b) Song 3 ff.—songs by men only, with moderately extended scales and very extended form because of repetition needed for dance.

Dance.—(a) No dance action.

(b) Women shuffle ahead in pairs during song 3; in song 4 face about and are joined by pairs of men in alternate array. Thus always

two women and two men face to face. Remaining songs the following form:

A—women backward, men forward as in Duck Dance.

B—A-B—same continued.

A—men and women change places, leading couple stepping aside, walking step.

B—stomping, this time men backward, women forward.

Next song recrossing into place during recapitulation.

ROBIN DANCE (*djqwiyáik?* óenq'):

Songs.—Two song-dance leaders with horn rattles. No specified order or number of six songs recorded). Same songs in different order represented in two versions by same singers, 1933 and 1941. Well-defined archaic triad scales and repetitious themes with buoyant rhythms. Special form for dance.

Dance.—x (call), alternately accented rattle beat.

Song—men and women, segregated as in rituals, facing center, stomp sideward right, as in Medicine Men's Rite, Buffalo, and B of *ga'dášo't*.

x—with three hops, all face about.

Song—facing outside of circle, all stomp to left, as in Buffalo Dance.

x—all face about to center of circle.

Step variations permissible, two-steps, hops, pivots. All songs choreographed with combinations used by Fannie Stevens, some set, some improvised.

General remarks.—Bird dances possible hunting dances for mating and propagation (hence coupling), for capture as in Duck Dance. (See p. 69.)

SOCIAL DANCES—FISH TYPE, *gędzó'enq' ka.*¹²

Function.—Sociability.¹²

Occasions.—Same as other social dances.

FISH DANCE (*gędzó'enq*):

Songs.—Two kinds, old and new, the latter faster and bolder.¹³ Available versions all of old type, each repertoire different. 1933 songs by Ed Curry and Lyn Dowdy: first one only resembles one of 1945 series by Chauncey J. John and Albert Jones. No set number; six recorded in 1945. All characterized by flexible rhythms both in instruments and melody. Usually six singers, one with drum, the

¹² At Soursprings, Fish Dance is frequently included in Midwinter medicine rite renewals.

¹³ See Kurath, 1951, p. 134, for comparison of old and new types of the Women's and Fish Dances.

rest with rattles, manipulating as follows:

A—Halftime percussion beat, sometimes quarter notes or syncopated quarters, or eighth notes with strong alternate accents. Rendered by soloist.

A—Accelerating even beat by all singers.

B—Rapid even beat continued.

A—Halftime beat with drum, tremolo with rattles.

B—Rapid even beat with all instruments.

In melody, B sometimes a second theme, or more frequently same as A in variants by transposition or inversion. Characteristic rhythmic shift from even eighth or quarter notes to triplets. Characteristic contour of up and down wavering, close to ground tone.

Dance.—Coupling. First song men in pairs, after that women in pairs inserted between pairs of men, so that opposite sexes coupled.¹⁴ Formula:

A—All saunter, facing ahead in counterclockwise circling.

A—All pat-step: right foot placed lightly ahead and raised, then set down. Same with left foot.

B—Couples face to face in fish step: right foot forward, twist both feet out and in; right foot behind left, same twist. Or forward, back, closed.¹⁵ Reverse. Women sometimes *eskanye* step.

A—Partners cross-over, men usually on outside but not necessarily. An elastic walking step to drum quarter beats.

B—Fish step

Between songs, sauntering during initial tremolo by singer. Next dance the same, partners crossing back to original positions. (See p. 95.)

Remarks.—This pattern interpreted as imitative of fish crossing in water. Same musical and dance pattern prevalent in other Fish-type series.

RACCOON DANCE (*djoega'óeno'*):

Songs and Dance.—Specific sequence:

(a) Introductory chant to tremolo.

(b) Slow dance by men, stomp type: forward step, knee flexion or forward step right, forward kick left during knee flexion on right. Circling.

(c) Pairing of men during song 3, then of men and inserted pairs of women during song 4. Stomp step during B and crossover as in Fish Dance.

¹⁴ Custom differs somewhat from Shaking-the-bush, where the ritual conductor selects couples for insertion. In Fish Dance, one woman asks another to join in the dance and must not be refused.

¹⁵ The step is often compared to the Charleston, even by the Seneca themselves. The resemblance is certainly a coincidence, for Morgan (1901, p. 273) witnessed the Fish Dance in its present form in 1851, while the Charleston originated in South Carolina about 1926.

(d) Pattern exactly as in Fish Dance.

Songs similar in type to Fish Dance, but with prevalence of dotted melodic rhythms rather than triplets. End of dance signaled by singers' yelping like a raccoon and striking twice on drum.

CHICKEN DANCE (*dagä'ę'6enq'*):

Songs and dance—Sequence:

- (a) 2 songs by men and by women stationed before singers.
- (b) 3 songs with *ęskänye* step by women.
- (c) 3 or more songs Fish type but in alternate array like Corn Dance. Songs with more syncopation than Fish, shorter antiphonal phrases. End signaled by leading hen crowing like rooster, “*dakdag ę' ę'*.”

SHARPEN-A-STICK (*wai'enotfyó'*):

Songs and dance.—Similar to Fish Dance, except for reputedly greater speed. Actually faster start for each dance, but acceleration not beyond regular Fish-type tempo. Varying repertoires and arbitrary order. 1951 version by Ed Curry, learned from Jonas Snow, Chauncey Johnny John, and Willy Stevens, same first two songs and different ensuing songs when compared with 1933 version by Jonas Snow, Lyn Dowdy, and Ed Curry. Beat of instruments as in Fish songs, but melodies more concise, with short-clipped phrases and duple rhythms, and with four or five repeats notably in part B.

Dance like Fish type, except for greater speed and more raising of heels after foot twist. Specialty of young blades, “sharp sticks.”

CHOOSE-A-PARTNER (*deyóndenyótgęs*), cousins' dance:

Songs and dance.—Instrumental, structural, and choreographic form same as for Fish dance. However, melodies extended to wider descending scales, with fourths and octave range, ornamented with some complex, crisp rhythms (2, 3, 7), sometimes enlarged into two or three themes (1, 4). Special name-giving feature: women's choice of partner from brother's or father's brother's children.

MISCELLANY OF SONGS NOT ADEQUATELY RECORDED AT COLDSPRING, BUT IN TONAWANDA SERIES

FISHING ('oshé-wę')—stomp; women in group, chosen by men as partners.

CHEROKEE DANCE—stomp, ending in serpentine and spiral.¹⁶

GRINDING-AN-ARROW (*ganogęyo'*)—stomp.

KNEE-RATTLE (*gahsó'ę'*) and DEVIL DANCE (*djihaya*)—Fish type (?).

¹⁶ Six Nations Cayuga, Willie John, learned Cherokee dance songs in Oklahoma; he led the dance at his longhouse, and has recorded the tunes.

ALLIGATOR (*deganodq̄ntgeha'*)—couple dance.¹⁷ One continuous song. MARRIAGE DANCE (*hadiwaniyäs*)—1933 songs reproduced, not analyzed. Pair of bride and groom step-pat across room in straight line (no diagram).

¹⁷ Alligator Dance still forms part of the social dance repertoire at Upper Cayuga Longhouse, Six Nations Reserve. I have participated in it during a Six Nations meeting.

MUSICAL ANALYSIS

THE MATERIAL

PERFORMANCE

Instruments:

Percussion instruments serve as background to singing. A whistle tootles intermittently during the Little Water Medicine ritual, and a six-hole flageolet courts for a lonesome lover. Dance instruments are plied during dances by special singers seated on benches or by dance leaders. Dancers, singers, and instrumentalists are identical in the Medicine Men's round and in the Society of Women Planters. Song leaders, one or two, of opposite moieties, strike a horn rattle against the palm of their left hand in Corn, Hand-in-hand, Garters, Pigeon, and Robin Dances—all of the choreographic stomp type. In Feather Dance and False Face rites, one or two special singers strike a turtle rattle mercilessly against the bench. In all other cycles, except for the unaccompanied adqnwe and ga'dášo't stomp, drum and horn rattle are combined in increasing numbers, from one in Bear and Buffalo Dance to six or more in ḥskānye and Fish Dance type. The drum rests obliquely against the left knee; a wooden beater follows the impulse of a relaxed right wrist. The horn rattle can be struck against the thigh or the palm of the left hand. To obtain a tremolo effect, it is shaken vertically or horizontally with extended arm. Foot tramping and heel bumping intensify the pulsation. Extraneous noises increase the maskers' din—the huge turtle-shell rattles of the False Faces and the staves of the Husk Faces.

The singers' bench occupies the floor center in most special accompaniments. It rests against the men's west wall in rites to the Midpantheon and in women's medicine rites. It serves as a dance focus and seat for the patient, as well as an enhancement of tonal volume.

Singing:

Musical ability decides the selection of singers. This ability appears particularly to belong to the male sex but does not entirely neglect the matrons. Women monopolize the chanting in their Society of Planters and they join the men an octave higher in their own Medicine Societies and in two social dances, Shaking-the-bush and Chicken Dance. The men have the resonant voices, and the

women intone meekly and rarely do they offend the ear with shrill labored soprano. Fannie Stevens, in fact, used to chant t̄owisas in a middle register, lower than the male rendering of new ḥskānye songs. In both sexes leading singers show their individuality in their rendering, the men to a much greater extent. The soaring Eagle Dance songs differ from the husky, propulsive Bear Dance songs; the pulsating Feather Dance songs are in no danger of being confused with the panting Husk Face chants, or the crisp Chicken Dance songs with the sustained melodies of Hand-in-hand. Similarly, Chauncey Johnny John's free eccentric huskiness differs from Albert Jones' sonorous sturdiness. Ed Curry has adopted some of Chauncey's ways and blended them with his calm personal style.

The patterns of the songs will presently be examined more closely. It is easier to observe the great variety from cycle to cycle than to summarize pervading unifying qualities. In no case is the pattern arbitrary. The flow of the melody and its relationship to the instruments is safeguarded by tradition.

METHOD OF STUDY

Transcription:

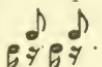
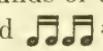
The most satisfactory agent for transmission of melodies from singers to musical staff remains the phonographic disk, and this has provided the material for most of the enclosed reproductions. A few Scalp songs were written down by ear, and some recent tape recordings have been transcribed directly from a reel. All of these recordings are the work of William N. Fenton in the course of 18 years: 1933, 1941, 1945, 1948, and 1951. Tonawanda recordings materialized as a project of Martha Champion Randle with the aid of Dr. Fenton.

Most of the songs have lent themselves fairly well to conventional notation, with the addition of a few symbols for "blue" notes slightly below or above pitch and for a few other characteristics that did not defy translation into symbols. In the first drafts time signatures were used, but they have now been abandoned as unsuited to the Indians' musical perception. Any metrical divisions are arbitrary and perforce tentative. Certain divisions occur only at the end of phrases and larger sections. Similarly, key signatures and accidentals have been avoided when possible. For better writing and for comparative purposes, most songs have been transposed downward from a third to a fifth. This seemed feasible because of the Indians' relative rather than absolute sense of pitch.

The percussion accompaniment appears directly beneath the corresponding melody, in only a few instances in full. As a rule, the characteristic beat appears at its first occurrence. A change of beat during the song or in an ensuing song is similarly indicated. Char-

acteristic terminal beats accompany the last notes of a number of songs.

Structural labels (A, B, a, b, etc.) identify typical songs, but not every single one. The number of repetitions is mentioned only in unusual cases. The tempo heads each series with a new type of timing. Unless otherwise indicated, it stands for both voice and instrument. Separate tempi are rare—False Face round, Feather Dance introduction. Metronome readings of tremolos have seemed unnecessary, for the instrumental vibration is free and independent of the equally free vocal rendering of chants.

In order to preserve the outlines, two peculiarities are reproduced in simplification. In the first place, the voice lags behind the instrument in stomp-type dances. Each component has a regular beat, but the two are in syncopation, thus . In the second place, the rebounds of the kernels in any form of rattle create a faint subsidiary sound  = . Nonetheless, the main beat is in eighth notes and is written as such.

Comparative Procedure:

Musical quality stems from a great number of properties, some of them completely elusive, others more palpable. The most concrete properties are tonality, that is, scale type and range, rhythmic units, and phrases, form or structure, and melodic contour. These have been carefully studied in the individual cycles, most precisely in Eagle Dance.¹⁸ Owing to the scope of the materials, typical examples must here suffice for comparisons and tabulations. It must be understood that these paradigms represent the majority of, say, Feather Dance or Changing-a-rib, but that they can be contradicted by numerous exceptions even within their own series.

NUCLEUS AND DEVELOPMENT

TONALITY

Weighted scales (see figs. 1–3, p. 79–81):

Weighted scales reveal the tonal skeleton. Each note is checked for its frequency and prominence. The most functional note is labeled as a whole note, the next in importance as a half note and so on to the completely incidental notes marked as sixteenth notes. This has no connection with their rhythmic value but merely serves as a graphic means of discovering the tonal nucleus. The beginning note is marked Ⓛ and the final note Ⓜ. A semicadence is marked Ⓝ.

The comparative tabulations show a tremendous variety, from a single note in Husk Face, two notes in several songs of Changing-a-rib

¹⁸ See the comparative study of four versions in Fenton and Kurath, 1953, pp. 250–263.

and ḥskanyegowa, three in parts of Drum Dance and Yeidos medicine rite, through four- and five-tone scales of Feather, Eagle, Striking-the-stick, Little Water, various agricultural, animal and bird dances, to the large scales of various introductory chants, individual songs, Drum Dance, women's dances, and several social dances. This distribution has no apparent connection with function. However, esoteric rites lie at the meager end of the scale, and some social dances lie at the full-scaled extreme along with new compositions, with food rites in between. The following examples are from Coldspring.

These scales are here classified into four main types according to their tonal nucleus. The first is *monotone*, confined to chantlike passages, antiphony, and calls or whoops. The next classification is termed *secundal* because of the predominance of two adjacent notes, that is, the ground tone and the second of its scale. Other notes may lie above and at times below, but they are less important. The third group is termed *tertial* because the two nuclear notes lie a third apart, namely the ground tone and the third above. Tertial scales tend to build up their entire scale on a skeleton of thirds, sometimes both above and below the ground tone, as in Yeidos and some Feather Dance songs. Most commonly, they build in series above. Two consecutive thirds add up to a fifth. When the melody dips down to a fourth below the ground tone (the fifth of the lower octave), as in ga'dášo't, Duck Dance and others, an octave results in intervals known to buglers. Three consecutive thirds add up to a seventh, as in 'ohgíwe and Pigeon Dance, which add an extra note to complete the octave. In rare instances, four thirds build up to a ninth, as in Shaking-the-bush 3. This superimposes a chain of four thirds on another chain of three thirds. These chained thirds are an exception in Iroquois music. Their rare occurrences may be significant. The fourth group is termed *quartal* because of the nuclear position of notes a fourth apart, sometimes a single interval of a fourth, often two or even three, as labeled, in war type, women's, and recent songs.

These scales are not confined respectively to intervals of a second, third, and fourth, but may contain a variety. The last category, in particular, may include many incidental notes, up to a complete diatonic scale in Shaking-a-bush. The terminology refers to the functional notes and tonal progressions. Quartal scales may connect their nuclear tones directly in jumps of a fourth, or indirectly, that is, 4 2 2 1, as in Changing-a-rib. The fourth of the scale varies greatly in importance, from true secundal songs, through Buffalo songs with fairly emphasized fourth to Hand-in-hand Dance with its great gaps of fourths. Thus secundal and quartal scales are related.

Though scales range from monotone to diatonic, they are predominantly four- or five-tone. Quartal scales build on tones 54 21; tertial

scales on 5 321 or 543 1, adding the sixth or seventh. Sometimes there are chained thirds—7 5 3 1.

True secundal scales are in the minority—Drum, Eagle, Husk Face, Quavering, Changing-a-rib, a few songs of Trotting, Garters, and Chicken Dance, and are thus largely in rituals. However, a secundal nucleus is still evident in the quartal Bear and Buffalo Dances, and in the terminal play on two adjacent notes in a number of complex scales—Eagle 2 (Tonawanda), Yeidos 1, Changing-a-rib 5, Devil Dance 5, and others. Tertial scales occur in all cycles except Drum Dance and Sun Rite, and characterize Stomp type and Fish type social dances, including the obsolete variety. Quartal scales remain conservative in adonwe, animal dances, both ritual and social, ohgiwe, Old *eskanye*, and food spirit stumps. They swell to formidable size in many introductory chants, notably Drum and Eagle Dances, in some Yeidos, War, and New *eskanye* songs. They combine with a tertial substratum in these last three cycles, also in Quavering, Changing-a-rib, Hand-in-hand, Pigeon, Knee-rattle, and Devil Dance.

The nuclei do not always appear in the same manner and in the same combination with other tones, but on the contrary exhibit great variety. Almost all Feather Dance songs are tertial, that is, they are constructed on intervals of thirds. Tonawanda 1, 2, 5, and 7 exemplify three different ways of focusing a 5 3 1 combination and of producing a range of a fifth or, by duplicating note 5 on a lower octave, a range of an octave. Songs 6, 3, and 4 add other notes in intervals of seconds and produce as many scales, song 4 building downward below the main tone E.

Drum Dance, entirely secundal and quartal, builds downward during the first four songs, from a cluster of a fourth plus a second (song 1) to two clusters of fourths (song 2) to three quartal clusters dangling downward (songs 3 and 4). The main tone remains at the base of the topmost cluster. The next set of songs, 5–9, shrinks again to a secundal core, only to expand into quartal 10 and 11. This terminates the dance cycle proper. The middle of the rite consists of a series of monotone chants (12, 13). The last part recapitulates the varied dance songs. Thus, within the rite as a whole and within each series of dance songs, the nuclear, small-range songs are in the middle, just as in each song the main tone is in the center.

Adq-wé and War Dance also show various ways of building up scales. Tonawanda War Dances 6, 1, and 5, in particular, illustrate the growth of additional quartal clusters. Song 5, however, terminates on the uppermost note of the bottom cluster—G. Other scales can be likewise examined. It is the variable insertion and addition of subsidiary notes that produces the various types of five-tone scales and the six-tone and diatonic songs.

The clusters are not always in consecutive blocks but may overlap. Changing-a-rib 3 overlaps groups of fourths and thirds, 5 overlaps groups of fourths. Corn Dance shifts tonality in song 5, as indicated by the labels. The same phenomena of tonal shifts can be observed in the weighted scales of Hand-in-hand, Shaking-a-bush, and other social dances, notably Hand-in-hand 4 and Knee-rattle 3. A semiclose on VII gives an effect of tonal shift in Eagle 5 and 9, Carry-out-the-kettle 4, and Old *eskanye* 10. This device is rare. A semiclose on the fifth of the scale retains the basic tonality in all Buffalo songs, in Bear 1, 4, and 5, in a number of Drum, Eagle, War, Pigeon, and Shaking-a-bush. This common device does not imply a composite tonal structure but results from melodic sequence, to be discussed below.

Modulation is generally not typical of Iroquois songs, but it forms the basis of the ternary (A B A) structure of the antiphonal Trotting and Garters Dances. These sections are labeled in the weighted scales, along with their semiclose. In every instance Part B rises, with a semiclose on the second or third of the scale.

Focus:

Many songs focus intensely on the ground tone, by reiteration and by consistent return to this center from upper and lower notes. Some songs, furthermore, begin and end on the same note. Feather Dance makes much of its main tone, but it consistently begins on the fifth and rarely dips below (in Coldspring 26, 29, 34). Eagle, Robin, Duck, and Chicken Dance songs behave similarly, but with more common dips below the main tone. Yeidos Round Dance songs habitually begin and end on the same note, which also lies in the melodic center. Other cycles show fragmentary examples—False Face 9, Buffalo Dance 3, *eskanyegowa* archaic song 18, a few Eagle and Chicken songs, and other scattered instances. The prevalent type is the Feather Dance method of starting on the fifth and oscillating within this note and its tonic, keeping other notes outside this range completely incidental. Virtually all secundal and tertial melodies but very few quartal songs, as Buffalo and Bear, are focused.

A few tertial songs and the run of quartal tunes are more diffuse. Nuclear notes receive less insistent attention; subsidiary notes have definite melodic value, thus in Drum Dance and Shaking-a-bush. The main tone lies at the bottom of a complete octave or more, for instance in Pigeon songs. Occasionally, a very low note dives below this octave, as in Yeidos individual song 7 and in some of Cornplanter's Hand-in-hand songs. Some adventurous compositions shift focus. As shown by a label on the scale-tabulation, Hand-in-hand and Shaking-a-bush invariably conclude the first section a fifth above the

main tone and shift to the lower level during the second section, thus presenting two quartal blocks one above the other.

Composite Scales:

This shift of focus may, however, be less obvious. Chauncey's adq̄nwe repeats its theme on three overlapping levels and furthermore modulates from minor to major. T̄owisas and ga'dášo·t songs carry through a recurrent formula of tonal shift by raising or lowering the main tone by one interval in part B. The former usually lowers part B, the latter always raises it. They invariably return to the original main tone during a recapitulation of part A. As we have seen, ga'dášo·t accompanies this phenomenon with a shift in dance direction, but t̄owisas does not. Both cycles are antiphonal.

Other cycles show scattered and more subtle instances of overlapping, in Coldspring Feather Dance 16, Drum Dance 14, Eagle Dance 3, War Dance 1, Quavering 3, Fish Dance 5. Bear Dance 10 hops between the fifth and second of the scale and finally stretches from the fifth down to the tonic. Shaking-a-bush descends from C down a seventh to D, then concludes on melodic play from E to A, thus overlapping two schemes of thirds.

Progressions—Intervals:

The scales show that the majority of songs start on a high note and end on a lower note; in focused melodies commonly on a fifth below the initial tone, in diffuse melodies commonly an octave below. Consequently, the majority of intervals tend downward. But this is far from a uniform rule. In the first place, some songs begin on the main tone. In the second place, many cycles prefer an initial statement on a lower level than the development, particularly the Yeidos round and ga'dášo·t. Less regular rising trends occur in Coldspring Eagle 3, Bear Dance 4, Quavering 14, Drum Dance 14, and others. In the third place, melodic oscillation is as prevalent as descent. The theme wavers up and down most noticeably in Feather, Men's Medicine, t̄owisas, ga'dášo·t, Garters, less evidently in Buffalo, Bear, Robin, and Fish type. Consistent descents characterize most introductory chants, wasáše War Dance, New ęskānye, Hand-in-hand Dance. A combination of long descents and subsequent rise and fall brings variety into women's rites and shuffle dances.

These progressions are effected by means of intervals preferably between a second and a fourth, by a fifth or sixth as part of the melody only in the bolder stomp-type songs, in most instances between the conclusion of a low phrase and the recapitulation on a high level. In general, the songs with limited scales prefer small intervals, and melodies with extended scales add large intervals. In summary the

various intervals can be related to their function as follows:

Monotone—in monotone chants and antiphony, commonly prolonged in terminal phrases, often pulsated; recurrent in melodic texture in combination with all other intervals, in all positions.

Semitone—rare as a clear-cut interval, usually as a passing note, for instance, in Hand-in-hand.

Three-quarter tone—sometimes between a neutral or “blue” third and seventh, and an adjacent note, as marked by signs + or -; in reality an interval fluctuating between a semitone and a second.

Second—in all songs except tertial songs, commonly in stepwise fourths and fifths.

Third—in practically all except monotone songs, in tertial scales as nucleus, in quartal scales as substratum; frequently constituting quartal progressions in combination with a second, as a third and second equal a fourth.

Fourth—direct in descent in quartal songs, particularly those showing great gaps in their scales; rebound in dips below the main tone; ascent in phrase beginnings. Indirect in both secundal and quartal melodies as 4 2 1, or in tertial melodies as 4 3 1, sometimes stepwise as 4 2 2 1 or 4 3 3 1.

Fifth—rare as direct interval ascent at phrase beginnings; indirect similar to indirect fourths, as 5 4 2 1 and 5 4 3 1, in tertial scales as 5 3 1, in quartal scales as 5 4 1 or 5 2 1.

Sixth—as direct interval only in ascent in Hand-in-hand and Pigeon, and in introductions such as Eagle 1. Stepwise in all conceivable combinations of smaller intervals descending or ascending.

Seventh and octave—never direct, indirectly only by long progressions of an entire phrase. Exception: octave rise in New ḑskānye initial attack.

Range or Compass:

The range is evident from the weighted scale. As already mentioned at the beginning of this discussion, melodic compass varies from a third to 12 notes, but functional tones most commonly encompass a fifth in tertial and secundal scales, or an octave in quartal and extended tertial scales. The range, as distinct from the scale, is the distance between the top and bottom of the melody. In addition to the monotone in calls, antiphonies, and Husk Face, the distribution is as follows, with Tonawanda examples:

Second—False Face 5 and 14.

Third—ado·wé 6.

Fourth—Drum 9, False Face 4 (Black) 5, Quavering 4.

Fifth—Drum 1, 7, Eagle 4, 7, War 6, False Face 3, 12, 13, 14, Bear 2, Quavering 1, Raccoon 1, Trotting 3, Shaking-a-bush 4.

Sixth—Feather 3, 6, Drum 7, Eagle 5, yeidos 4, Bear 3, Changing-a-rib 17, ohgiwe 1, 4, 6, 7, Corn 2.

Seventh—ado·wé 4, Sun Rite 3, Changing-a-rib 1, 8, Old Fish 1, Robin 3 (associated with chained thirds).

Octave—Feather 4, 5, Drum 2, 5, 6, 8, 11; ado·wé 1, 2, 3, 5, all Ashes Stirring, Eagle 1, 6, War 1, 2, Sun Rite 1, False Face 2, 8, all Buffalo, Changing-a-rib, 1, 14, 16, ohgiwe 8, Carry-out-the-kettle 3, 4, Old ḑskānye all except 10, many New ḑskānye, Corn 2, Hand-in-hand 5, 9, Trotting and Garters generally, Raccoon 3, Duck, Robin 1 and 2, Knee-rattle 3, Devil Dance and Delaware Dance all, Show and Story songs.

Ninth—Drum 2, Eagle 2, War 3, Sun Rite 1, Dark Dance 2, 5, 6, Carry-out-the-Kettle 1, 2, Old *eskanye* 10, Corn 4 (1948), Hand-in-hand 4, New Fish, Choose-a-partner 2, Garters 1, Shaking-a-bush 2, Knee-rattle 1.

Tenth—False-Face 1.

Eleventh—Drum 3, yeidos 3, Dark Dance 1, Quavering 3, 4, New *eskanye* 1, 4; Corn 9, 10 (1948), Hand-in-hand 1, Shaking-a-bush 6, all Pigeon.

Twelfth—Hand-in-hand 5, 9 (1948).

This selective list shows the vast preference for an octave's range, sometimes by dipping to the fifth below a central main tone, sometimes by descending to a basic main tone. The fifth and ninth run second. Very small and very large ranges are uncommon, as are very small and very full scales. Functionally, the octave and other average ranges are well distributed, the smallest compasses occur in sacred rites, the largest in social and new dances, and in some war-type songs. From another angle, Drum, False Face, War, women's medicine rites, and individual chants show extremes of compass. The octave predominates in animal rites and social dances, *eskanye* and Trotting Dance.

To an extent the compass guides the magnitude of the scale and the intervals; a compass of an octave or more gives more space than one of a second or even a fourth. However, Choose-a-partner 1 and 4, with a compass of an octave, contain a four-tone scale; whereas the diatonic Hand-in-hand song 4 extends to a compass of a ninth. Consequently, the sparsely strewn Choose-a-partner songs demand many intervals of a fourth and fifth, and the Hand-in-hand song moves stepwise in small intervals.

Summary:

While Iroquois songs show a bewildering variety of tonal materials and handling, moderation is preferred in all aspects: in the majority of five-tone scales, of tertial nuclei, of moderate or small intervals, and of an octave's range. Though tonal types are distributed through all functional categories, and though some cycles, as Drum Dance and False Face, include extremes, in general the following tendencies conform to ritual types:

(1) Secundal and small-tone songs with small compass are found mostly in sacred rites for the Creator or shamanistic rites.

(2) Average properties characterize animal rites, Trotting and Fish type, Old *eskanye* and Corn cycles. These are largely tertial, focus centrally.

(3) Large and diffuse scales are common in Drum, War, and women's medicine rites, also in Hand-in-hand and double-column stomp social dances as well as most new compositions. These tend to be quartal or composite, often with the main tone at or near the bottom of the scale.

Similar tonal properties do not always unite rites of similar objective. Feather and Drum Dances differ greatly, as do Corn and Hand-in-hand Dances. Neither do rites to the Midpantheon and the Creator exhibit the most conservative tendencies. The greatest conservatism and homogeneity characterizes the animal dances.

TEMPO

(See table 1, p. 41)

The tempi of all songs, as measured by the metronome, accompany all transcriptions, all excerpts of rhythmic units in figures 4-9, and the comparative tabulation on page 55. Wherever voice and percussion differ, the instrumental tempo is also given. Usually voice and percussion synchronize, except for a slight instrumental lag in stomp-type dances, and except for regular syncopation in False Face round, Husk Face, the last song of Changing-a-rib, and ohgiwe. Voice and drum have different tempi in False Face round 10, Yedos 5, and Devil Dance 5. The dance step follows the percussion beat wherever the beats differ.

The tempi will be summarized according to relative speed:
 Very fast—152, 164—Feather Dance, False Face Round.
 Fast—112—138(accelerating) False Face Dance, Husk Face, New ęskänye, Fish type. 112—Eagle Dance, Knee-rattle, Grinding-an-arrow, Robin (accelerating).
 Moderate—100 or 104—Sun Rite, War Dance, Buffalo, Bear, Dark Dance, Old ęskänye (accelerating), Corn, Trotting, Garters, Duck, Shaking-a-bush, Alligator, Delaware Dance, Fishing; notably, stomp type.
 Slow—88—yedos, Quavering, Changing-a-rib, Carry-out-the-kettle, Pigeon, Devil Dance, most introductory chants; Drum Dance.
 Very slow—100—ohgiwe; 88—Hand-in-hand Dance. (The step is half the tempo of stomp type dances, for one step synchronizes with each quarter note beat, in stomp type with each eighth note beat.)

Tempo crosscuts functional categories. However, very frenzied and very slow speeds pertain to sacred and medicine rites, and average speed to the vigorous war and stomp dances. Generally the introductory chants are slow, the first dance song accelerates to the tempo of the remaining dance songs. In certain types, as Feather Dance, New ęskänye and Fish Dances, all songs accelerate.

RHYTHMIC FIGURES

(See figs. 4-9, pp. 82-87)

Instruments:

Instrumental beats ordinarily consist of continuous even or alternately accented duple strokes. Bear Dance is even, Buffalo Dance

accented. A rapid tremolo accompanies all chants and commonly announces the coming song. False Faces and women dancers are introduced by the regular beats. A common device is alternate tremolo and beat in an A A B A B pattern with tremolo on A. This has been described for yeidos, Eagle, Fish type, and others. Fish type usually substitutes a syncopated halfbeat for the tremolo in the drum, against a background of rattle vibration. In women's shuffle dances, heels steadily bump out the duple beat, whatever the instrumental variation. Very few cycles use complex rhythms. Feather Dance alone has a background of rapid dotted notes—an iambic beat. Eagle Dance, part B, varies in a combination of slow and fast beats. Husk Face rattles syncopate. Instead of attracting attention, the instruments pulsate a steady background to the melodic figurations.

Melodies:

(a) Even, placid rhythms—combinations of quarter and eighth notes. Drum Dance, *ado'wę'*, animal rites, women's rites, social bird dances, Hand-in-hand.

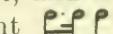
(b) Uneven, dotted quarter with eighth or dotted eighth with sixteenth. Some Feather, Drum, False Face, *eskänye*, Corn, bird rites and dances, Fish type, Fishing, show songs.

(c) Syncopation—slow—Feather, Changing-a-rib, *ohgiwe*, Hand-in-hand. Fast—Men's *ado'wę'* and medicine rites, women's medicine rites, and *eskänye*, Trotting and Garters, Grinding-an-arrow, Kneerattle, Devil Dance, Moccasin game.

(d) Triplets—Ashes Stirring, False Face 1 and 9, yeidos, Bear 2, Changing-a-rib 3 (Tonawanda).

(e) Quick, crisp three-note rhythms—eighth and two sixteenths or vice versa. War type, especially Sun Rite, Bear 5, Carry-out-the-kettle, Shaking-a-bush, Chicken, Moccasin game.

The tempo greatly affects the nature of these units. For instance, dotted quarter and eighth is a rest and an upbeat, whereas dotted eighth with sixteenth intensifies the movement impulse by its pattern of prolonged and short beats. This, we may note, is the rhythm of the Feather Dance rattle. The slow form of syncopation of eighth and quarter notes in *ohgiwe* and Hand-in-hand, the faster types in Feather Dance, and Sun Rite vary in their effect from a gentle lift to incisive impact.

This fast form of syncopation and categories (d and e) represents as many arrangements of three notes within a duple count, and as variable effects, from the flowing triplet to the impatient . Similarly, the triplet form of the iambic rhythm  flows more smoothly than the dotted form . Combination of triple and duple

rhythms in one and the same phrase enhances the contrasting effects, thus in Changing-a-rib 7, Trotting 6, Pigeon 2 and 3.

Ornamentation.—The more rapid figures partake so much of an ornamental function as to be distinguished from grace notes and trills only by the manner of writing. The writing has been determined by the accent, by its placement on the first, second, or third note of the ornament. For instance, with Tonawanda examples— Feather Dance 5 as against  Feather 6, Drum 1 and 2.  Feather 7 as against  Drum 3, Eagle 5 and  Eagle 4, War 4.  Corn 2 as against  Corn 4.

 appears in three forms, as vibrato on one note, in Drum 3; as trill in Drum 7, False Face 2 (Black); as downward glide in Eagle 5, False Face 2 (Cornplanter). Similarly,  can pulsate on one note in Eagle 6, glide downward in Eagle 4 or upward in 6 B. The grace notes are sometimes replaced by a slur; upward in War 1, or downward in War 2. Because of their varying contour and tempo, trills have all been written in full, to distinguish the slow   from rapid   of Eagle 5; and trills on a second, as False Face 2 (Black) from trills on a third, as Drum 7 and Eagle 5. Often portions of the melody proper produce an effect of trill, as the first triplet in Changing-a-rib 3 and the second triplet in 4. The unit  in its various combinations, as Sun Rite 2 and 3, Bear 5, is ornamental. Vocal pulsation, marked  also serves as ornament, by breaking up a sustained note into small vibrating particles. Ornamentation is an important enriching factor in Iroquois music and, one may add, a factor susceptible to individual variation. It can add spice to any and all of the song cycles, and appears inevitably in War dance type and *eskänye*, as pulsation in Feather, ohgiwe, and Corn Dance.

Grouping of units into phrases.—Each song uses its own special device for grouping small rhythmic units into a pattern. Yet out of the variety we can select typical devices for the various cycles, and we can attempt a classification of patterns. The salient combinations are:

(1) Repetition—False Face 6, Drum 10, False Face 4, Husk Face, Buffalo, Quavering 3, Old *eskänye* 3, Corn 2 and 4, Trotting and Garters, Robin, Duck, Grinding-an-arrow, Knee-rattle, Moccasin gaming (Tonawanda).

(2) Patterned combination of units in a number of ways, as:

(a) Tapering from fast to slow units—Feather 5, Eagle 1, 6, Dark Dance 4, Changing-a-rib 2, Fish type, Devil Dance.

- (b) Intensification from slow to fast units—Changing-a-rib 17.
 - (c) Symmetrical timing, by progression from slow to fast to slow units—Drum 3, Eagle 5, False Face 1, Bear 2, Carry-out-the-kettle 4, Old *eskanye* 1, Corn 1, Hand-in-hand, Shaking-a-bush 5, Alligator, Show songs, Delaware Dance.
 - (d) Two short tapering spurts—Sun Rite 2, War, Yei'dos 1; Quavering 5, ohgiwe 3, Old *eskanye* Pigeon 2, Fishing, Moccasin 1.
- (3) Erratic Grouping—Commonly Feather, as 5, commonly False Face Round, Ashes Stirring, New *eskanye*.

All phrases terminate with a momentary breathing space, varying from sustained or pulsating half notes of Feather and ohgiwe to short-clipped eighth notes endings of Sun Rite, Old *eskanye* and Bear Dance.

In these combinations the basic units are placed in characteristic positions. Syncopations take an initial position wherever they occur, except in Quavering, Carry-out-the-kettle, and Hand-in-hand. They are followed by a restful quarter note in all cases except Sun Rite and War Dance, where they are followed by an even faster unit. The dotted figure also usually appears in an initial position, as in Drum and False Face pairing, but in Shaking-a-bush it appears as penultimate, and in Corn and Robin in a continuous string. The very fast version dotted figure almost always occurs centrally.

In Fish type and Delaware Dance the basic unit of even duple beats shows ingenious means of variation. In Fish Dance the dotted unit changes its position in the phrase. In Chicken the even two quarters are replaced by triplets, quadruplets, and the "Scotch snap." In Delaware Dance double timing converts a quarter note into faster figures. Similar ingenuity is displayed in Old *eskanye*, Robin Dance, and other songs.

For the tabulations, the phrase length is measured by the number of quarter notes as written in the scores.

Summary.—The manner of combination of simple or complex, slow or fast rhythmic units accounts in large part for the aspect of the songs, for the orderly aspect of repetitious Drum, Eagle, War, Sun Rite, Dark Dance, Quavering, Old *eskanye*; for the disjointed effect of Feather and False Face and New *eskanye*. Sedate, relatively even note values in repetitious or symmetrical grouping produces the simple designs of adonwe, ohgiwe, Buffalo, Robin, Hand-in-hand. Crisp rhythms animate the equally orderly War, *eskanye*, and Trotting types. Unit combinations complicate the couple social dances—Pigeon, Shaking-a-bush, Devil Dance.

Not all cycles are equally homogeneous. Most cycles tend toward orderliness, especially rites to the Midpantheon, Dark Dance, Old *ęskanye*, and Stomp type. Drum, Quavering, Changing-a-rib, and Raccoon Dance contain irregular songs. Ashes Stirring, sometimes, and New *ęskanye*, always, are erratic. Feather Dance and False Face include extremes of hypnotic repetitiveness and rhapsodic irregularity.

METER

Meter, not to be confused with rhythm, groups the rhythmic phrases into mathematical time divisions according to the number of even beats underlying the phrase. Thus a group or "measure" of six or seven eighth note beats ($6/8$ and $7/8$ time) can contain a recurrent pattern of one and the same rhythmic unit or a great variety of uneven units. Iroquois songs rarely resolve into mechanically recurrent, even divisions of $2/4$, $3/4$, or $4/4$ time. In fact, their nonconformity to conventional metrical concepts has made time signatures impracticable. In a few particularly interesting examples the meter has been appended—rarely a simple meter. Song cycles vary greatly in the regularity of their metrical patterns.

STRUCTURE

(Examples from Coldspring, table 1)

Each song consists of rhythms, in characteristic tonal progressions. Neither constituent is arbitrary, nor is the method of combination nor the development into a complete art product. The structural devices are manifold but lucid, maybe most lucid when a rhythmic unit is repeated in slightly mutated form. They are never obscure, even after ingenious manipulation. The first problem is to find the main theme. Here the weighted scale furnishes a clue, for the thematic nucleus would play on the tonal nucleus. Sometimes we are due for a surprise. It has become customary in the analysis of modern music to make the initial statement at the beginning and to develop from there on. But music that has grown out of centuries, perhaps millennia, of tradition, may be constructed quite differently. To summarize the examination of numerous Iroquois cycles, two salient types of structure can be distinguished, with, however, transitional and composite instances. The two main types can be termed nuclear and consecutive or progressive.

Nuclear Construction:

Previous scrutiny of Eagle Dance songs showed that these were built from the center out. In S 5, each section, A and B, contains three phrases. In both sections phrase (1) soars to a high note, the

TABLE 1.—*Dance function and musical characteristics*

Function	Dance	Tempo			Range	Phrase	Structure	
		Songs	Voice	Instr.				
CREATOR	Feather	Chant Dance	112 138-152	122 -----	5 1-5-8	5-12 5-12	x A A x x A A' A A' or A B A B x	
	Drum	Chant Dance	92 120	92 120	10 1-12	3-11 3-11 R	A A' A'' x A A B A z	
	ado.wf	100	100	1-8	3-14	x A A A x or A A' A'		
	Eagle	62(S) 69(T)	-----	8-10 8-9	3-15 3-15	(S) A A B A' B A' coda (T) A A B A B	A A' A'' A''' A	
		Dance	104(S) 96(T)	104 96	5-8 5-8	4-10 4-10	A A B A B	
		Final	116	116	8	3-5		
MID-PANTHEON	Striking-the-stick	Dance	108	108	5-8	5-11	[: A A' A'' A'':]	
	War	Dance	100	100	5-10	3-8	A A B B - A A B B -	
	False Face	Masks	130	130	3-5	3-7	x A A --- x	
		Pairs	108	108	5	3-6	x A A x	
		Round	138	104	4-8	3-12	x y A A x or A A	
	Husk Face	Masks	104	104	5-7	3-7	x x A A --- x	
		Midw.	112	112	1	3		
	Yeidos	March	69	169	5-8	3-6	A A' A'' A A' A''	
		Herald	84	84	5-6	3-8	A A x	
		Throw	69	69	4-12	3-7	A A x	
CURES		Cure	84	84	7-9	3-8	A B B A B B	
		Round	84	84	4-6	4-7	A A A A x	
	Buffalo	Chant	84	-----	8	10	A A' A'' A	
		Dance	112	112	8-9	4-11	A A B A B x R	
	Bear	Chant	84	-----	9	6-10	A A' A	
		Dance	104	104	5-6	3-5 R	A A B A x or	
							A A B B B	
WOMEN	Dark Dance	Chant	80	-----	9	6-10	A A A' A''	
		Dance	104	104	5-10	5-11	A A' A'' A' A' A'' A''	
	Quavering	Chant	116	-----	4-11	3-10	A A' A''	
		Dance	116	116	8-10	3-8	A A' A' A' A' x	
	Changing-a-rib	Chant	104	112	8-9	3-18	A A B' A'	
		Dance	96	96	9	3-16	A A B A B (A) x	
FOOD SPIRITS	Planters	Chants	92	92	4-5	3-4 R	A A B A	
		March	104	104	6	5-7 R	A A B A	
	Women's Shuffle:	Old	96-108	-----	5-8	4-13	A A B A B x	
		New	100-120	-----	9	4-12	[: A A B A' B' : x	
	Corn	Chant	92	-----	8	8	A A' A'' A'' A'' :	
		Dance	84-100	-----	5-10	4-14(R)	A A B A B x	
SOCIAL	Hand-in-hand	Chant	88	-----	10	7-13	A A' A'' A'' A'' A x	
		Dance	88	88	5-10	4-14	A A B z A B z x	
	Trotting	Trans.	132	132	9	2-6 R	A A B R A B x	
		Introd.	100	-----	2	2-3	x a a' a'' ... x	
		Dance	100	-----	5-8	2-12 R	A A' B A x	
	Garters	Dance	104	104	5-9	2-11 R	8 A B 4 A B 4 A x	
	Pigeon	Dance	100	100	10-11	5-14	A A B A' A	
	Shaking-a-bush	Dance	100	100	5-9	4-14	A A B C C A B C A x	
	Duck	Dance	69	69	8	3-6	A A B' C B' D B C ..	
	Robin	Dance	108-120	-----	7-8	3-12	x A x A B x A B x	
FISH	Fish:	Old	112-126	-----	5-7	4-10	A A B A B x	
		New	112-126	-----	8-9	6-10	A A B A B x	
	Raccoon	Chant	100	-----	5	4-9	A A A' B y B x	
		Dance	92-126	-----	5-8	4-8	A A B A B x	
	Chicken	Dance	108-120	-----	6-8	4-7	[: A A B (B) : x	
	Sharpen-a-stick	Dance	112-126	-----	6-8	3-8	A A B A B x	
	Choose-a-partner	Dance	112-120	-----	7-9	5-7	A A B B A B B x	
	Alligator	Dance	96	96	5	4-7	A B B y C y B y C	
	Grinding-an-arrow	Dance	112	112	5-8	3-8 R	A A B B R A B B R x	
	Knee-rattle	Dance	104-116	-----	8-9	4-8 R	A A B R A B R x	
INDIANS	Fishing	Dance	112	112	8-9	2-5 R	A A B B A R A B B R x	
	Devil	Dance	80	80	8-11	6-10	A A B A B x	
			112	96	-----			
	Delaware	Dance	100	100	5-9	5-9	A A B A A B x	
	Moccasin Game	Songs	126	126	5-10	4-6	A A' A A' A A'	
SINGERS	Show Songs		84	84	8-10	3-8	A B B A B B	
	Story Songs		92	-----	6-8	6-14	ab abb abb	

fourth or the fifth of the scale; phrase (2) wavers between the focal main tone and the second; phrase (3) glides on the monotone of the focal note. All three phrases have the same rhythmic pattern. We may regard phrase (2) as the nuclear theme, theme (1) as an imaginative sally, and phrase (3) as a coda, a relaxation. If we want to select the essential half of the song, our choice must fall on part B, for its sally is less extreme and its drum pattern is pronounced (Fenton and Kurath, 1953, pp. 258-259).

This nucleus is not necessarily in the center. In yeidos Round Dance, part V, 1, the first phrase can be considered an introduction, the second phrase as the theme, a' and a'' as developments, and a''' as coda. In Albert Jones' version of Corn Dance, song 6 starts each half on a high note and continues each section A differently. Part B plays on the fundamental triad, part B' on the ground tone, its third, and its fourth below. Thus B' represents the most compact form of the theme, B adds an upper third, and A and A' offer more remote variants.

Consecutive Construction:

In Eagle Dance 1 and in Drum Dance 1, on the other hand, the theme is clearly stated at the beginning, is repeated on successive lower levels, and restated at the end. Yeidos throwing songs 1 and 7 and Hand-in-hand 5 (1951) similarly descend sequentially. The thematic repetition does not always imply descent. False Face 1 and Feather Dance 3 repeat with diminution or extension of the theme, Buffalo song 2 also turns the theme upside down. Chicken Dance 7 repeats the theme on the same level.

Distribution:

These devices are unevenly distributed. Certain cycles prefer nuclear construction, particularly Eagle Dance, yeidos, and Corn songs, also Striking-the-Stick, Bear, old *eskänye*, Fish Dance type—all secundal and tertial types. Introductory chants usually progress by descending sequence (as Bear 1), monotone chants and antiphonies by exact repetition on a level. Robin dances reiterate on the same level, *towisas* and *ga'dášo't* with response and change of level, Hand-in-hand and Passenger Pigeon songs with sequential descent. Many cycles combine the two devices, Quavering (8 nuclear, 14 consecutive), Changing-a-rib (30 nuclear, 35 consecutive), Shaking-a-bush (6 nuclear, 3 sequential). All types are represented in *eskänyegowa*; nuclear in most dance songs, as 20, sometimes in combination with repetition, in 21, sequential in preliminary songs, as 7. On the whole, level repetition is found in secundal and tertial songs, sequential descent in quartal songs. But no hard and fast distinctions are permissible, because of the gradations from secundal to quartal scales,

and from nuclear to sequential types, and because of combinations and embellishments that recur in all types of songs.

Manipulation:

These devices for thematic growth and embellishment defy categorization, except for a few of the most common and evident means. These are cited along with a few examples.

(a) Repetition: Midwinter Husk Faces, Drum Dance chant, Bear and other monotone antiphony, Chicken Dance 7, Sharpen-a-stick 1.

(b) Transposition to a lower level: Eagle Dance 1, 8, 9, 18, Drum Dance and Bear Dance 1, Hand-in-hand, Passenger Pigeon, Sharpen-a-stick 6.

(c) Transposition to a higher level: Yeidos 48, Eagle 10, Bear 4, ga'dášo.t songs, Duck Dance part D, Shaking-a-Bush 4.

(d) Inversion: Eagle 9 (rhythm), 16, Buffalo 2, 3, Robin 1 (contour).

(e) Prolongation, notably on a monotone: Eagle 17 B, Changing-a-rib 26, Shake-the-pumpkin 2, all New ḥskänye and Hand-in-hand. Always terminal.

(f) Curtailment: Feather 3, Eagle 9, False Face 1, Buffalo 2, Bear 3, 5.

(g) Expansion of intervals: Eagle 5, 9, 17, Fish 2, Sharpen-a-stick 6 (1933).

(h) Dwindling of intervals: Eagle 5, Striking-the-stick 4, War 6, ḥskänyegowa 14, New ḥskänye 1.

(i) Rhythmic mutation: Yeidos V, 1, ff., Bear 6-9, Corn 6 (1951).

(j) Shifting of rhythmic figure in a phrase: Eagle 7, War 6, Changing-a-rib 7.

The first three devices prevail in consecutive types, the rest are common to all kinds of compositions. The examples are so highly selective that no conclusions are feasible as to functional connections or relation to scale types. It is true, yeidos round dance songs specialize in rhythmic mutations, Robin Dance songs frequently invert their themes. But most of the devices are so scattered through the repertory that they would appear to be artistic rather than magical phenomena.

One or Two Themes:

The tabulation of musical form shows the prevalence of one theme varied by one or several of the devices just outlined. Two themes or at times three constitute separate sections A and B in most towisas songs, some Fish Dance type songs, and recent compositions, particularly individual and New ḥskänye songs. These last may have three themes. Two themes are related and less sharply separated in the extended melodies of Hand-in-hand and Pigeon, and in Fish Dance, where part B may begin with a phrase of part A and then

continue with new material (3). This example typifies the subtle connections and thematic overlapping in Iroquois songs.

Pattern Analysis:

For convenience, single themes and their variations are called "A," and sections with new materials "B." The composite tabulation of musical characteristics shows that the single theme is reiterated in sequential chants and men's esoteric rites, also on Old *eskänye*, Shake-the-pumpkin and Robin Dance. The form A A A' A A' is transitional to the binary form A A B A B in War Dance and Buffalo songs, and, with a characteristic alternation of instrumental impulse, in newer women's dances and Fish Dance type. The final recapitulation of part A produces a ternary form of A B A or A A B A in Bear, many Changing-a-rib, *towisas*, *ga'dášo·t*, and Pigeon songs.

Elaborate calls precede and follow each Feather Dance song and each *adq·wé* chant, connect all False Face songs and even slice Robin Dance tunes in half. Short double terminal calls signal the close of yeidos, Buffalo, Bear, many Quavering and Changing-a-rib, new women's songs, and all stomp and Fish dances. They are absent only in introductory chants, Eagle, Dark Dance, Old *eskänye*, and *towisas*. These generalizations will later be synthesized with tonal and functional observations.

CONTOURS

(See fig. 10, p. 88)

Melodic contours can be determined in two ways, either by graphing every note for details or by tracing out the general rise and fall for the large patterns. The former method was used in the 1953 analysis of Eagle Dance. The latter proves more eloquent for the present purpose. Contour patterns are of course infinite in their variety, from absolutely level monotone to erratic melodies. A few of the more regular forms have been selected as generally typical. They can be equated with the tonal range and means of thematic manipulation. The first six sketches of figure 10 display the tonal geometry as a whole, the last four show the sections separately. Each sample represents a good many songs with, of course, variations in detail. Explanation of figure 10 showing typical contours follows:

Monothematic and Nonthematic:

1. Irregular swell and ebb repetition. False Face.
2. Continuous swell and ebb repetition. Yeidos.
3. Wavering between a high fifth and a final lower main tone. Feather.
4. Large swells, rise and fall, dwindling toward end. Bear, Dark Dance, Shaking-a-bush.
5. Terrace descent, dwindling at each level. Drum, War, *eskänye*.
6. Inversion, rise and fall, then fall and rise. Buffalo, Robin.

Binary:

7. Parallel composition, dwindling wavering. Eagle.
8. Complementary composition, B with opposite contour of A. Fish, Raccoon.

Ternary:

9. Stepwise descent during A and B, return to original level of A or A'. Changing-a-rib (final songs), Shake-the-pumpkin, Pigeon.
10. Rise during B, return to original level on repeat of A. T_{ow}isas, Trotting, Garters.

The contours seem to transcend a purely artistic effect. There is a relationship between level wavering and ancient, esoteric rituals, between steep descent and newer, bolder compositions. Also, provenience may play a role, as northern affiliations in 1-3, Algonquian connections in 4, Plains influence in 5, and Southeastern origin in 10 (Kurath, 1961).

TYPES OF ANTIHONY

There have been repeated references to interaction between a leader and helper or helpers, or the singers and male dancers. The simplest type is the initial and terminal echo during Feather Dance. More complex is the series of monotone chants during the nucleus of Drum Dance. These extensive phrases are stated by the leader and echoed by the helper. The two singers engage in another kind of response in the dance songs proper. The leader states the first phrase, the helper repeats it, and both sing the remaining phrases together. Sometimes the interaction produces brief harmonies, as in Coldspring Drum Dances 8 and 9.¹⁹ In adq'we' the chorus provides a continuous harmonic background in the form of a drone. After the initial ejaculations, the men hold a note and then gasp it, rhythmically, usually on the fifth of the song's scale.

True antiphony takes two forms, monotone and melodic. Monotone responses are limited to terminal positions, usually in animal songs—Buffalo, Bear—but also occasionally in social rounds, as Shake-the-pumpkin, and Fishing. In Bear Dance the responses are sometimes between the singers and male dancers, sometimes between dance leader and male followers. All of these song cycles emphasize quartal scales.

Melodic antiphony is limited to agricultural and social dances of the stomp type. Corn Dance has only one antiphonal song. This is a separate song in the Coldspring collection (Jones 2), but it is attached terminally at Tonawanda (Cornplanter 4). Corn and Bean Dances lead into Trotting Dance by two transitional songs with monotone or bitonal terminal responses, one song without accompaniment, one with

¹⁹ This is a characteristic of modern Oklahoma Round Victory Dance songs, and probably originated among the Cheyenne and their neighbors.

rattle. These responses merge with the characteristic introductory responses of Trotting Dance. Trotting and Garter Dance songs develop into elaborate melodic antiphony, usually in tertial scales, always with a rise in the middle. Such antiphony unites the Iroquois with other Woodland tribes, especially with the Southeast.²⁰

In scores and tabulations R stands for Responses.

INTERLONGHOUSE VARIATION AND PERSONAL CREATIVITY

Each song type adheres to special characteristics, no matter in which longhouse. Yet, in subtle ways, the Coldspring and Tonawanda cycles exhibit differences. Generally, the Tonawanda songs within each type are somewhat slower. One might attribute this difference to mechanical variations in recorders, except that there are exceptions. Cornplanter's singing is consistently faster than other versions, in False Face, Corn, Robin, Fish-type Dances. Shanks' Eagle Dance chant and Black's yeidos chant are faster than the Johnny John chants. Among the rare deviations in compass, Cornplanter's Buffalo songs have a smaller range, and Shanks' Bear songs a somewhat larger range than in other longhouses. Cornplanter's phrase-lengths are sometimes longer than average, as in Buffalo, Quavering, and Hand-in-hand; so are Shanks' in War Dance and Black's in yeidos. But in Changing-a-rib Cornplanter's phrases are a bit shorter. Tonalities and rhythmic types adhere to tradition in essentials.

It would appear that deviations in songs are individual, though the differences in ceremonial composition are traditional with each longhouse. Possibly Cornplanter's Cattaraugus origin sets him apart from other singers of Tonawanda. However, the differences appear to be the result of personal creativity, an important aspect of Iroquois arts, as explained in detail with regard to Eagle Dance (Fenton and Kurath, 1953, pp. 238-266).

The amount of permissible deviation evidently varies from cycle to cycle. Some Corn and Hand-in-hand songs recur identically or nearly so. Certain melodies are clearly recognizable in animal and women's medicine rites, Old *eskanye*, Robin, Duck. In War and Trotting Dance, as well as in Fish Dance, the repertoires are more distinct. In very old and sacred and very new compositions, the variations are considerable.

In order to discover the devices for variation, a number of songs have been placed side by side with corresponding songs by other singers and the most prominent variations have been labeled ——, —|—, etc. In Buffalo Dance the contours have also been marked. These devices can be summarized as follows:

²⁰ For the diffusion of this trait to the Midwest, see Kurath, 1956 b and 1961.

Drum Dance, part II:

Tonality the same in all versions; Tonawanda tempo slowest, Coldspring fastest; rhythms and meter greatly varied, Black most ornamental, Lewis simplest; structure and contour the same.

Eagle Dance:

Tonality and range same; Shanks somewhat slower; drum pattern variable, rhythmic units the same and handled similarly in *A*, but with variations in *B*, Johnny John being simplest, Shanks ornamenting by pulsation, Smoke and Logan by trills; structure of Johnny John more extensive than of other versions (*A A B A' B A''* as against *A A B A B*).

False Face:

Tonality and range the same; Cornplanter False Faces much faster than other versions, Husk Faces slower; rhythmic and metric properties the same; large contours analogous but details variable.

Buffalo Dance:

Tonality the same except for Cornplanter's transitional lower sixth in songs 1 and 2; as shown by scales, somewhat lower weighting by Cornplanter (frequency of lower notes) and greater focusing on main tone by Coldspring singers on page 212; percussion the same, also rhythmic material except for ornamental variants shown by brackets, with more tendency toward sustained notes and slower tempo in Cornplanter; structure the same except for expansion into fourth section in Cornplanter 3; contours very variable, though all centered, with reversal, respectively falling and rising in Cornplanter and Johnny John 3, Deskahel resembling Cornplanter and Redeye resembling Johnny John in section 1(a) and Cornplanter in section 3(a'').

Bear Dance:

Tonality and range identical, except for omission of lower seventh in Shanks 1; Shanks somewhat higher weighting; Shanks and Johnny John faster than Logan; intricate rhythmic and ornamental variations, viz: song 1—Shanks grace notes and pulsation, Logan central sustained notes; song 3—Shanks alternate duple and triple units, Logan Scotch snap and rapid figures, Smoke all duple units; song 4—Logan and Smoke complex short phrases (two to Shanks' one); song 5—versions on page 216 so variable as to be recognizable only by melody. Structure and contour generally the same, except for addition of terminal antiphony in Shanks 3 and 4.

Quavering:

Tonality and range identical; tempi analogous; rhythmic and melodic variants in 7 insignificant; basic rhythmic units analogous in 11, but

accented and timed in entirely different metrical groups (see p. 220); melody the same, except for minor differences in *A'*, first phrase.

Ohgiwe:

(Tonawanda version transposed.) Scale analogous; Shanks slightly faster; in song 1 rhythm and melody start out similarly but conclude differently; in other analogous songs as 6 and 7, ornamental rhythmic additions by Shanks; structure and contour generally the same, but in song 6 differences as marked in *B* and considerable discrepancies in *C* (Shanks more prolonged). Final songs not recorded for Tonawanda.

Old ḥskānye:

Tonality not identical, Black (543 1 V), Curry (54 21); variations consisting mostly in incidental rises and dips. Tempi similar; rhythm and meter the same except for minor differences by W. John; structure the same except for expansion by W. John; contour minor variants, as shown.

Corn Dance:

Scale always the same; Cornplanter faster than others; slight rhythmic mutation in songs 1 and 2; variations in contour notably of "y," also in antiphonal "R." Structural differences caused by omission of "y" in Cornplanter 4 and by Jones' performance of "R" as a separate song. Note discrepancies between Cornplanter's two renderings. Also note similarity between his song 8 (1948) and Curry's Hand-in-hand song 12. Similarly minor differences between songs on page 234.

Sharpen-a-stick:

Scales of song 1 different, Cornplanter (43 1 VII V), Curry (43 1); Curry faster; rhythms identical; also structure; small variations in contour song 1, *A* and last line of song 3.

Individual Songs:

Adq'wε:

Considerable variation in all artistic aspects, from most traditional to inventive. Style of rendering the constant factor.

Yeidos:

Considerable variation possible, but in this group (all by Black) less than usual; however, differences in scales apparent, also different rhythmic scheme in each song.

New ḥskānye and New Fish Dance:

Formula for large range, accelerating speed, rhythmic and metric irregularity; pattern of repetition with terminal formula; descending trend. Considerable variation within formula. Fish Dance much more conservative than ḥskānye by limited scale, regular rhythmic units, and shorter form.

Summary

These selections suffice for a demonstration of the variations possible even in traditional cycles. The tonality and range are usually identical in different versions of the same song, though they vary greatly between individual songs. Tempi may vary. Rhythm and meter may mutate a song almost beyond recognition, though as a rule these changes consist in ornamental features or shifts of accent. Structures remain identical except for the insertion of repetition of certain phrases and except for the flexibility permissible in adq'w ϵ and Yeidos Throwing songs. Melodic contours usually confine modifications to small phrases, though occasionally whole sections can be inverted.

It is significant that the variations are boldest in the upper registers, and rarely affect the nuclear part of the song, that is, the phrases on the main tone and secondary note. Compare the initial mutations and terminal constancy of Tonawanda Buffalo 3, Bear 3, Quavering 11. The final Eagle Dance songs furnish an exception.

The study of personal variations bears on the problem in several ways. First of all, it shows the singers' respect for tradition, even in their own compositions and in the secularized Show songs. Yet it shows the creative spirit continually at work in ways which enrich the melodies while preserving the tonal and formal skeleton. The enrichment seems to conform to personal tendencies and to go hand in hand with the vocal quality (Records, Fenton, 1942, 1948; Kurath, 1956).

CHOREOGRAPHIC ANALYSIS

PERFORMANCE

The Setting:

A democratic attitude pervades Iroquois ceremonialism and dancing. A few esoteric rites are held in private in a small living room, perhaps even in secret. But the great majority of festivals take place in the communal sanctuary, the longhouse. Thus the great Midwinter Festival of dream renewal and the summer series of agricultural festivals are organized by spokesmen and women of the community and are actively performed by the community. Again, a few dances—False Face, Eagle—are enacted by special virtuoso male dancers. Certain dances belong to one sex. But the great dances to the Creator, and the Stomp and Fish Dances are open to all. In fact, Feather Dance involves participation by every believer as a statement of faith.

The ceremonies and the separate dances testify to centuries of tradition in their careful organization. Every duty falls to the share of especially appointed officers. Moieties and sexes interact in well-established patterns. Thus leading singers and dancers should be of opposite moieties. The role of women is distinct from that of the male officers. The women manage food festivals and the otherwise male False Face rites. In the separate dances the placement of the sexes forms part of the traditional pattern.

Participation:

As performance is usually open to all, the quality of execution varies, as does the number of participants. The best dancers start each dance and exhibit the most elaborate steps. Particularly in Feather Dance the dancing may vary from spirited gyrations by the virtuosos to a simple two-step by the old men, and the women's step may deteriorate to an unrhythmnical walk-around. As natural choreographic ability is not equally distributed, the most complicated formations fall to the lot of experts. These may be youngsters, particularly when it comes to the Fish Dance. But some of the grannies, such as Fannie Stevens, excel in ritual and social dances alike. Needless to say, it would be futile to look for professional precision when one and all are enacting a prayer or else just having a good time.

METHODS OF STUDY

Transcription:

The best method of research is participation. And this is feasible in Iroquois dances as in few other ritual forms. The communal nature has both advantages and drawbacks. The advantages are, first of all, the opportunity to learn the formations under natural conditions and, in the second place, the possibility of observing many personalities absorbed in their performance. The sole disadvantage is the occasional obscuring of fundamental patterns by spirited improvisations. This is, however, only a temporary drawback; for eventually the patterns emerge and the improvisations take their place as eloquent enrichment.

These patterns were further clarified during sessions with the best dancers, all of the Johnny John family and Fannie Stevens. With the aid of Chauncey Johnny John's singing, the dancers explained the steps and formations and their ritual connotations.

Notes are taboo in the course of the ceremonies, but are quite permissible face to face with informants. These notes are largely in the form of a dance script. It will not be explained here in full, for its use in this report will be limited to footwork. Stick figures, which supplemented the script, aid in the graphic notation of postures. Briefly, the script is based on the silhouette of the human foot and the direction of its progression. It is foolproof because of the separation of the right and left feet by a central line. It has been possible to read back all of the notes completely.

Comparative Procedure:

Subsequent organization of materials has entailed separate choreography of each dance. As the music was available, this could be combined with the steps. Thereupon it was possible to separate the dances into various types according to ground plan and steps, to outline the main types both graphically and verbally, and to indicate functional and musical relationships with the choreographic patterns.

GROUND PLANS

Counterclockwise rounds predominate to such an extent as to produce a superficial impression of sameness. Each dance is cumulative: a few leaders start circling the stove or central bench and numbers gradually swell. Between songs the dancers saunter during a tremolo or complete silence. Men and women can be variously grouped. In rituals men lead, except in female dances, and the ladies and children trail in the wake. As a rule, food spirit dances alternate the sexes and most social dances couple them. The Fish Dance type lets

partners change places in the middle of each song—a pattern which extends to several other social dances and a few rituals. All sacred dances proceed single file. A few social dances pair into double file. Straight lines are peculiar to Eagle, Striking-the-stick, and the now obsolete Devil Dance. False Faces, Husk Faces, and War dancers generally perform solo, even when in an organized aggregate; but the Doorkeeper's Round involves the community.

The choreographic figures are arranged according to participation of the sexes, and also in order of complexity. The various ground plans include the following dances. (See figs. 11–18, pp. 89–96.)

Rounds:

One sex (fig. 11):

- (a) Men, sideward, yeidos round.
- (b) The beginning of all stomp dances, and the first dance of Raccoon Dance (song 2), forward.
- (c) Women, sideward, Dark Dance, Quavering, Changing-a-rib.
- (d) Women, obliquely forward; ohgiwe Death Feast, tōwisas.

Sexes segregated (fig. 12):

- (a, b) Sideward, facing center, Buffalo, Robin.
- (c) Forward, Bear and Shake-the-pumpkin.
- (d) Men forward, women sideward, False Face round, Feather, Drum.

Sexes alternate (fig. 13):

- (a, b,) Forward, all social Stomp-type dances. Corn, Hand-in-hand. Fishing; part A of ga'dášo·t and Garters.
- (c) Sideward, part B of ga'dášo·t and Garters.
- (d) Crossover between couples, C of Garters.

Paired, double file, pairs of men alternating with pairs of women (fig. 14):

- (a) Steadily forward, Pigeon.
- (b) Women backward, men forward, all progressing against the sun, Duck part B and Shaking-a-bush B. Two pairs coupled.
- (c) and (d), Coupled pairs exchange places, Duck A, C, D, Shake-Bush recapitulation of A. Duck: men always forward against the sun, women forward with the sun, under bridges of men's arms, passing one, two or three pairs of men. Shaking-a-bush: first song women forward with the sun, men against the sun, second song when men in the lead, men with the sun, women against the sun.

Side Twist, Double Stomp (fig. 15):

- (a) Sideward, facing center, Women's Shuffle Dance or ḥskānye. Stick figure typical of posture.

- (b) Men forward, women sideward, facing center, False Face Round.
- (c, d) Men forward or gyrating, women sideward, facing center, Feather and Drum Dance.

Feather Dance as paradigm for cumulative pattern of communal rounds (fig. 16):

Dance 1: Male leaders forging ahead, around bench, inside two stoves.

Dance 3: Male followers lined up behind leaders, progressing ahead.

Dance 7: Boys, the women in the wake, stretching to a long line, around both stoves and winding within itself. Entrance of groups successive, increasing in number till end of cycle. Stick figures for male postures.

Fish Dance type (fig. 17):

- (a) Men only coupled in typical Fish type pattern, first dance of Fish, Sharpen-a-stick, second dance of Raccoon (song 3).
- (b) Beginning of all Fish type dances, men and women coupled as shown, all straight ahead, during second statement of A, to duple drum beat.
- (c) Couples face to face, in place, fish-type step.
- (d) Couples change places, recapitulation, part A, to half-beat of drum.

All of these dances are *open rounds*, follow-the-leader style. The leader never contacts the tail end of the line to close the circle. Thus anyone can join, either by entering in the middle of the line to join his or her own sex or to produce the desired pattern of alternation or pairing, or else by stretching out the end of the line. When the capacity of the longhouse has reached its limits, the circle has to spiral within itself to accommodate additional dancers, sometimes in Feather Dance to three concentric spirals. This is, however, not a true spiral. The separate dancers continue to trace circles on the ground, or rather elipses.

Deviations from the elliptical progression may occur in improvisatory section B of ga'dášo't and Garters, when animated members may stagger into the center and out in a weaving pattern, or may clown in the center in clusters of two, three, or four. In Corn Dance, Albert Jones may guide the entire line in serpentines and figure 8's, occasionally reversing the direction momentarily to sunwise progression. In the Cherokee dance he concludes the song series with a spiral into a tight human knot in the center of the room.

Focus.—Most of the time these rounds focus on one of the furnishings. When there is a singers' bench stationed in the center, the circling commences near the bench or benches and continues as long as

space permits. On the figures the benches are drawn as slender rectangles. The men's stove serves as the center for the opening of ga'dášo't and other dances that require no central bench, and is included in the ellipse when crowds swell to capacity. The sense of focus is further intensified by a habitual slight advancing of the right shoulder, in forward progressions, and is complete in sideward steps and inward facing.

Straight Lines, a rare pattern in Iroquois choreography (fig. 18):

- (a) Eagle Dance, four men in a square face to face as partners, A.
- (b) Forward and backward progression of partners, to meet and again separate, B.
- (c) Striking-the-stick, a line of men (any number) face to face with a line of women, in place, part B.
- (d) Crossover of opposite men and women, recapitulation of A. Recross back to place in succeeding song. Formerly men only.

Individual dancing in no particular formation or ground plan (fig. 19):

- (a) False Faces.
- (b) Wasase War dance. No diagrams shown.

Focus.—In crossovers the partner serves as focal point. This is true of crossovers inserted into round dances (Garters, Fish type, etc.) and more evident in line dances. In Seneca Eagle and Striking-the-stick, a ritual object attracts the attention of the performers. In the individual forms the partner is absent, but False Faces may center on the patient or on the stove as a receptacle for ashes, and War dancers occasionally face the singers.

Distribution:

In review, the abundance of rounds increases in complexity from esoteric rites to purely social dances. The most sacred medicine rites focus entirely on the center of the circle, whether there is a bench or not. Food spirit dances alternate sexes, and Fish type couples them. This crescendo can be traced in the figures, for they are arranged in order of complexity. The comparative tabulation of function and choreography (table 2) shows, however, that the two rounds paramount in native contemporary religion, Feather and Drum Dance, do not stand at the beginning of the choreographic scale of complexity; rather, they combine several patterns and are thus arranged in the center, V and VI.

TABLE 2.—*Dance function and choreography*, as illustrated in figures 11–22

STEPS

(See figs. 20-22, pp. 98-100)

Twelve fundamental steps follow the simple principle of placing one foot in front of the other or to the side and bringing up the other.

Walk:

A saunter between songs and during the initial statement, ad lib tempo.

An elastic walk during all crossovers except Eagle Dance, right foot ahead, left foot ahead, in time with the drumbeat.

Side stomp (fig. 20):

Right foot right, flex knees, drag left foot to right, flex knees, in time with instrumental beat or in ga'dášo't in a strict tempo syncopating with the melody. An inching along with small steps, the right foot covering no more than 7 to 8 inches at a beat. Rhythmic jiggling up and down, with step and knee flection, in all stomp type dances with central focus.

Forward stomp:

Same principle as sideward stomp, except for forward direction of each step. Right shoulder always ahead of left. All stomp type dances with dancers facing straight ahead, in 'ohgiwe' with a more pronounced oblique inward turn than in typical stomp.

Pat-step or step-pat:

Right hand column is labeled A.

Right foot forward gently onto ground, then knee slightly raised, then full weight placed on right foot. Same with left foot. Or else, step right, pat left, step left, pat right. Knee flection with each action, in time with slow instrumental beats. Beginning of Fish dance type and Feather and Drum dances, and during slow beats in recapitulation of Feather Dance songs, also as one of War Dance variants with possibly two or three successive pats.

False Face round:

Double heel-bumping, by men only. Based on pat-step, but characterized by raising of the forward heel and by a sharp accent of the heel at each step.

Fish Dance step (fig. 20):

On the basis of a pat-step, right foot ahead of left in turned-out position, both feet twisted inward, that is, pigeon-toed; right foot next to left into turn-out, then both feet twisted in. Sometimes right foot in three successive twists—forward, back, forward. Then same with left. Men and women in Fish Dance type, though some women ἑskanye instead.

Feather Dance step (fig. 21):

A two-step with the right foot (step-together-step) followed by a forward heel-brush with the left; then two-step left, brush right. Or in expansion—right foot step-together-step-together-step, brush left. By men only, older men with shuffling gait, younger men with heel pounding and raising of the free knee. Knee flexion with counts 1 and 3 of two-step.

Drum Dance step:

Intermediate between False Face Round and Feather Dance step, namely, two-step right, heel-bump right; two-step left, heel-bump left. Men only.

Women's Feather Dance step:

A sideward glide to the right, with parallel twisting of the feet: raise heels, swivel both to the right; raise toes, swivel both to the right, with knee flexion on each placement of heels or toes.

*Women's Shuffle or *eskānye* step:*

A sideward saw-foot twist. Pull right heel to right in an arc, shuffling left heel to right; pull right toes forward and right in an arc, shuffling left toes to right. Knee flexion with every foot twist. Also in Chicken and Striking-the-stick.

Jump-kick (fig. 22):

Hop on right foot raising left knee, then kick forward, timed with instrument as step (raise knee), hop (kick). By men and women in False Face pairing and some improvisations during stomp rounds. A male variant—jump on both feet, hop and kick; reverse. In False Face and War Dance solos.

Crouching Hop:

In low squat with deeply flexed knees, hop sideward or forward, slightly straightening knees with each elevation. Men in Eagle Dance.

These step types could be furthermore grouped as follows:

- (A) *Walk* (1).
- (B) *Stomp*, side and forward (2 and 3).
- (C) *Double thump*, including step-pat, False Face round, Feather and Drum dance steps (4–6).
- (D) *Twisting steps*, Women's Feather and Shuffle steps, Fish type (8–10).
- (E) *Hop-kicks*, False Face, War, Eagle dance (11 and 12).

BODY ACTION

The torso generally held erect, tilted very slightly forward, spine centered above flexible knees. In stomp type right shoulder tilted forward down with each step. In women's steps torso and shoulders

level. In False Face and somewhat less so in War Dance, torso stooped or swayed from side to side. Knees raised high only in Feather, Drum, and solos of men. Few gestures—women's arm swings and wrist twists, improvised war-type gestures in Feather and War dances, shown on stick figures. Angular gesticulation of False Faces. Special motions—False Face roll and crawl, Eagle dance deep lunge with extended arms. Turn out in False Face jumps and at times in Eagle hep only exceptions to consistent forward position of knees. (Fig. 19, p. 97.)

Focus.—The steps are adapted to the bodily direction, to preserve the counterclockwise direction. Or perhaps the adjustment is reversed. Consequently the sideward steps are most highly focused on the center of the ellipse, that is, side stomp and women's steps, but all stomp types relate to the center by virtue of their shoulder action. The gyrations and pivots of expert *eskanye* and male Feather dancers temporarily break this focus but reestablish it on return to the fundamental step.

Distribution.—The ground plans have been arranged in such a way that all rounds on pages 90–92 represent stomp-type choreography. This constitutes a large and homogeneous group from the simple medicine rites to the more elaborate social dances. The Fish type is even more homogeneous, belonging exclusively to the social category. Some steps reach over into other types, thus *eskanye* threads through much of Iroquois ceremonialism, recurring in Drum, False Face Round, Striking-the-stick and, if desired, in Fish Dance. Again, Fish step is introduced whenever a fancy variant is desired. Again, several longer rituals combine a number of choreographic types, as the False Face succession of Maskers, Pairing, Round, and Husk Faces. It is noteworthy that the most elaborate and individualistic gestures belong to the war dance type, never to women. This includes Eagle Dance but not Striking-the-stick. The connection between the ground plans and the steps is clearly indicated on the figures by the samples of dance script written into each diagram, along with the instrumental beat.

RELATIONSHIP OF ACTION TO MUSIC

As the steps follow the instrumental beat, it is sufficient to limit the musical representation to this item in the diagrams. In addition, the fundamental steps are included with the musical transcriptions when necessary. For instance, in Raccoon Dance there is no dancing during song 1. During song 2 the men stomp slowly, so their step is written along the corresponding musical phrase. During song 3 they continue stomping with crossover. During songs 4 and 5, women enter in couples, but stomping continues. In song 6, the regular Fish type step starts. The choreographic notes are held down to a minimum,

since the figures and verbal descriptions provide a complete picture. In *ga'dášo·t* the two kinds of stomp step are inserted at the proper places, above musical sections A and B. Robin Dance is choreographed in full, but even here repetitions are not written in full.

The choreographic symbols show the relationship of certain steps and formations to certain parts of each cycle, and furthermore, the synchronization of musical and dance sections when a change is customary. Most stomp dances, *eskanye* and others, continue right to the end of each song, but men's Feather, and crossover dances require a different step with each musical section. The dancers are fully aware of these connections and never err in rhythm or pattern.

On the other hand, they never "interpret" musical quality or phrasing in the manner of modern creative dancers. The combination of movement and musical texture is always appropriate, for instance, to the expression of ursine clumsiness or birdlike pertness. This is due to the fitness of traditional forms.

Each dance type traditionally adheres to or departs from musical forms, sections, and rhythmic units. In crossover types, the incipience of the main step and the action of crossing synchronize, that is, the first notes of each section prompt the dancers to the prescribed pattern. In stomp dances that involve a change, like *ga'dáš·ot* or Robin, the first notes of each section likewise call forth the proper change of step. But in continuous stomps, as in Bear and in the beginning of all stomp dances and particularly in Feather and Drum dances, participants commence the dance activity in succession. After the interim of walk-around, the first notes of a new song galvanize the dance leader into action, the next few notes inspire the second and then the third, and so on to the end of the line, like dominoes in a string that collapse in quick succession after the first one is knocked over. During a short song, it may happen that the children at the end of a long line may have time for only a few steps. In figure 16 this process is indicated in simplified form by indication of three groups—leaders, older men, and women—entering at *a*, *b*, and *c* as marked in song 7. The vertical step pulsation is, however, perfectly synchronized.

Step combinations may follow musical rhythms, as in Robin 2, where stomps correspond to musical accents. More commonly, there is no intentional conformity to musical rhythm but rather counterpoint, accidental or conscious. Thus in Robin 3 and 5, fast two-steps overlap figures of eighth notes and may even coincide with musical rests.

By these time-honored customary patterns and by permissible individual deviations, both music and dance achieve variety within unity.

FUNCTION AND FORM

The analyses have concentrated on the purely formal or artistic aspects of the songs and dances. These eloquent forms were not invented for esthetic gratification, but arose out of a practical need. Their expressiveness is a means to an end, though this end may have been modified in recent centuries. Bear rituals imitate the bear to induce his good will—the more perfect the imitation, the more complete the good will. Without a doubt every element contributes to this functional efficacy, though at the present time the writer has not been able to fathom the precise magical connotations of tonality, rhythm, and geometry.

In more general terms, we may be able to establish a relationship between ritual function and formal development. The comparative tabulation of dance function and choreography corroborates the impression of the musical tabulations, namely, that contemporary religious concepts confuse rather than clarify attempts at synthesis, or some order of development. The rites paramount in the modern Iroquois mind, those to the Creator, obviously belong to a more developed stage than do the Medicine rites. On the other hand, the arrangement of the choreographic figures shows a consecutive sequence from the simple to the complex. With complexity as our criterion, we have rearranged the rituals. The resultant order is not exactly the same for the music as for ground plans, nor for ground plans as for steps. Quavering, with its complex melodies, uses simple choreography. Shaking-a-bush, with its complex ground plan, employs a simple step. Nonetheless, the various artistic manifestations show similar trends, corresponding, on the whole, to the order of the diagrams of ground plans. They can be tentatively grouped as follows, in order of complexity.

CHOREOGRAPHIC AND MUSICAL GROUPING

- (1) Men's shamanistic medicine societies—False Face, yeidos. Tertial, monotone.
- (2) Women's old style dances—Dark Dance, Old *eskänye*, choreographically Quavering and Changing-a-rib. Secundal.
- (3) Animal cures—Bear, Buffalo, Robin, also Shake-the-pumpkin. Feature: monotone antiphony. Round, stomp.

(4) Agricultural dances, secundal and tertial (*towisas*), tertial (Corn, *ga'dášo·t*). Feature: melodic antiphony. Choreographically Hand-in-hand.

(5) Animal mating and other coupling dances—Fish type. Tertial. Feature: crossover with set musical pattern. Also double round. Duck dance.

(6) War cycle, Eagle and Striking-the-stick. Secundal and tertial. Feature: crossovers.

(7) War cycle, Feather and Drum dances. Eclectic. Varying and composite scales. Simple choreography, elaborate gestures.

(8) Women's dances, Quavering, Changing-a-rib, *ɛskānyegowa*, Hand-in-hand, 'ohgíwe?. Tertial and quartal. Feature: reciprocal texts between sexes.

(9) Modern songs. Traditional (individual, *adonwe*, new *ɛskānye*). Not traditional (Scalp). Quartal or diatonic.

(10) False Face, Husk Face, and War Dance in a class by themselves by virtue of individualistic choreography, the first two with archaic songs, the last with songs fitting into category 7.

(11) The double rounds, Pigeon and Shaking-a-bush. Composite scales.

The first four categories, all ritualistic, belong to the stomp type, *ɛskānye* excepted. The War Dance cycles are in the middle of the alignment. Complex social dances are at the end. The homogeneous categories are predominantly tertial. Women's dances consistently belong to secundal or quartal types (new songs excepted), and suggest a separate, parallel line of growth.

TIME DIMENSION

The criterion of relative complexity, which produced the tentative alignment of functions and forms, may provide a clue for relative chronology. Shamanism is generally regarded as the most ancient form of ritualism. In the case of the Iroquois, Fenton corroborates my suggestion that False Face and yeidos rites testify to untold antiquity in their dance and songs. Then we have on our list a succession of animal and agricultural dances, some of them secundal and some tertial. The majority are tertial, Bear and Buffalo are only in part. Women's dances, as previously stated, seem to follow a parallel line of development, but from a secundal nucleus. Some of the couple dances, namely Fish type, testify to moderate antiquity by their musical style. They would, by their homogeneous nature, appear thoroughly Iroquoian. The fact of their present social function does not preclude a former purpose as animal mating dances, and they retain some of these possible ritual connotations.

A new style enters with agricultural forms, though they adhere to tertial and to stomp type. Antiphony and modulation enrich the melodies. These and the previous dances we venture to equate with the prehistoric era, dating to the acceptance of agriculture, and thus long before the formation of the League. This type has Southeastern affinities (Kurath, 1961).

The War Dance cycle, which introduces new elements, preeminently in choreography, can, in part at least and perhaps in full, be relegated to the period of expansion and conquest following the formation of the League. These forms would reach over into historical times, as instances of Great Plains influence.

Individual, new, and Scalp Dance songs belong to a very recent era, some of them short lived, others lasting for decades and spreading to other longhouses.

THE RELATION OF MUSICAL PATTERNS TO PRESENT RITUAL FUNCTIONS

The musical analysis has emphasized a varied distribution of formal elements through the ritual categories of the modern longhouse. Previous to this report, connections between the forms and functions consequently appeared obscure. However, at the present moment a hypothesis can be ventured, on the basis of several approaches, notably on the basis of repeated association or contrasts of certain cycles in pattern tabulations.

Feather Dance and False Face have shown affinities in many respects—tonality, tempo, rhythmic, metric, and structural irregularity. Add to this the common use of the turtle-shell rattle, though with a different beat, and the common choreographic feature of individualistic male gyration and gesticulation, though with a different step. (Women are unimportant in Feather Dance.) On the other hand, Feather and Drum Dance contrast in every musical aspect, including the instrument. To confuse the issue, the dance steps are similar.

Drum Dance shows musical relationship with the two women's rites, Quavering and Changing-a-rib, especially in the large range songs with descending sequence. Structural and tonal relationship with the War Dance type is evident, though the latter uses a faster tempo and crisper rhythms. Functionally distant War Dance and Old *eskanye*, somewhat less women's Dark Dance, agree in all respects except the bolder intervals of War Dance and the faster tempo of *eskanye*. The same instruments and the same women's step recur in all cycles mentioned in this paragraph. Again, to confuse the issue, the male War Dance step and female Dark Dance step are different; also, the Drum Dance step types constitute the choreography of the False Face Round.

Musical homogeneity groups together a number of cycles of the so-called stomp type, namely, Buffalo, Bear, Robin, and Corn Dance, despite their functional discrepancy. It also groups together all of the Fish Dance type, with a melodic contour resembling these stomp dances, but with a different tonality and faster tempo. Despite similar tempo and step, a different musical tradition must be assigned to the stomp type with monotone terminal antiphony, to the two dances with melodic antiphony, and to the stomps with elaborate large-scale melodies. All stomp dances may be related, but their melodies and functions display great variety.

Duck and Alligator Dances present another problem. Yeidos Medicine Rite and ohgiwe Death Feast also do not conform to any other types. The eclectic nature of the Drum Dance and False Face rite suggests growth through many periods of time.

PHYSIOLOGY AND PSYCHOLOGY OF PERFORMANCE

In each rite and dance the participants intend to and do achieve an objective, be it supernatural supplication or gratitude, tangible benefits of cure or good corn, or simple, pleasurable group activity. What does the music contribute to the efficacy of the performances, beyond an agreeable rhythmic background? Does it intensify the invocation and the sense of well-being? Do the observable motions and perceivable emotions of the dancers and singers aid in the consummation of the ritual?

The musical accompaniment motivates the tempo, dynamics, and patterns of the dance movements, including the activity of the singers, seated or stomping. A frenzied rattle-pounding incites the dancers to frenzied stamping and gyration. A monotonously repetitious chant focuses body and mind into a trancelike pulsation. Disjointed vocalization induces centrifugal activity. Increased speed and volume proportionately increase the efforts of the dancers. Feather Dance, False Face, Fish Dance, and New *eskänye* share this element of frenzy. The distorted maskers and enthusiastic male Feather dancers exhibit the nearest approach to trance in the generally placid Iroquoian dance style. The pert jumps and hand circlings of the shuffling women carry the restrained feminine style to the limit of its capacity. In all three dances, the singers also exert themselves, shouting at the top of their lungs to drown out the rattles and foot-pounding.

The stately tempo of Drum Dance and its measured and orderly pattern of notes subdue the explosiveness while preserving the energy of the steps. This stateliness carries over into the rites for the Midpantheon, especially the formalized and impressive Eagle Dance. The monotone thanksgiving chant and the swaying Eagles represent the moments of most intense ritualistic concentration observed by the

writer (who has not seen yeidos). In War Dance the moderate drum beat and the driving melodic rhythms conflict: the effect on poorer dancers is a heavy thumping, but on good dancers who can carry a double speed, the effect is a virile rebound. The women's rites with similar song style were not observed. Possibly, the prolonged and sedative beat creates a similar hypnosis as in ohgiwe, where, however, instrumental and melodic syncopation release the imminent drag.

So far it is not clear in what way the effects of these dance songs aspire to the Creator and other supernaturals, or in what way War, Eagle, and Sun Dances produce cures. The observable effect is an excitement that may border on religious fervor, and in any event benefits the performers because of the rhythmic self-forgetfulness.

The rhythmic activity is likely to have a therapeutic effect and can contribute to the undeniable improvement and frequent healing of patients during the medicine rites. In particular, the moderate tempo of Buffalo and Bear Dances, the relaxed pulsation of their stomp step, their unhurried yet often incisive melodies with nuclear contours, all produce an easy animation. The structure of the rite helps to release the spasms of the sufferer, by opening with a slow subdued chant or chants, by speeding up into a steady even beat and (at Six Nations Onondaga) to a fast pulsating beat. The unison of group rhythm, intensified by passages of monotone antiphony, no doubt contributes. The mimetic activities provide amusement and thereby perhaps hasten the healing, but in themselves hardly imply therapy.

If the nature of the tempo and of the stomp step benefits the performers in these two rites, it should then have the same effect in other stomp dances. As a matter of fact, it does. Other, nonmedicinal stomps, as Corn and Robin Dances, sometimes do function as cures. Furthermore, even when a direct healing objective is lacking, the dancers emerge from an evening of social dances minus nervous tensions and plus exhilaration. Not all cycles have the same therapeutic effect. Some act hypnotically by their slow and wavering beat and melodies, as yeidos and ohgiwe; some achieve balance, that is, the stomp type; others produce frenzy. Depending on the kind of neurosis, the music subdues or exhilarates. It goes without saying that the music is reinforced by faith in the efficacy of the rites, and the placated spirits are entirely creatures of beliefs.

When it comes to the "social" dances, one need hardly argue about the inevitable enjoyment of rhythmic circling with friends. All three factors contribute to the pleasure—the metrically perfect beat relieved by a variety of melodic designs, the circle with its fluctuating patterns, and the communal spirit, most evident in the antiphonal responses uniting singers and dancers. Not all dances involve equal participa-

tion nor produce identical results. The moderate, relaxing Trotting Dance and its relatives, open and usually close an evening of social dances and are inserted between strenuous dances. They draw a large group into participation. Monotony is relieved not only by melodic syncopations but also by counterpoint of dance steps. The more vigorous Fish Dance type enlists a smaller group of participants than the stomp type.

Laughter plays an important and beneficial part in Iroquois dances. A few solemn moments, as the Drum Dance thanksgiving, are immune from a byplay of clowning, but the most exclusive medicine rites, as Dark Dance, release tension by outbursts of hilarity. In this, the songs play their share. The spectators laugh in response to False Face moans, to animal calls after Bear, Raccoon, Chicken Dances, and to whimsical Trotting Dance antiphony. However, in masked dances, Buffalo Dance and the like, how much of the humor is due to the melodic character, how much to the song rendering, and how much to mimetic clowning?

ECOLOGY AND MIME

The Iroquois give thanks to all living things. In the dances they do not portray the qualities of plants, but they often reflect the habits of animals.

MAMMALS

As already indicated in the dance descriptions, dancers suggest beasts by posture and gait, though not by gesture. They enact more symbolically other aspects of the animal's ways.

Buffalo:

The American bison (*Bison bison*) "once roamed central North America almost from the Atlantic Coast to the Pacific Coast in numbers estimated at 60,000,000" (Hall and Kelson, 1959, p. 1024). At one time, the Iroquois may have encountered these mammals in western New York. In 1671, Claude Allouez reported occasional "pisikiou" on the Fox and Wolf Rivers in Wisconsin, that is, in Meskwaki territory (Roe, 1951, pp. 8, 224-225). During the 18th century fair numbers congregated at the Kentucky Blue Licks and in the highlands of North and South Carolina (*ibid.*, pp. 233, 253). They reached the Seneca at Licking Creek near the Allegheny River and possibly Buffalo Creek near Buffalo, N.Y., probably by a route south of Lake Erie, for they made rare appearances in Michigan or adjacent Ontario (*ibid.*, pp. 228, 254). They were extinct in the East by 1810; survivors retreated west of the Mississippi River by 1832 (*ibid.*, p. 226). Here a few Plains and Woodland buffalo survive.

This stolid, cloven-hoofed ruminant was impressive not only because of massed numbers, but also because of bulk. A bull might weigh 1,700 to 1,800 pounds and have a length of 10 feet; cows usually weighed only 800 pounds. Its bulk was visually increased by humped shoulders, shaggy beard and chest, in contrast with the short-haired rear half, spindly legs, and flimsy tail (Burgess, 1928 a, pp. 323-326). When aroused, the bull could be fierce and dangerous; he could charge with his strong curved horns or trample an adversary. A herd in panic or anger thundered and roared over the ground. When left alone, the buffalo would molest no one, but would wander in peaceful multitudes from pasture to pasture, munching at grass or licking salt clay when it was available.

In contrast with the Plains impersonation of milling herds (Catlin, 1841, vol. 1, pp. 86-87), the Woodland buffalo dancers line up in single file, facing center and clomping sideward slowly and heavily. This arrangement conforms to the Woodland round pattern, but it may also refer to the fact that western buffalo appeared in herds without orderly array, but eastern herds tramped to and from their watering places—river or creek—in single file on a well-beaten path.

The Seneca mime of today is not fearsome; employs no mask or face blackening.²¹ The hunching, butting, and bellowing of "rival" bulls is intended for laughter. Hunting mime is absent. Veneration has become symbolic. The rite cures pathological shoulder hunching. Conductors give the patient salt clay or just salt, in token of the beast's fondness. The singers address him as *wenisa*, meaning "fierce one" in the Meskwaki tongue; sometimes they mention the spirit buffalo, underworld monster, *dyonyosquat*.

Bear:

The Iroquois Bear Dance forms part of a widespread cult (Hallowell, 1926). The enactment refers to *Ursus americanus americanus*, the American and in particular the Woodland Black Bear, which is found throughout Eastern North America (for specific range, see Hall and Kelson, 1959, pp. 866-867). This creature stands 3 feet high when on all fours, and is 6 feet long. His physical appearance and habits could inspire awe and at the same time suggest human attributes. Among the quasi-human qualities are his frequently upright posture, his walk on full foot with five toes, his lack of a tail, and functional manipulation of forepaws (Burgess, 1928 a, pp. 280-289). His waddling gait can accelerate to a run.

The Iroquois have recognized the humorous as well as the formidable traits of the bear. They imitate his uncouth, relaxed waddle, his

²¹ Disguise by face blackening is still practiced by the Meskwaki of Iowa and the New Mexico Pueblo Indians. The latter also wear a horned headgear similar to the costume of 19th-century Mandans and other Plains tribes. (See Maximilian, 1906, p. 79, pl. 51; Catlin, 1841, vol. 1, pp. 186-187.)

grumpy growl, and his playfulness especially when young. The Iroquois pair up and kick like dancing bears. But, also, they make a communion offering when they "strip the bushes" and partake of nuts and berry juice. They often see live bears, and can thus better imitate them; on Allegany Seneca Reservation and in the nearby State Park, bruins visit camps and dumps as nightly scavengers, and occasionally raid Indian pigpens. Though protected by law, they are man-shy. However, the rite addresses the Great Spirit Bear, who brings on and can cure illness.

BIRDS

Dances for creatures of the air are even more stylized. Only the eagle mime prescribes imitative posture of body and arms.

Eagle:

Eagles (*Aquila*) live in seemingly permanent pairs in high places, nesting in cliffs and circling high above the clouds. They are powerful birds, 30 to 40 inches long, with a wing span 6 to 8 feet. When their sharp eyes see a reptile, fish, chicken, rabbit, or fawn below on the ground, these screaming robbers descend like thunderbolts. At the last moment they check their speed by spreading the broad wings and white, fan-shaped tail (Burgess, 1928 b, pp. 147-150). They commonly snatch their prey in a crouching position, grasping it with hooked claws. When feeding on the ground, they hop on both feet and peck with their hooked, yellow beak.

Seneca eagle dancers hover in two pairs, face-to-face, patterned by moiety (Fenton and Kurath, 1953, pp. 139-144). They utter a shrill cry before each song, lunge with extended arms, and hop with deeply flexed knees. They vie with each other in picking up coins or feathers with their teeth, or in nibbling at a cooked chicken placed on the floor as a symbolic offering. The performance of these four youths is distinctive, quite different from the collective rounds.

When the Seneca used to trap eagles for their feathers, they caught the Bald Eagle. It is doubtful that they ever saw the great Condor of California with its 10-foot wing span, though the Onondaga speak of their Condor Dance. The dance and its mythological allusions, however, are addressed to the supernatural eagles, the Iroquois Dew Eagle, corresponding to the Plains and West Coast Thunderbird. The eagle's dizzy hovering and lightning descent, indeed, suggest storm clouds, lightning, and thunder, and associate him with the Sun, patron of war (Blair, 1911, p. 178). In contest with the evil serpent, he is victorious. The Seneca Eagle rite, while it serves cure, is also connected with the dances of Sun and War. As a descendant of the Plains Calumet Dance, it is also symbolic of peace.

Duck:

Seneca dancers do not specify which of the many duck species they imitate. The Black Duck, Wood Duck, and the Mallard breed around the Great Lakes, and in October they fly south. The American Golden-eye even winters around the Great Lakes. However, the dance patterns seem to fit best the habits of the two river and pond species (*Anatidae* family): the beautifully feathered Mallard and the iridescent Wood Duck (Kortright, 1942, pp. 165, 149-157, 221-229, 266-267; Audubon and Grimson, 1950, p. 80).

Ducks are humorous birds, in their wobble on flat, webbed feet when on land; in the nervous jerks and bows of the courting, preening male; in the raucous "quack" of the female and the low, reedy "kwek-kwek" of the male. They are extremely agile and can rise vertically from the water with fully extended wings, pointing the wings downward when alighting on a pond. They are expert divers. The female Wood Ducks are adept at getting out of a tight spot. These females like to take the lead. In courtship they lead the male a merry châse; in approaching the nest in its tree cavity, they fly ahead of the males. Speed, quick wit, and hardiness in icy waters have kept up the numbers, despite traps, arrows, guns, and now the dwindling marshy habitat.

The dance mimes the humorous walk and call. It emphasizes the male-female relationship. Some of the patterns suggest a double meaning. The women, as they back away ahead of their male vis-a-vis, recall both the courtship chase and the typical flight pattern. When they squeeze under a series of arches formed by the men's upraised arms, they seem to dive under water and again emerge, or they successfully negotiate a trap. When at the end of the dance they are caught by the men's lowered arms, they may have arrived at the hidden nest, or they may be entangled in a trap after all. The terminal quacking mimics the plaintive call.

To make up for its lack of imposing qualities, the duck is distinguished for its culinary potentials. While all eagles are tough and adult swans are not palatable, all ducks provide succulent meals. In view of their usefulness and their abundance, they must have inspired a dance in many areas. Today the Great Lakes Algonquians perform dances for swans and geese, in double file, but they do not mime ducks. However, southern instances persevered until recently. Densmore (1947, p. 77) mentions Duck Dance in the Alabama repertoire, extinct by 1898; Speck (1911, p. 164) places it among the Creek and Yuchi dances of 1911. In melodic character the Seneca song bears most resemblance to a Choctaw tune which survived until about 1940 (Densmore, 1943, pp. 150-151). In fact, the Iroquois Duck Dance

song differs from the usual structure, for it is one continuous melody of three parts in rondo alternation.

Passenger Pigeon:

Another migratory but not aquatic bird was the passenger pigeon. The Seneca ascribe human qualities to pigeons, and easily transfer the actions into choreography. In this double-file round, Fenton (1955, p. 5) suggests that "the slow, wheeling, rotating sequence of the dance possibly resembles the passenger pigeon in flight, and the double column, which the dance sometimes assumes, represents the mass of the pigeons in migration."

The passenger pigeon's size of 15 to 17 inches in length was sufficient for a delicious morsel. This representative of the Columbidae was one of the most abundant birds on earth. Dense flocks of millions nested in the deciduous forests of the Eastern States and Canada during spring migrations (Audubon and Grimson, 1950, p. 199). The longhouses simultaneously celebrated the early harvest of maple sugar and of squabs. However, by 1880 the birds had succumbed one and all to the White man's guns. At Tonawanda longhouse Pigeon Dance still opens the Maple Festival. At other longhouses it remains as a social dance.

Robin:

The American Robin or robin redbreast (of the Turdidae family), though supposedly migratory, is bold and hardy, and sometimes winters in temperate zones during mild winters. Too small for food value, with an average 9-inch length, he is welcome as a jolly songbird and a destroyer of insect pests (Audubon and Grimson, 1950, p. 260). His quick motions and hop on two small feet are mimed in the dance. He does not fly in formation like the duck or passenger pigeon, and the dance is not in double file, but in a single file, sideward progression.

FISH

The Iroquois do not specify the species of *Pisces* in their Fish Dance, the way that Menomini and Winnebago refer to the sunfish and the Yuchi to the garfish. However, they claim that the ground plan refers to the passing and repassing of a fish couple during the mating season, and the step represents the flipping of the tail, the wavy progress of the fish.²² The ordinary fish of the Great Lakes fresh waters is torpedo-shaped, with a fan-shaped tail as propeller and several sets of fins as rudders, one or two dorsal fins, two ventral fins, and a set by the jaws. These move like rudders as the fish glides

²² Nonetheless, the same step reappears in the Raccoon Dance and other dances unrelated to fish.

through the water. The swimming action may be straight ahead or serpentine in playful progress or flirtation. A fish can also leap out of the water. At any event, he is slithery, and is appropriately portrayed by slithery motions. It is obvious, however, that the Seneca dancers do not have enough feet to represent all of the sets of fins, and do not invoke the aid of flipping hand motions, as do the Wisconsin Chippewa.

Though fishing has always been a major Iroquoian activity—more so than hunting—there is no record of an esoteric dance for the fish. It remains a Seneca diversion, though the Allegheny River residents catch many fish, raise little corn, and do less hunting.

FUNCTIONAL CHANGE

The seasonal distribution of food ceremonies and the numerous dances with animal and plant names would suggest an intimate connection with the environment and the food supply. It is true that the Iroquois knew the creatures in their choreographic roster, except for the alligator, whose dance is of very minor importance. The buffalo, bear, duck, pigeon, and fish provided food; furs and skins provided covering; feathers, ornaments; bear claws and teeth served as amulets. On the other hand, eagle and robin did not appear in the menu. And deer, which were extensively hunted as food, have a clan in their name but no dance, although Algonquians have retained a deer dance to this day. The transference of function from hunt to cure or sociability was natural after the extinction of the creature. The bear, however, was associated with shamanism and medicine rites long before shortages and game laws. For instance, in 1615, Champlain saw medicine dancers in bear skins (Kinietz, 1940, pp. 140–141). Similarly, the eagle's war associations were converted into beneficial channels with the obsolescence of the ancient war patterns and with the peaceful influence of Quakerism.

Plants have retained their economic functions to a greater degree than the animals. The summer food festivals actually coincide with the ripening of the berries and crops and are timed in accordance with their maturity. In contrast with the animal dances, the bean and corn dances show no mimetic tendencies. The Women Planters do not enact the words of the songs. Male and female participants in Corn Dance use no gestures comparable to those of the Cherokee (Speck and Broom, 1951, p. 77). When they wind in and out among the benches, they stylize geometrically the creeping of bean vines up cornstalks.

The Iroquois demonstrate a capacity for stylization, even abstraction, in their mime; they are preoccupied with geometric patterns rather than symbolic gestures. Though their ancestors evidently observed and choreographed animal ways at a time when they were

dependent on the creatures, they have adjusted to functional changes with increasing codification. In fact, they are capable of expressing homage in the spirit of Quaker Christianity, without visualization, in the words of the Drum Dance prayers. Here they give thanks to all creatures, culminating in thanks to the Creator (Fenton, 1948, Rec., pp. 7-10; Chafe, 1961). Thus they are fitting into the modern world and yet are remembering the bygone days of life in the forest.

ARTISTRY

Out of the bewildering variety of artistic forms, particularly of musical forms, a homogeneous character emerges. The very variety, while often perplexing, symbolizes a stylistic trait. Every generalization is confronted by an exception in the following summary.

FOCUS

Iroquois song and dance are preeminently focal. Most of the scales center on a focal note and its subsidiary helper, close at hand; the melodies waver up and down around the focal note, usually end on it and develop out of this center. This nuclear tendency extends to the thematic devices which produce expansion and rhythmic interaction. The average tempo proceeds at a comfortable gait. The rhythms are most commonly simple, calm, and symmetrical. There is certainly significance in the exceptional cases of diffuse, sequential, and erratic forms.

Similarly, the dances circulate steadily around a focal point, the body centers above the focal knees and pulsates on a fluctuating level, parallel to the ground, feet close together, heels pounding the foundation. A few typical steps thread through the moderate choreographic variations. As for the music, there are special reasons for uncentered, individualistic, and vertical dance forms, namely, exotic origins.

INTERACTION

Closely allied with this nuclear quality is the constant interaction between performers, between moieties, between officials, between opposite sexes; the collaboration between singing teams and dance partners, between dancers, conductors, and spectators, in antiphony or synchronization. The interaction grows out of segregation. At the beginning of each festival the men and women gather at their respective ends of the longhouse, and the moieties divide at right angles to the sexes. The singers and dancers pair up and intermingle according to specific precepts.

STRUCTURALISM

Likewise in conformity with tradition, each ceremony and each dance cycle has a clear structure and builds to a climax. Each song

is also skillfully constructed. The patterns vary from simple repetition to complex thematic juggling. The dances are well regulated in their development and in their relationship to the musical structure. They emphasize geometric floor plans, rather than steps or gestures.

TRADITION AND FLEXIBILITY

Within the traditional frame the musicians and dancers are allowed creative freedom. Traditional repertoires vary somewhat from longhouse to longhouse, from singer to singer. New types encourage original composition. Within the larger structure, the order and selection of songs also may vary. The dance performances provide a new experience on each ritual or social occasion, because of the improvisation and spontaneity.

Another aspect of flexibility has aided the adjustment to changing external conditions, the acceptance of other tribal dances, of modern paraphernalia, Christian concepts, and the change of functions to fit new ways of earning a living.

SOLEMNITY AND GAIETY

The ceremonies are essentially dignified occasions. They have solemn moments, as the central thanksgiving chants of the Drum Dance. Yet gaiety and joking are permissible, even traditional in the animal dances, and fun is one of the objectives of the social occasions. Clownery reaches its height in the awesome masked dances. It is most delicate in the women's dance. But informality and humorous excursions are kept within bounds. As one of his reforms, Handsome Lake prohibited excesses: drunkenness, ribaldry, and intimacy between the sexes (Deardorff, 1951). Hence, physical contact has been abolished in the Hand-in-hand Dance, and the momentary embrace and "swing" have been eliminated from the Alligator Dance at Coldspring longhouse. Entertainment is subservient to ritual purposes.

REALISM AND STYLIZATION

The animal dances show a flare for observation and realistic mime on the part of the Seneca, or rather of their ancestors. Today, the realism has become patterned, especially in bird dances. Dances for plants are entirely stylized; they consist of geometric designs instead of mime. The capacity for stylization goes along with the structuralism, and in performance it balances the talent for improvisation. Firm footing in reality, definite patterns, and creative leeway have contributed to the durability of Seneca ceremonialism.

APPENDIX

SINGERS AND THEIR LONGHOUSES AND DATES OF RECORDING

Tonawanda Seneca, N.Y.		1936, 1948
Jesse Cornplanter		
Robert Shanks		
Edward Black		
Allegany (Coldspring) Seneca, N.Y.		1933, 1941, 1948, 1951
Chauncey Johnny John	Fannie Stevens	
Richard Johnny John	Sadie Butler	
Albert Jones	Lyn Dowdy	
Edward Curry	Henry Redeye	
Jonas Snow	Sherman Redeye	
Six Nations Reserve, Ontario		1941, 1945, 1950
Onondaga		
Joseph Logan		
Simeon Gibson		
Cayuga		
George and William Buck		
Deskaheh (Alexander General)		
Willie John		
Onondaga Valley, N.Y.		1952
Thomas Lewis		
Percy Smoke		

NAMES OF DANCES AND RITES

Rituals Addressed to the Creator:

Great Feather Dance ... 'ostó·we'go·wa' [?ostówæ?ko:wa:h] ²³

Thanksgiving or Drum gané o'q [konéoɔ?]

 Dance

Individual Chants of adq··wε' [?atɔ:wε?]

 Men

Rituals addressed to the Midpantheon:

Ashes Stirring or Dawn ganóowi? [kanóeo:wi:]

 Song

Eagle Dance ----- gane' gwá'e' [kané?kwæ?:e:]

Striking-the-stick or wai'ε'noε' [wa?énə'ε:]

 Sun Rite

War Dance or Thunder wasa'· se' [wasa:se?]

 Rite

²³ See Linguistic Note, p. XVI.

Shamanistic Cures:

False Face Company	šagodyowéhgo·wa hadjá ?dot 'a? [sha-kotyowéhko·wa: hatyá?totha?] and gagó'sa [kakóhsa?]
Husk Faces or Bushy Heads	gadjí'sa? [kajíhsa?]
Medicine Company or Society of Shamans	yei?dos [yéi?to:s] or hadií ?dos [hatí:?to:s]
Buffalo Society Dance	degiyá' gq?óenq' [tekiyá?kó ?oenq?]
Bear Society Dance	nyagwai?oenq' [nyakwai? ?oenq?]

Women's Medicine Rites:

Dark Dance	deyódasqdaigó [teyótahsotaikóh]
Quavering	íyónda·tha? [yí:ota:?tha?]
Changing-a-rib	deswadenyó? [?otéswate:nyó?]
Feast for the Dead	'ohgíwe? [?ohki:we:h]

Rituals addressed to the Food Spirits:

Women Planters	tówísas
Women's Shuffle Dance	eskanye' [?é:skæ:nye:]
Corn Dance	onéont? óenq' [?onéo? ?oenq?]
Hand-in-hand or Bean Dance	deyódanásonta? [teyöténéshótha?]
Trotting or Standing Quiver Dance	ga'dášo:t [ka?ta:syo:t]

Social Dances:

Shake-the-pumpkin	gashedondádó' [kashé?tóta:?töh]
Garters Dance	dewatčihášiq? [tewatsihásyó?o:]
Pigeon or Dove Dance	djä'gowa? óenq' [já:hko·wa:? ?oenq?]
Duck Dance	twéñ? óenq' [thwé:t ?oenq?]
Shaking-a-bush or Naked Dance	gasgoíqdadó? [kaskoeóta?töh]
Robin Dance	djöwiyáík? óenq' [tyó:yaik ?oenq?]
Fish Dance	gédzóenq(ka) [kejó ?oenq?(kha:?)]
Raccoon or Coon Dance	djoegä?·óenq' [jo?æ:ka? ?oenq?]
Chicken Dance	dagä? óenq' [také:?é:? ?oenq?]
Sharpen-a-stick	wai'énötíyó? [wa?ñnothi:yó?]
Choose-a-partner	deyóndenyótges [työtatenyátkæ:s]

Miscellany:

Fishing Dance	'oshé·wé? [?oshé:wé?]
Alligator Dance	deganodón'tgeha' [teká?nə:tə:t]
Grinding-an-arrow	ganogéyó? [ka?noke:yó:]
Knee-rattle Dance	gahsó'?
Devil Dance	djihaya [jihaya?]
Moccasin Game	déñq' dahgwa yéndahgwa? [te:natahkwayéthakwa?]
Show Songs (Scalp Dance)	ganehó

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Primal Secundal Tertial Quartal
Feather Dance

The score is organized into four main sections:

- Primal:** Contains staves for Drum and Dance.
- Secundal:** Contains staves for Adonwe, Eagle, Sun, and Rite.
- Tertial:** Contains staves for War, Dance, Husk Face, and False face.
- Quartal:** Contains staves for Yeidos, Little, and Water.

Below the Quartal section, the word "Scales" is written, indicating the title of the piece or section.

FIGURE 1.—Scales.

Primal Secundal
Buffalo Dance

Tertial

Quartal



FIGURE 2.—Scales.

Primal Secundal Terti al Quart al

Hand-in-hand

FIGURE 3.—Scales.

Rhythms Men's Dances

Feather Dance

Drum Dance

Adonwe

Eagle Dance

Sun Rite

War Dance

$\text{♩} = 132 - 152$

$\text{♩} = 88$

$\text{♩} = 88$

$\text{♩} = 112$

$\text{♩} = 104$

$\text{♩} = 104$

FIGURE 4.—Rhythmic figures.

Animal Medicine Rites

False Face

I II III IV

$\text{J} = 60$ $\text{J} = 116$ $\text{J} = 160$

$\text{J} = 132$ Husk Face $\text{J} = 112$

$\text{J} = 168$

yeidos $\text{J} = 88$ $\text{J} = 104$

$\text{J} = 88$

Ashes Stirring

$\text{J} = 80$

Buffalo

$\text{J} = 104$

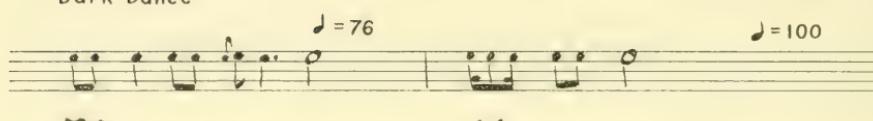
Bear

$\text{J} = 104$

FIGURE 5.—Rhythmic figures.

Women's Medicine Rites

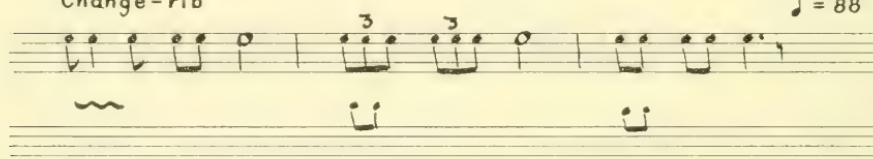
Dark Dance



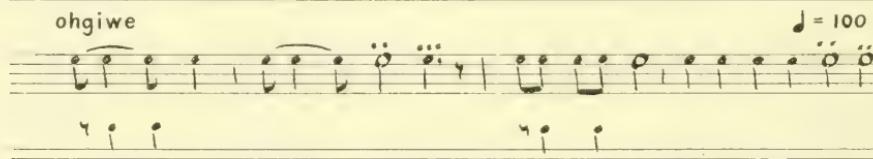
Quavering



Change-rib



ohgiwe



Carry-out-the-Kettle



FIGURE 6.—Rhythmic figures.

Food Dances

eskänye - Old

$\text{♩} = 96-108$

Great

$\text{♩} = 112$

New

$\text{♩} = 112-120$

Corn

$\text{♩} = 100$

Hand-in-hand

$\text{♩} = 88$

FIGURE 7.—Rhythmic figures.

Trotting

Stomp Dances

♩ = 100

Garters

♩ = 104

Pigeon

♩ = 88

and

Shake-the-Bush

♩ = 100

Duck

♩ = 69

Robin

Variants

♩ = 108-120

and

FIGURE 8.—Rhythmic figures.

Fish Dance

Fish Type

$\text{♩} = 112 = 120$

Raccoon

$\text{♩} = 92 - 126$

Chicken

$\text{♩} = 108 - 120$

Sharpen-a-Stick

$\text{♩} = 112 - 126$

Choose-a-partner

$\text{♩} = 112 - 120$

FIGURE 9.—Rhythmic figures.

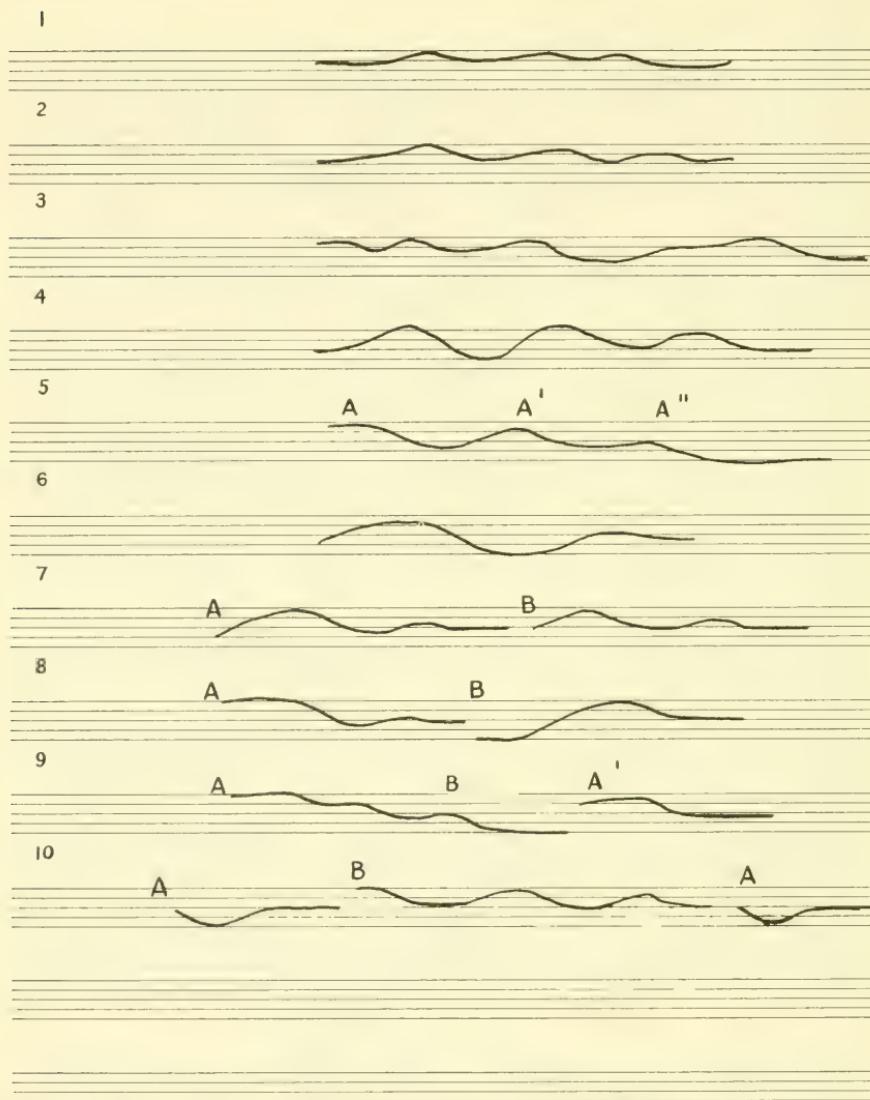
Contours

FIGURE 10.—Contours.
(For explanation, see pp. 44-45)

Round Dances

One Sex

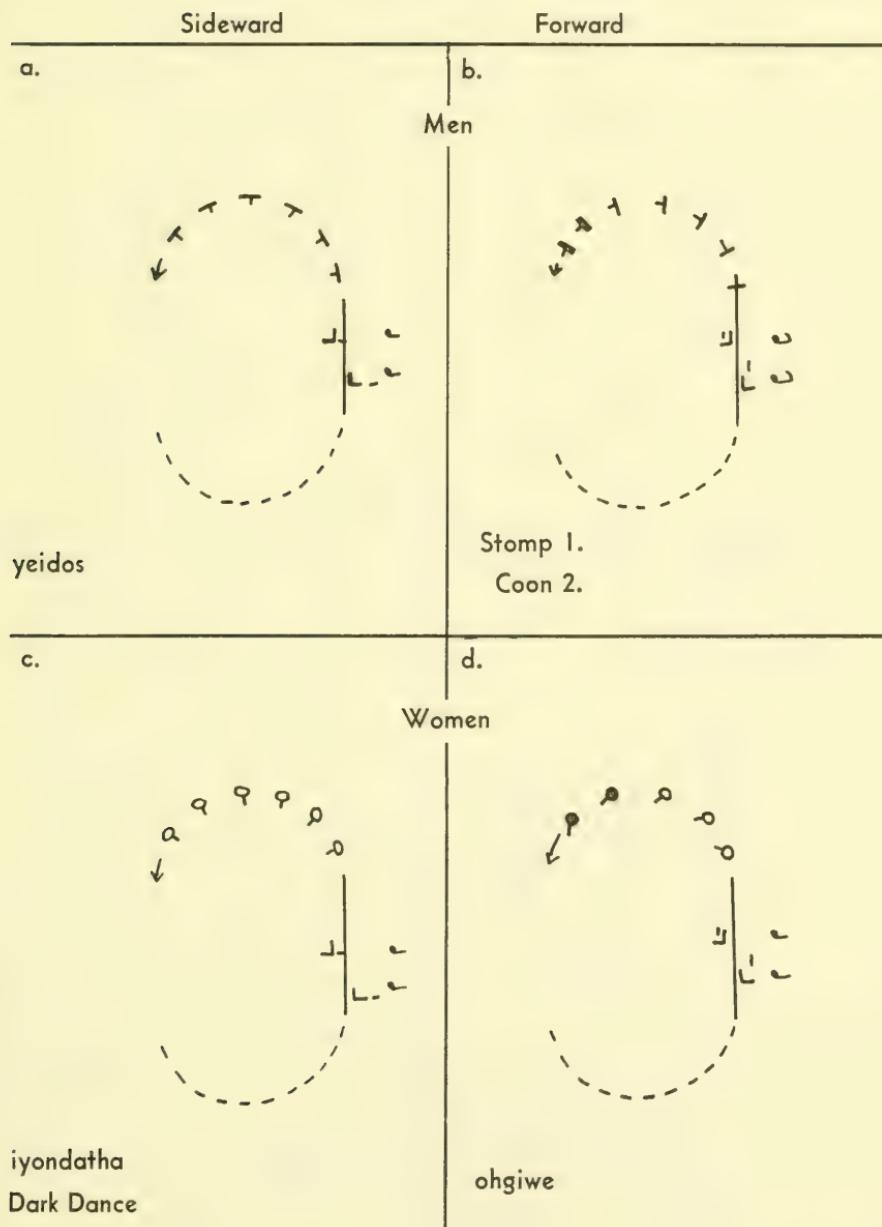


FIGURE 11.—Rounds: One sex.

Segregated

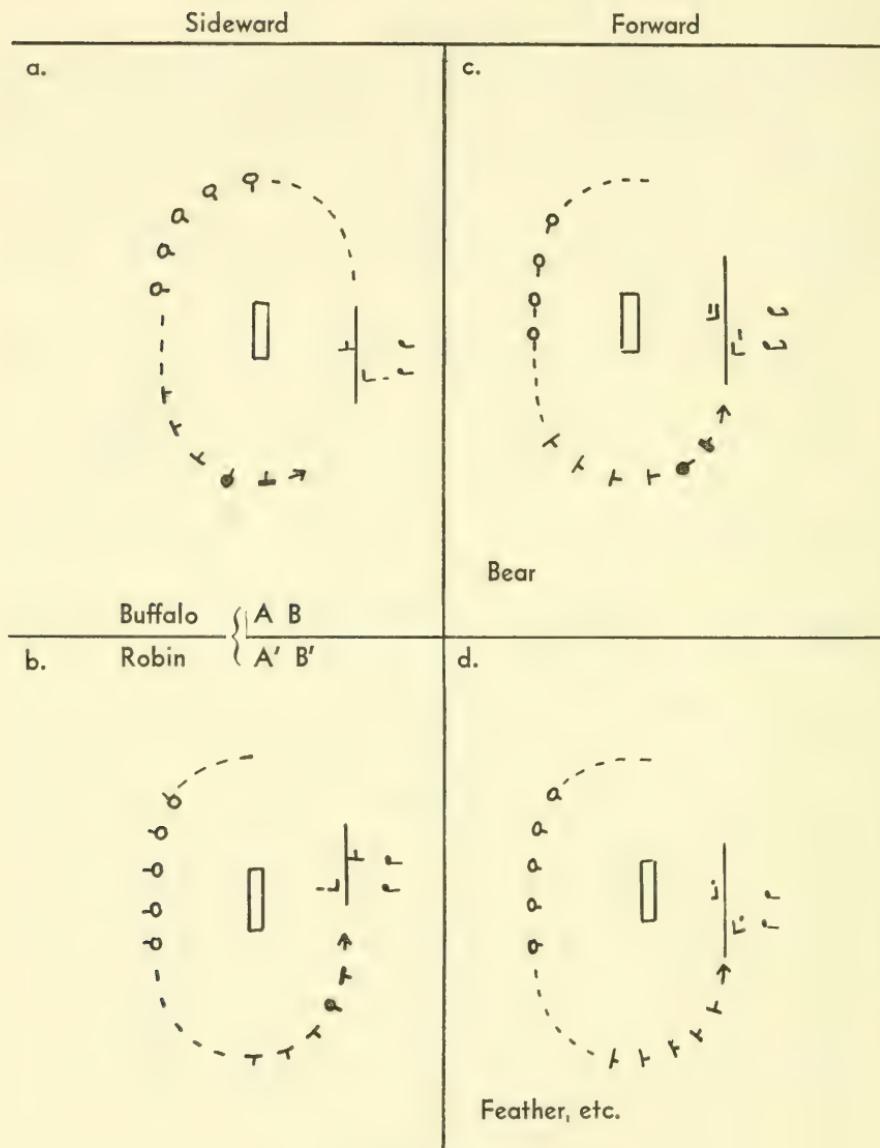


FIGURE 12.—Rounds: Sexes segregated.

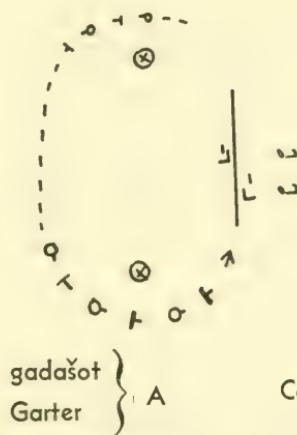
Alternate

a.



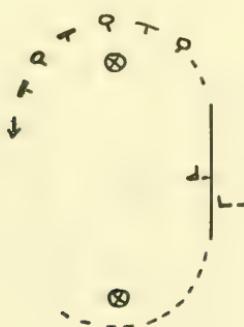
Stomp 1, 2.

b.

gadašot
Garter

Corn, etc.

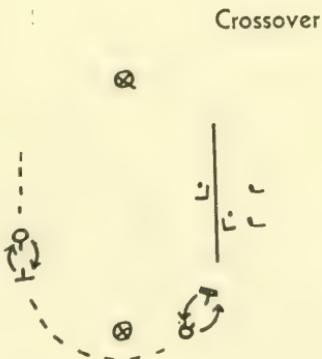
c.



gadašot B

Garter
B C

d.



Crossover

FIGURE 13.—Rounds: Sexes alternate.

Paired—Double File

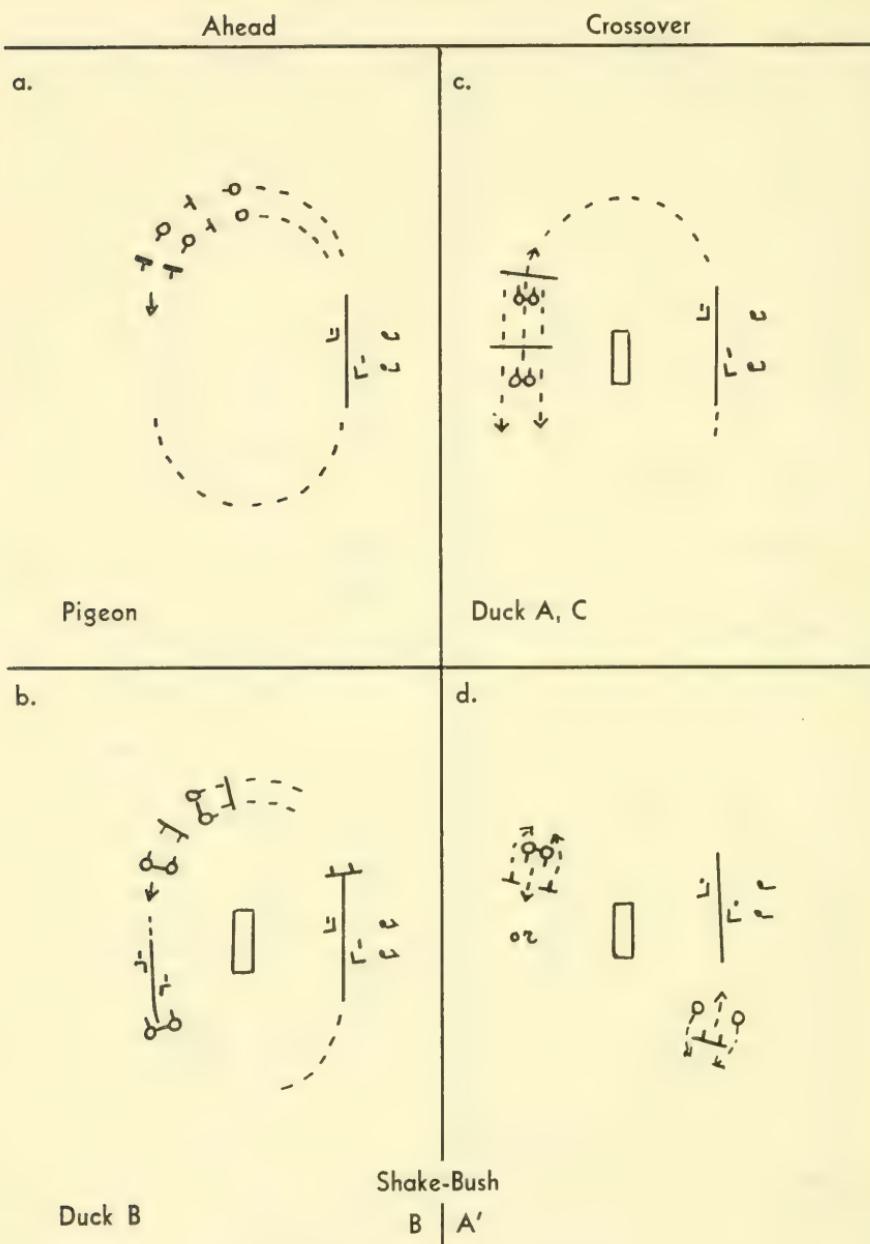


FIGURE 14.—Rounds: Paired, double file.

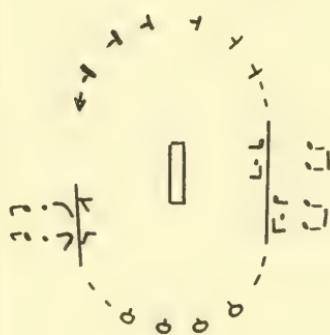
Side Twist—Double Stomp

a.



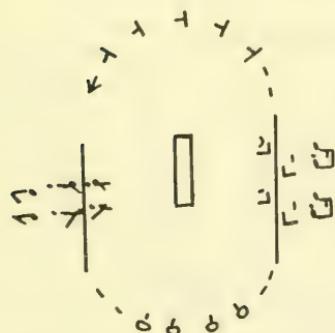
enskänye

b.



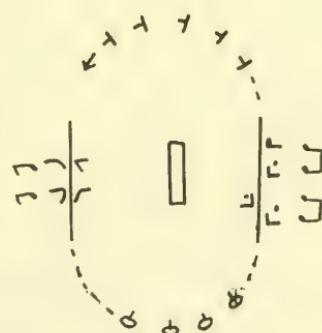
deyosidadihas

c.



Feather

d.

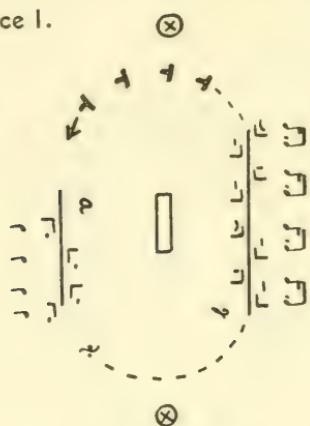


Drum

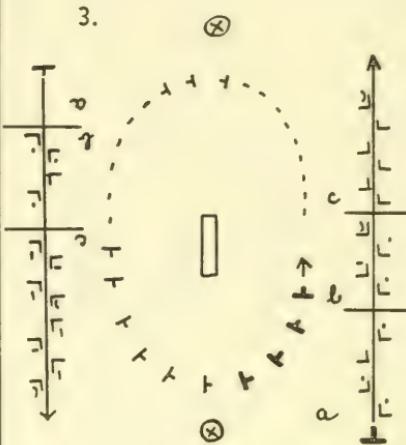
FIGURE 15.—Rounds: Side twist, double stomp type.

Feather Dance

Dance I.



3.



7.

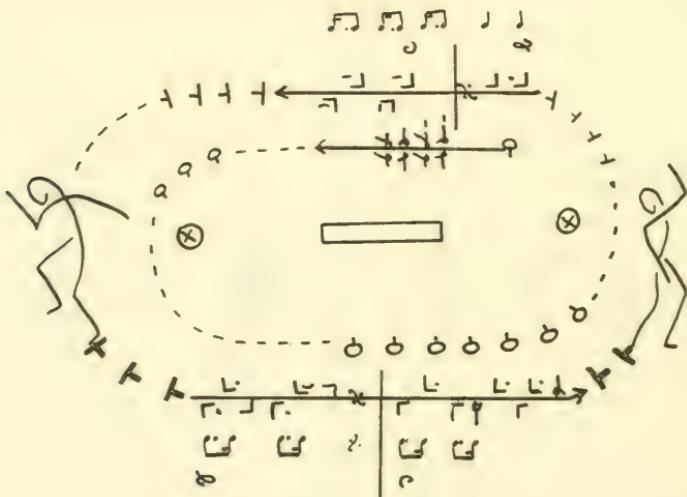


FIGURE 16.—Feather dance.

Fish Dance

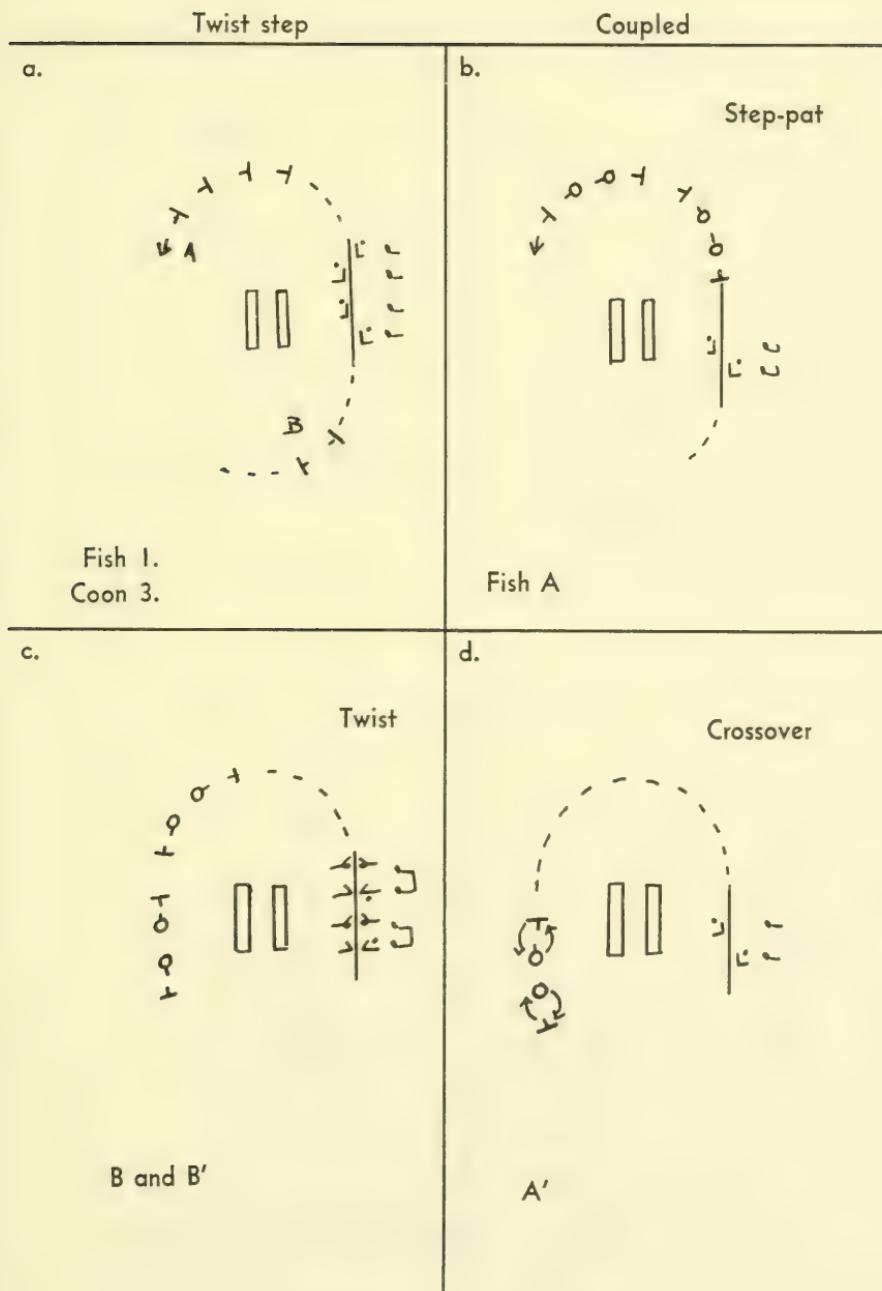


FIGURE 17.—Fish dance type.

Straight Lines

In place

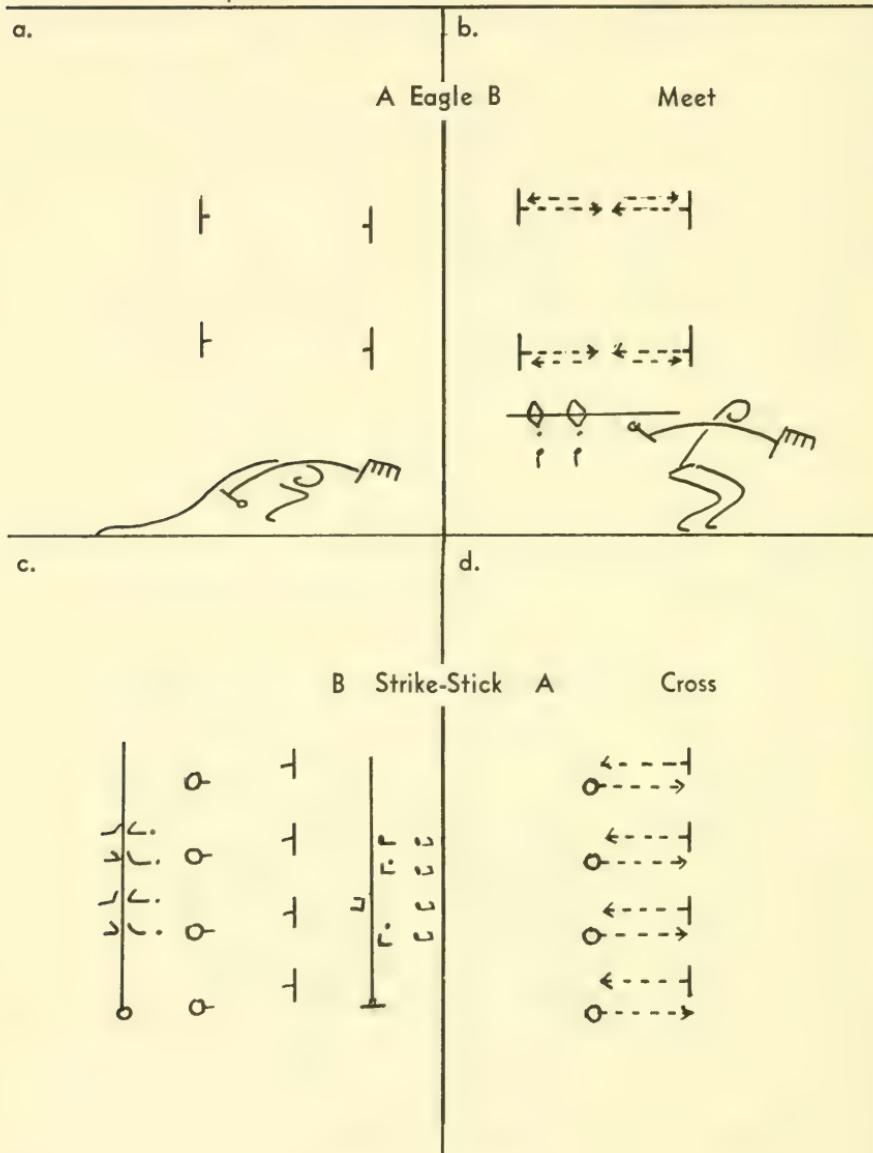


FIGURE 18.—Straight line.

a.

False faces

b.

Wasase

FIGURE 19.—Stick figures of False Faces and Wasase War dancers.

Steps

Stamp Type	Fish Dance Type
LINE OF DIRECTION	LINE OF DIRECTION
Stamp right foot	Walk forward left foot
Flex knee	Walk forward right foot
Left foot step to right	
Flex knee	Torso erect, shoulder level
Right foot drag to right	Flex knees slightly
Flex knee	Both feet turn in, heel accent
Left foot shuffle back	Flex knees slightly
Flex knee	Both feet turned out, right foot in back
Right foot shuffle back	Flex knees slightly
Torso erect, shoulders level	Both feet turn in, heel accent
Flex knee	Flex knees slightly
Left foot shuffle forward, to right heel	Both feet turn out, right in front
Torso slightly forward bent, right shoulder forward and down	Weight on left foot
Flex knee forward	Left foot forward pat
Right foot shuffle forward	Weight on right foot
	Right foot forward pat
Man face center of circle	Man
Woman face center of circle	Couple crossover
Male leader face ahead	
Man face ahead	Woman
Female leader face ahead	
Woman face ahead	
LEFT	RIGHT

FIGURE 20.—Steps: Stomp and fish types.

Women's Steps

Men's Steps

False Face Round

ENSKANYE STEP

Abbreviation

Knees flex simultaneously

Right foot pull forward
and right, turn out
Left foot turn in

Knees flex simultaneously

Right foot pull back and
right, turn in
Left foot turn out

Progression sideward right



HEEL BUMP

Bump left heel

Left foot forward

Bump right heel

Right foot forward



Drum Dance

Stamp right heel
raise left knee

Right foot forward

Left foot forward

Right foot forward,
leaving left ball on
ground

Feather Dance

Raise heels

Toes turn right,
right foot turn out,
left foot turn in

Raise toes

Heels twist right,
right foot turn in,
left foot turn out

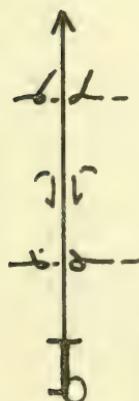
Torso erect

Left foot brush forward
and upRight foot forward
obliquely,
raise left knee

Left foot to right heel

Right foot forward
obliquely,
raise left knee

Torso stooped forward



Knees flex at every step

FIGURE 21.—Steps: Women's, men's.

Jumps and Kicks

Musical Symbols

False Face Pairing



- Extend left leg forward
- Flex left knee forward
- Hop on right foot
- Step on right foot

Maskers



- Tilt torso to left
- Kick right foot right
- Jump on left foot
- Jump on both feet, straddle, knees out

Wasase



- Torso stooped
- Kick left foot forward
- Hop on right foot
- Jump on both feet, broad base, knees forward

Eagle Dance



- Hop to right, both feet, deep crouch

D = drum

Percussion

R = rattle

Tone flat

Tone slightly sharp

Pulsation

Tremolo

Vocal quavering

Down glide

Up glide

Repeat

Three repetitions

Fine, i.e., end

Intake of breath

Tentative phrase division

Antiphonal division

PART 2. SONGS AND TEXTS OF COLDSPRING LONGHOUSE

(Figs. 23-101 follow Part 2)

TEXTS

Burden syllables have been inserted between the lines, as a rule only on the first occurrence. These syllables, it will be noted, follow musical phrasing and recur with the recurrence of the particular musical phrase. Thus, a melody consisting of one theme also repeats its syllables, a song with two themes usually employs two types of texts, repeated in the same pattern, whether it be A A B A B or A A B A. Certain cycles repeat a formula after every song in a series, thus "yahowiyahé" in Feather Dance, "yowahane" in Changing-a-rib, and "hoyane" in Hand-in-hand dance. Indications of the rhythmic pattern compete with the texts for space. Hence, meaningful texts and their translations have been typed out separately.

DANCE SCRIPT

A minimum of choreographic symbols accompany key songs, to show coordination of melody, rhythm, and step, and to indicate the fundamental step type and changes or variations during a song or cycle. The key to the symbols can be found on figure 22 (p. 99).

RITUALS ADDRESSED TO THE CREATOR

(See figs. 23-31)

GREAT FEATHER DANCE

TEXT AND TRANSLATION

1-4. Syllables.

5. o·n̄h(n)di ne'ho daodiyondje' honondiq(n)dq?yahowiyahé
now then here they are entering the officials

6. on̄h di ne'ho otadida·t honondiqondo yahowiyahé
now right here they stand up the officials

7. yo wenqnya wenqnya: yo ho ho ho ho we'nonya yo'wenonya.

8. yo·' yo· ya.
det'óhe·ta oganqhsayenda·dje' yahowiyahé he'e he' ε
shouting the length of the house

9. djoganowiyo wiyo o'o; hε'ε hε' ne; djoganowiyo yahowiyahé
10. ganqhsagø todiyø he· [heganqhsayenda he:]

- inside the house they have gone in; the whole length of the house
 11. Same
12. gagwego ne'ho no' ji'ye onę ne'ho yaowiyahé
 everyone here must do it (dance) now
13. gagwego onę jögwayo· he nigya jo· ne'ho; yahowiyahé
 everyone now has come back from recess here
- 14-17. Burden syllables
18. dihawęqę' ne'to'ne'nę'; goyahoninęhe'e hę̄ hi
 blossoms on both sides (of the path) where (they came from)
19. wiyo wene'he he' e'e dzagodogoh'do he' hę̄'ę
 beautiful (it is) she passed that way
20. jöt'ayone gadak enondje's deyačinošendadye; howiya howiya he he
 wolf runs along the rim of the gully
21. yohę̄dzage wadoni djqehę̄'gę̄ howiya he he hę̄
 on earth it grows our life supporters (food)
22. gwiyę̄' gwiyę̄' yedakeah; yo ho' ho
 hawk flying
23. wiye wiye· haneha'e; hodę̄dadye's des'egane gę̄s
 he (sun) goes past; then look on it
24. yo· gę̄hoyade'i ne'ho neto neno ne'ho; gaye'e he'e'e
 sky world there whence they came here (the four persons who appeared to
 Handsome Lake)
25. o·nę̄toha' ę̄sgah'dändi wiyo'o ho
 now soon I am going home fine
26. 'oskę̄nondo' onya'a' ganeohgo'; yahe· howiyahe· he'e hę̄
 deer's neck is in the corn soup
27. o·nę̄dine'ho· deyaweqę̄' heqwe yoę̄dza'geh honę̄ne'
 now therefore bloom flowers wherever on earth now
 (over the earth's surface)
28. onę̄ di ne'ho· awhoniyondę̄' heqwi ode'hado ni o·nę̄ne; hę̄ he
 now therefore blossoms hanging everywhere in forests now
29. yewę̄'nonda·dye's gayqheyade'
 voices reverberating in the sky (the Thunders)
30. yedakhe' daye yo 'oho'o ho·gano·hshę̄' odyeda·t
 she is running in; in the middle of the house she stands
31. yo goya howene he; honihe; weyo ho ho ho; he'e he howene
32. onę̄ di ne'ho hę̄dwanę̄gai·da·t; ga'yehę̄ ho howiya howiya he
 wiye he
 now therefore we the songs shall end
33. yohę̄' ę̄ yohehę̄'hę̄ ganohshę̄'sho'q̄ hada·k'e
 in the middle of the house he is running

RITUALS ADDRESSED TO THE MIDPANTHEON

Figures 32 to 38 are the songs used for the Midpantheon rituals.

SHAMANISTIC CURES

(See figs. 39-52)

FALSE FACE DANCE

TEXT AND TRANSLATION

I. Marching Songs—not recorded.

II. Common Faces—

1. he' ha'iyę he'e haiyę etc.
2. he shagodyoweh shagodyoweh he haja'dota'
the great doctor he cures
3. he'e dehaskayondy'e'a he'ę hę dehaskayondy'e'a
they (the False Faces) are coming in (they go where the ashes are).
(They here crawl in)
4. he'e honqsoni'ga'a he . . .
He is of the League people (belongs to the Iroquois)
5. haja' tgahaato' agegosa'
turn over my face (the masker turns a flip)
6. o'nę ne'ho haja' ?dota'
right now then cure
shagodyoweh o·nę ne'ho haę hai hoi
(Receive tobacco, go out, unmask and return for mush, ojisgwa')
- III. Thumbs-up—
7. Mask and lady sponsor—ye haiyo . . .
8. haiyo . . . (two False Face pick out men and women to dance)
- IV. Round Dance—
9. onę negi o'sogwaya? donyaanęhe shagodyowehgoowa hane hoi . . .
now we must stir our bodies (dance) for the greatest doctor
10. hodayędosondyondye's shagodyowehgoowa hane hoi . . .
he peers around the greatest doctor (to see who should be dancing)
- 11-13. Burden syllables
14. gaiyohiyade'ha' (repeat) hoi . . .
on the sky
15. agidawęnonę'dagę gayohiyade hai . . . wiyoḥęnée
my voice echoes up on the sky it is good
16. Sponsor's dance song. Husk Face enters and starts her off in dance.
esagoya'donya'nęq shagodyoweh' gowahane'
eyagowęnonęntaak hoi . . .
you her body stir (start), for O greatest doctor, she has sponsored the ceremony

17. Husk Faces in Round Dance

wiyo ho haniyondq' q'q

pretty hanging "knobs" (balls) (pods) (fruit)—male masks

18. gayehe honiyondq' hai . . .

his hanging knobs of husk

19. hoy a heoda'gęęoda'gwę oonęh

ashes flying now

(Two wooden False Faces and Husk Face go to firepit, dip their hands in ashes and blow on patient. At semiannual ceremony treat several patients and each other. Two society matrons receive ashes before paying tobacco.)

20. hoi . . . nyawęne nyawęne óonęh hoi . . .

thanks thanks now

HUSK FACES

TEXT AND TRANSLATION

1. hai . . . yo' hyo' (hau')gaaži (repeat)

come here

2. ho . . . (hau)gääyę' (repeat)

they are willing

3. hyo' . . . hano' (gäyę'

a hoop of wood (staves?)

SOCIETY OF SHAMANS

TEXT AND TRANSLATION

I. Marching Songs (paired)—

1. gahgahneehe' dehahayq' dye gahganee (repeat) hai yeh

raven approaches flying slowly the raven

2. gahgahne he'ee dahowęenoot gahganee hai yeh

raven cries afar (his voice sounds) (he is coming)

3. gahgahne wahogaini haghane hai yeh

enters raven

4. wedzogahga wahadiyq'ne' hai he hai'yeh

the ravens they have arrived

5. wedzogahga wahenodjene ganohshę'geh wahenodjene hai he

these ravens are going to sit down; in the middle of the house they sit

6. (At midsong all sit on the empty bench opposite the sponsor's moiety. The leader says, "ne'ho nowath' gweni," "there that's the best we can do.)

II. Messenger's Songs—(hajas'was hoe'nq')

7. owa'sawęnee he'i he'i

now they are starting (hoot owl is starting)

8. da'akdone' he he'ee da'akdq'one' dadakhe' he'ii . . .
 he is coming to see he comes running to see
 wa'aheya hyeh
9. dakdone he'i wa'ahayq neii: wa'aheya hyeh
 he comes to see he has arrived
10. dayosawadjee he'e . . . dayo'osawadjee wa'ohoya
 it is beginning it is starting from the beginning
 (The men sitting there will sing in rotation.)
11. wa'osawadjee he'ee . . . wa'osawadjee wa'a hiya
 it is going it has gone on to the next
12. yeei howę hę (3 times) (repeat all) wa'ahiya hiya
 female duck
13. hahowę' hę'ę . . .
 male duck
14. ye hayoho'oo yeihayoho yehayo ho'oo wa'ahiya hiya
 female duck on the water
15. ha hoyo ho'oo . . .
 male duck on the water
16. gahgane he'eい gahga'ane dadakhe he'eい wa'ahiya hiya
 raven that picks raven is running this way
17. gahgane he'eい gahgane wa'ahayqne he'eい
 raven that picks raven has arrived
18. yeda'akhe'i a deyeyo'q'q yowi'i'i . . . haiyeh
 she arrives running she enters running
19. aga'adę'ęnq geiędę'q'q yeidakheia dayeyo'q'q
 I am trying with my song she comes in running
20. wadehę' nqodędję'q'qoo gahi'dohq gaya'shq haiyeh
 let the songs commence yeidos it is called
 (Free the songs)
- III. Throwing or Individual Songs—
1. haiyio haiyo'o . . . hai'yęhne'too
 enough (that's all)
2. yo'o heya ya (repeat) wahogwainnoę'ę' hik (repeat)
 we made an error in the song
3. oonę'dago ganoogee no'owaa' haiyoo'o yahoo
 In the hemlocks are plenty of owls
- Crowd: hai'yęh Singer: ne'too Crowd: nyoh
4. hawei niyoh weniyo owadęnqhdändi he'i gahidohq gowa ha'a
 It is going on the great yeidos ceremony

5. *egid̥stee' ne'tsodaagee'* hai he o'gya'jeen̥' ne'tsodaagee hai he
 Woe is me, as I was coming I fell down as I was coming
 (An explanation of tardiness)

6. *heyo heyo yo'ožinahee* haihe heyo heyo

7. *gagwego gende'hi'i heniyq wadi'nyo'o* gagwego gende'hi'i
 Everyone I know of all the wild animals, everyone I know
 haii yo'ho wiye heh̥'e' e' haiyeh nee'too

8. *dahadidak heno'qje'e'e honoččingoh̥'* hai'ihee dahadihaag'et
 They come running the medicine company they emerge from the woods
 hai'ihee haiyeh ne'too hai he

In counterclockwise rotation, each man speaks and renders his song. If he knows a series, he may render several. The songs may concern animals, as the duck (*eqwe*), great raven (*gahgagoowa*), wolf (*thayoni*), hoot owl (*o'owa'a*), muskrat (*jinodaga*). At his behest, all may arise and dance, turning from side to side. Opposite moieties sit across the fire.

IV. Curing Songs (ow nui'ah)—

1. ga'ahga ne'e'i (repeat) yohinęnee (repeat all)
Raven, raven
 2. da'adökne'ee' dakdöne'e hi
He is coming to find out; he is coming to see
da'adökne'ee yohinęhe hai'yeh
 3. ga'ahęhę'geh niija'weno'nee' (repeat) hai hee hai'yeh
Atop the tall timbers whence it came
 4. ganōhsago heyawenq
in the house it has gone
 5. ganōhshę'ęgeh heyawenq
in center of house it has gone
 6. ganōhshę'ęgeh hadehiit ya'a he'eee . . . hai
At the center of the lodge they stand
 7. (Female song)—rendered first if the sponsor is a woman.
godegiya godegiya ya'a he'e'e'i godegiya ya'a he'e he'e'e'i . . .
 8. (Male song)—rendered first if the sponsor is a man.
hodegiya
 9. hogā'anq'yę' qsayę' ḥendadje'eee hainę'ę nee he yohinę'ne
He travels house to house, the whole length of the longhouse
haiyęh dane'hóh
that's all

Note.—Two preliminary songs, to release Little Water Medicine, not included.

V. Round Dance—(ganon'yah gwε''go-wa) (Seated)

1. yowinehe hegahenq (repeat) gwa'a gwahee'
the song
2. gahidohq o'wadeno' hgeäat'hi howadenohdändi hi hi
yeidos ceremony is going on it is going on
3. haine ha'iné higé higé hë'ehë gwa'a gwahee'
I am going
4. gahidohq ageegene' huiwe'hee ne' gaeno'
yeidos I see it walking the song
5. gahidohq ageegene' huiwe'hee hewageeno'
yeidos I see it walking I went there
6. yowine ga'ayaha :]
(3 times and repeat)
7. yowine ga'ayo'o'o yoho'o'oh he'e hee hojihä hawine hayoo . . .
8. yowine jodaha hawine . . .
9. yoho johë noga dadiyq yoho (repeat)
Yonder song they come in
10. yoho jogwayo yoho . . .
we came
11. ogesén oges seh'ñ Hoganhsayendadye' yowine
They're stomping, stomping the whole length of the longhouse
(Arise)
12. doodi dodi dwadenoqehhäät
We will try
(Standing)
13. oh'dëjo ha'a'a oh'dëjo ne'ho nage'enq haide gwa' gwa hee'
It is going here, my song
14. o'jogwanq sohiidë' hai he . . .
We the house fill with noise of stomping
15. ohdëjo :] ne'ho o'jogwaya'dëdësq' :] ²⁴ gwa . . .
It's going: here we turning our bodies side to side. We are stirring.
(Pretend to dance.)
16. ohdëjo :] o'jogwagohsëdësq' :]
It is going: we turn our faces side to side. We peer about.
17. ohdëjo :] ohdënjohq' :]
It is going, moving, it has started. (Start to dance.)
(Dancing)
18. gwa' gwahee' we'ñiyo hëhë :] gwa' gwahee'
19. gwa' gwahee' ha'niyo hëhë :] hainiyo hëhë :] gwa . . .
20. gwa' gwahee' gwë' niyo hëhë :] gweniyo hëhë :] gwa . . .
21. wëñiyo . . .
22. ha'awiyo hëhë haiwiyo . . .

²⁴ A dotted bracket indicates repetition of the preceding phrase.

23. ha'ehiyo . . . haehiyo . . .
24. hogayaa hogayaa ha'a deyogwahé hñęgohdq'q :] hogayaa . . .
We have fulfilled the songs
25. hogaya hogaya ha'a dejogwahé' nogesgwę hogaya . . .
We have repeated the songs
26. dejogwadq'hę Jęgohdq'q hogaya . . .
We passed through narrow valleys
27. hogaya' . . . gwa' gwa he wahaa'a :] nehi otadiya'a dodadiye'i'sq'q
(Dancers stagger) All their bodies are swaying
28. sa'yodę'ę sayo'qdqo häihe häihe :] hai he gwa . . .
Woman you are lucky, you will recover
29. watcqđo watcqđo häihe :]
30. i'gęnde'e i'gęnde'e hi hi wa'agononhonkdę'
I know why she did get sick
31. wa'khejé'h wa'khejéh'ę i'gęnde'e ho'dajeshq'q
I make her well, I cure her I know
32. hayo'wa :] yohigeegę yowigeegę : hęę'
33. ha'yowqo :] hai'ge'gę häihe häihe :]
34. hojigęęgę hojigęęgę' jigę' gę'ęhę :]
35. ho' gainondiyqdö' nogwaino hä'yowe higę'ne hayowe hä'yowanı
Song is mixed, our songs are confused
36. hogahenodiyqndęę' nogwa'hęnq'gę' qhqq
The songs are clashing, our songs
37. yowihi :] gahidaniyondq'hqo :]
The yeidos is hung up overhead
38. yo'owihi :] neyo'owine hęę gahidaniyondq'hqo
39. yo' ohoo ganesaqo ne' ho we'ey'ho :]
beneath the hillside they are walking
40. jihqd'odę :] gadogę :]
They stand up a twig at a certain place (by magic)
41. jiho . . . gano'shę ganqhshe' :]
They erect a twig in the middle of the lodge (stand rattles on end.)
42. jiho . . . ehda'geha hahqdęhowihi :]
They erect the twig low down he is carrying it (place rattle on floor)
43. wa'khenyodę :] gadoogę :]
I stood her up in a certain place
44. wa'k henyodę' ganqhshe' :]
I stood her up in the center of the lodge
45. wa'ha'a :] nehe keyadenqhsgeahdq':]
I will try to have her dance →

46. do'odi do'odihî' keyahddjedohq :]
I make her go (She, the sponsor, starts dancing)

47. ho'tgainoqo'daje' hot . . .
The last song (for the company). (Masker goes out to get mask)
(Masker)

48. hojigegf h hojigegf dehadigohsahe'ah :]
The two masks look in →

49. hojigegf . . . dehanoyayndonehe
They are coming dancing

50. ojistagweniyqdohq wa'ahee :] nehe :] wahe
Embers are ready she says

51. ojistagweni deyoditha':] 'a hnqdonyqohq' ho'q'q
Embers are ready they two say to each other, they all are saying

52. hai hee he'i . . . deyadigosa'negf :]
(Mask and man) Their two faces are against each other

53. hai he . . . deyagigohsa'ne gsf :]
Our two faces are vis-a-vis

54. hai . . . dehigohsanegf :]
Their two faces are together (Mask blows on man)

55. onf'yai :] hai he
fire (red hot rocks)

56. hai . . . (solo); hai he he'i (chorus) o'dagw ho'dagw :]
ashes flying about

57. hai . . . (helper) hai (solo) waisdayano'danq (S) hai hei (Ch)
Sparks are streaking

58. ha'tgohsayanodanq (S) hai he (Ch)
He is peering around turning his face from side to side

59. hai he hei (S and Ch) ho'q'q' (Mask) odiwahenqwehnt gahido'q
ogowaha'a
Let us put the songs overhead of the great i'dos (sharp point)

60. hai ho'q'q' odidwahenqwehnt gayoweo'q'gowaha'a
Let us put away the songs overhead of the great sharp point

61. hai he hei . . . onf sawahdendi'a'a hai . . . nogwaenq(geo')
Now he has departed Our songs that are past (dead)
hai . . . gahidohqogowaha'a gwa he . . .
of the Great yeidos

62. hai . . . onf sawahdendi'a hai . . . gahidohdoowa'a
Now it has gone home the great yeidos ceremony

63. hai . . . gayoweo'qgoowa'a hai . . . dewanqvayhdq'nee's
the great sharp point (mask) it is peering around

64. yohaha hei :] deganogeoda' dyeso [: gwa gwahe :] neeto

The horned ones are butting each other
(Dancers bow and put their rattles up to their heads and butt each other.)

WOMEN'S MEDICINE SOCIETIES

(See figs. 53-68)

QUAVERING

TEXT AND TRANSLATIONS

1-5. Burden syllables

6. honq dq'ye'he we'han do'ye'he

Now the ladies are coming to sing They have come to sing

7. yo·osqdagwegq goya'dodata'

All night long she was fretful, she trembled

8-12. Burden syllables

13. djohq' djade i h̄eswqdy'ε :] əwqogodq yádahgw'ε :]

At the far rim of the earth Contrary as it is
it (male) will sit (at home)

14-17. Burden syllables

18. onqndowa' geh :] yoninq

On the great hill (he went)

19. 'agawiyo'he a'agawiyo'ohe :] ha'nonya?

I have a good one

20. qgyawiyohq qgyawiyohq :]

You and I have a good one together

21. wiyoyo'wane wiyo yowane :] deyagiya'dowet'a' agwas diḡs goyonde

How nice it is :] We two are thinking how indeed she is smiling

22. wi'ne'ho' :]

right here

23. i'ne'ho skoyenq :]

I've got you back

24. ne'hqsa heyone's skq :] yawe'he gayoho :] de'agyeno'he heno'o :]

Over there let them stop I say I didn't keep her

25. dq'da·wed·qdawe henq'q (wa'i nai) hedqdawe :] hoi yoh

It is coming back here I guess it is returning

26. h̄qsawqho·sawqwai'nq' ne'hqsawe :]

It is going back home, I guess

27. ye'enohes :] wai'nq' gwasne' giwado· gq'ε :] wadohogq

She likes it, I guess. It seems I am not faithful
(Syllables difficult to identify on tape).

RITUALS ADDRESSED TO THE FOOD SPIRITS

(See figs. 69-82)

SOCIETY OF WOMEN PLANTERS

TEXT AND TRANSLATION

1. oya'a hi oya'ahi oyahi yawę'ho' oya'ahi
berries are ripe
oya'ahi :] agades'ę's' qyq''q oya'ahi
berries . . . I have begotten grandchildren
oya'ahi :] dayonese nöndye'ah oya'ahi
berries they are coming creeping
2. gagwego ogę'gę' ne' ongwe :] gagwego ke'gę' s'q' ne' ongwe :]
All have seen me, the people All of my younger siblings, the people
All have seen me, the people gagwego keyade' ne' ongwe
All of my grandchildren, the people
3. gendi' hiyo hige'ah :] 4 times
In fair fields I am walking
gendak-dadje hige'ah :]
Along the meadow's edge I am walking
gę'ne' wi'yo· gayętq :]
It's a nice garden that is planted
gę'ne' wi'yo· ohe'hoo't :]
It shows nice ears of corn
4. skę hę ya'de' nidwa'geno'ho :] 4 times
From beyond the sky we've come
gętę si' dewakda' q hę :]
In nice fields I am standing
gętę s'q hewageno'ho :]
From the fields, I have come back, returned here
dane'ho's'q
That's the end too.
5. wenitciyo wa'ó'hę't:] 4 times
What a nice day at dawn
6. ga'sehe satkwa'sa' :] 2 times ha'tagayei gahastei ga'sehe . . .
? That's enough, as strong as I can
7. Marching Songs
o'nę ędwadęndi :] twice o'nę ne'ho nai ędwahdęndi o'nę dwadęndi
Now let us go Now here once more we are going
8. o'nę hi'ige' :] onę gaintq onę hi'ge'
Now I am going Now let it stop
onę ne'ho nai oęntwęñh :] o'ne oęntwęñh onę nai . . .
Now here again the wind has stopped Now the air is quiet

ho'ganqhsa'yenda'dye' :] ganqnt'ęs'q' hige'ah ho'ga . . .

Yonder lies the Council House In the middle of the house I am walking

9. gendahę' hqsa'ge' :] gendahę' hewago

Through the fields I return From the fields I have got back

gaindagę hqsg'eah :] gaindagę hewago

To the garden I am returning In the garden I've got back

oneho't hewagyę :] oneho't ne'k'hawi

At the cornstalk I have arrived An ear of corn I am carrying

o.nę sa'ya.gwayo' q :] o'nę sa'ya.gwaję'q

Now we are back Now we are sitting down

SOCIAL DANCES—STOMP TYPE

For Social Dances of the Stomp type, see figures 83 to 92.

SOCIAL DANCES—FISH TYPE

Figures 93 to 101 show Social Dances of the Fish type.

Voice $\text{J} = 112$ Feather Dance C. J. John
 Rattle $\text{J} = 122$ 1941
 Chants

2.

3

4

5, 6, 8, 10

V $\text{J} = 138 - 152$
 R $\text{J} = 120 - 138 - 152$

Dance

FIGURE 23.

$J = 152$

The musical score consists of ten staves of handwritten notation on five-line staff paper. The tempo is marked $J = 152$. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. The first staff begins with a circled 'x'. The second staff starts with a circled 'A'. The third staff starts with a circled 'B'. The fourth staff starts with a circled 'B''. The fifth staff starts with a circled '9'. The sixth staff starts with a circled '11'. The seventh staff starts with a circled '12'. The eighth staff starts with a circled '13'. The ninth staff ends with a circled 'y. 12.'.

FIGURE 24.

14 ho wi ya he howi ya he- he ho wiyo nq ya he ho wi ya he
 ye ha ho- howi ya he- yo ho
 15 yo wenoya we no-ya - - - - - - - - - - - - - - - - - -
 16 A B
 17 ga wi no ya hawi ya he - - - - - - - - - - - - - - - -
 ye howi ya hei-i ya ho ha ho - howi ya he ya hei
 18 howi ya howi ya he - ya ho ho ho ho ya yo ho
 19

FIGURE 25.

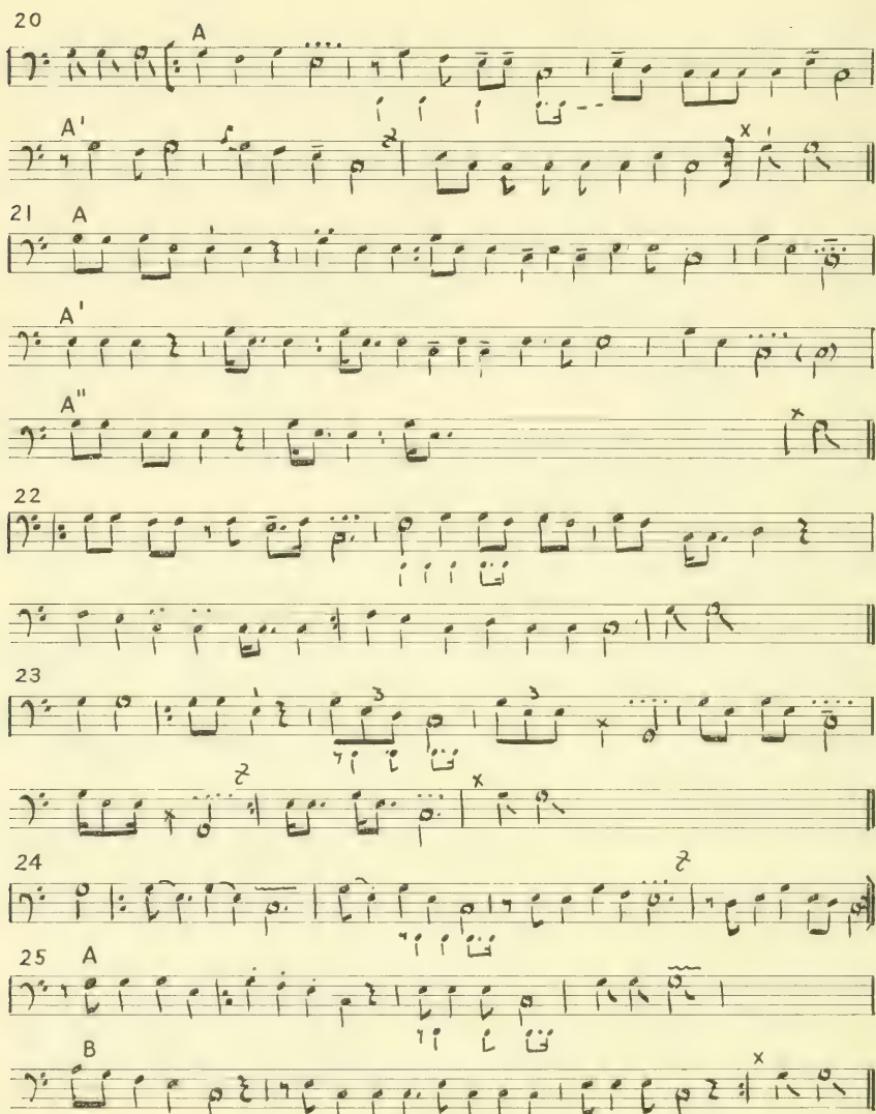


FIGURE 26.

26 x

27 28

29 2:|

30 A 2:| A x

31 A B x

A' B

32 x

33 A B

34 x
wi ye hq honi nq go ya - haya heya ho ho honin q - x
z z z z Rattle

FIGURE 27.

Drum Dance C.J. John, A. Jones
1945 Chant

J = 92

1 A Solo Helper

Drum wiyo ya ne no he ho

A''

B

J = 112

Dance

J = 120

wi yo yane no -

wi yo yane no wi yo yane no o

Wi i yo'o

3,4

5,6,7 A A'

ya ne ya nega yo wa ne

A''

FIGURE 28.

FIGURE 29.

$\text{♩} = 126$

yowe he'e yowe'heh

Antiphony

1 S 3 R 7: |

2 S R 12: |

3 i hanogota i i 4: |

4 i i i i wada dis yowe huh 12: |

5 gano se 6: |

gane ho goone gwe ya

gane ho goone gwe he

$\text{♩} = 120$

Concluding Song

6 S |

R |

Recapitulate Dance Songs

FIGURE 30.

Adonwe

1 Ch $\text{J} = 100$

C.J. John
1941

wah wah wah he he he

ho niya gwenode yegε no

honiya gwenode hi'i no ho niya gwenode hegende

2 higendi ho niya gwanode higene yuh

3 ige ige ige ha-ne hogha ha ne

4 A git git git gano dat ye- B yeh yuh

A' yago de se we we yago we'e e B he yago no se we ne yo wiine

djagono se we we yago gwee o - wuh

1. A voice rises upward

2. I am walking

FIGURE 31.

Eagle Dance

 $\text{♩} = 62$

C. and R.J. John

1941 Chants

1 yo'o wehane $\text{♩} = 100$

2 A we haya'awa hawe ya'a hey on o o $\text{♩} = 72$

B

3 A ya - heya na he yo ho we hey a a

yo hen o yo ho'o no yo ho no o o A-

4 A yo hona a hantyo hanodiya we - hanoo' o'o o Dance $\text{♩} = 104$

B we ya we he'e ya'a we heyo no

R ya - he yo no he yo howi ya heyo no

5 A wi ya ho wi he ne wi ha ne

B

FIGURE 32.

6

A

B

7 14

nigo sa nigo sa hane he

yo we gano wee ya hane he

wi ya ha he yo no ya ha heyo no

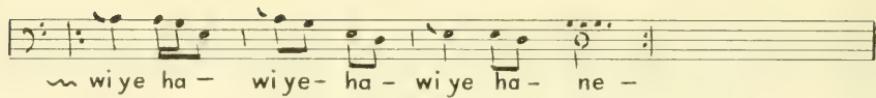
wi ya heyo no o - heyo no -

8

9 II

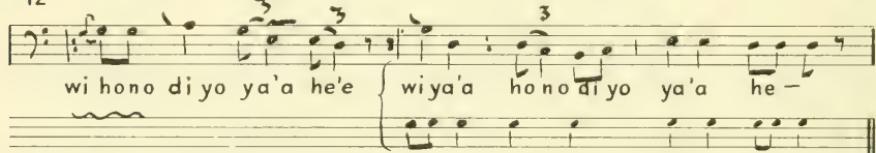
FIGURE 33.

10



Musical notation for measures 11 and 12. The vocal line consists of eighth and sixteenth notes. The lyrics are: wiyo waji ne wi ye ha - wiye ha - wiye ha - ne -

12



13

Musical notation for measure 13. The vocal line consists of eighth and sixteenth notes. The lyrics are: we ya ne no we ya he ya'a he -

15

Musical notation for measure 15. The vocal line consists of eighth and sixteenth notes. The lyrics are: wi ya - nene go ya ha - ne -

FIGURE 34.

16 ♩ = 116



wi ya hane - goya ha wi ya no
goya hane - goya ha we ya goya ha wi yo no

17

A

B wi yowaji ne gono'o diya we ya ha he he - yo o no

heyo - no yo waji ne yono diya wi he - yoo no

A'

Coda

yo waji ne gono - diyawe ya ha - he yoo he

ya howi ha ha ne he yoo no

FIGURE 35.

Sun Rite

1 A $\text{♩} = 108$

B Curry, 1951

1 A $\text{♩} = 108$

B Curry, 1951

1 A howi haε hewiye

2 A wi yo we yowe heya A'

3 we hiye he wehiye A'

4 one ga doge nege ne'ewa

wi yo wi ho- hiye weheyowig e

wigo wi ho - we he yowiye weye hahawehohiweh ohiyeh e

ha hi wa he you i ye

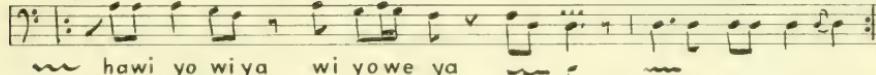
3. One gadogē negē ne'wa
We're going to find out

FIGURE 36.

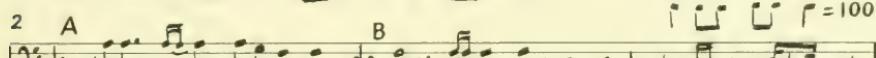
War Dance

1 ♩ = 100

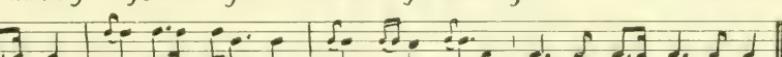
A



hawi yo wiya wi yowe ya

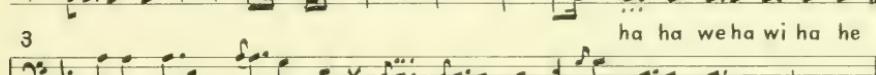


hawi yawiye weehiye



we hawiya weehi ye

Dance



ha ha weha wi ha he

hawi ye- hawi ye



yowiga no wi ye wi he



ha wi ya he-

howi ya hee

FIGURE 37.

From Kwakkwisaska near St. Regis
eg̣eoṭeko—The Seneca always come out on top

Scalp Dance

1 ♂ = 96

Curry, 1951

gayo ho - gayo wani ho

A+ B

2 ♂ = 112

ga yo wa ne - ho -

FIGURE 38.

False-faces

12 $\text{d} = 130$

C.J. John
1941

2|:

3 f f haiye he' ha i ye hai ye he e hoi hoi
 i i i f f he'e'e' de has gayo dye'a he ε h ε de has gayo dye'a a he

3|:

4 he'e'e hono soni ga'a he ε he —
 5 hajat ga he ha'a to a ge go na a hi hi i i

4|:

6 $\text{d} = 112$
 one ne ho ho'o ye ho shagodjo weh haga do ta'a
 one ne ho one ne ho'o ho i

2|:

7 $\text{d} = 108$ Pairing
 hoi - ye hai yo ye hai yo henawiyo hi yo
 haiyo haya hayo hayoha yo'o ha yo wi yo hayo

8

FIGURE 39.

V $\text{J} = 138$ 9 R $\text{J} = 104$

Door Keeper—Round

$\text{v. J} = 104$

10
11 12 $\text{J} = 104$

16

Sponsor's Song

FIGURE 40.

False, Husk faces

17 $\text{J} = 104$

Round with Sponsor

17

18

Final Dances 3|:

19

20

hai - nyaw e ne o'oneh

Husk Face Midwinter

1 $\text{J} = 104$

9|:

1

2 $\text{J} = 112$

3

9|:

FIGURE 41.

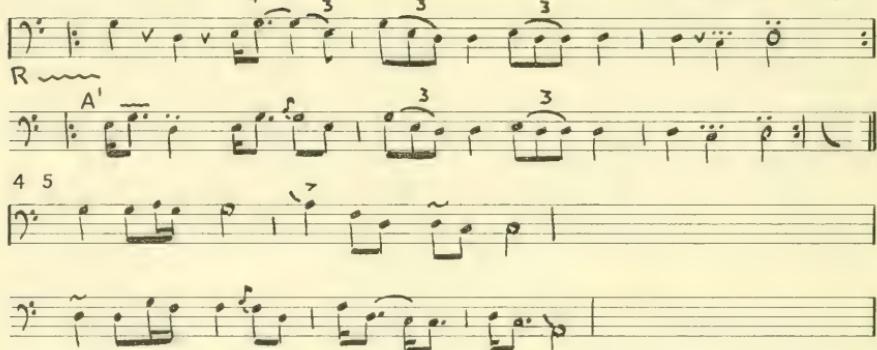
Shamans

Hadii 'dos

C. J. John, 1941

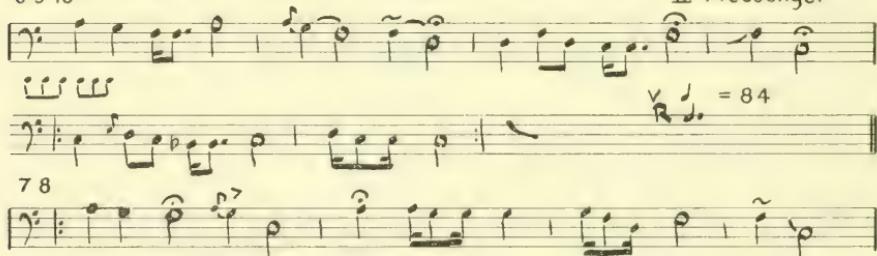
1 2 3 $\text{J} = 69$

4



6 9 10

II Messenger



7 8

11 - 16 same



FIGURE 42.

C. J.J. $\text{♩} = 69$

III Throwing Songs

1 C. J.J. $\text{♩} = 69$

2 RJJ

3 CJJ

4 RJJ

5 6

7 A B

8

$\overset{2}{\text{A}'}$ B x

FIGURE 43.



FIGURE 44.

V Round

I J = 84

Seated

1 2 4 5 3 3|: x

6 3 3|: x

7 8

9 10 A B AABAB 3|: x

11 3|: Arise

12 Stand

13 4|:

14 4|:

15 16 4|:

17 4|:

FIGURE 45.

18.-20. $\text{J} = 100$

21.-23. a

24.-26.

27.

28. 29

30. 31.

32.

33.

34.

a

b

35.

36.

Dance

5|:

4|:

3|:

5|:

5|:

5|:

5|:

FIGURE 46.

Musical score for Iroquois music, Figure 47, featuring seven staves of notation. The score includes measure numbers 37, 38, 39, 40-44, 45, 46, and 47. Measure 37 starts with a 3/4 time signature. Measures 38 and 39 continue in 3/4 time. Measure 40 begins a section from A to B, with a 4|: section starting at measure 41. Measures 42, 43, and 44 follow, with measure 44 ending with an ad lib section. Measure 45 starts with a 4½|: section. Measures 46 and 47 conclude the piece. Various markings are present, including 'x' marks, 'ad lib', and 'Sponsor Stands'.

FIGURE 47.

48. 49. $\text{♩} = 100$

Masker

50.

51.

52 - 54

55.

56. Final Dances

57. 58. A Solo B Chorus

59. - 62.

63. S and Ch

Final Songs

64. V $\text{♩} = 80$

R $\text{♩} = 88$

FIGURE 48.

Buffalo Dance

1. $\text{J} = @ 84$

C. J. John, 1941
Chant

do o do he hay a ne he do do'o haiya nahe do do haiya ne he

2. 5. do do hayone wihi *Dance* $\text{♩} = 112$

A' B' yowano niya wehe

3. 8. A

yogi wanondo ha nendo haya ne

A' A'' x

4. 6. 7. ..A 3 A' 3 wi hi

o' neh hiwe ne he'e one hiwe ne he'e

A'' 3 A''' x

9. A

ga nowi yo yoh e yo he

B ga na wi yo'oho yo he he he yo ho go yo we he he ya

ga na wi yo'oho yo he he he yo ho go yo we he he ya

ho ho wa ne yo'a ho R beee

wi ho yoh ho ho ho ho ho wa ne yeee wi hi

FIGURE 49.

1. = 1. 1941

Buffalo Dance

32.

2.

S. Redeye, 1933

The musical notation consists of six staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Staff 2 starts with a bass clef, a key signature of one sharp, and a common time signature. Staff 3 starts with a treble clef, a key signature of one sharp, and a common time signature. Staff 4 starts with a bass clef, a key signature of one sharp, and a common time signature. Staff 5 starts with a treble clef, a key signature of one sharp, and a common time signature. Staff 6 starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "djon ya squet hoda goni a" are written under staff 4.

Buffalo Dance, 1933

6. djonyaskwat hodagonia

one rib is the cause of sickness

(Not sung in 1941, because of malignant potency: the magic buffalo passes underground and comes up during this song.)

Bear Dance

All burden syllables except—

9. ha'oonēh jiigwe

So now strip the bushes (of berries, the bear's food).

Members drink from pail of berry juice.

FIGURE 50.

Bear Dance

C. J. John, 1941

Chants

J = @ 84

1. A A'

2.

3. $\downarrow = 104$

A B A

Dance

A B A x

ha hi yoho hiyo ho'o wi o-f-r-e-r-e-t.

B

hi yo ho ha hi yo hi yo ho hai yo hiyo ho ha hi yo hi yo ho

A

hai yo ha hi yo'o A' hai y€ A x

4. A

5. A

yo wane nohi yo —

gayo wa he ya'a hee —

B

x hui

FIGURE 51.

6. A B

yo, he we no ye — ya he we ye —

B

7. 8. A + A' wi hih x

9. ya he ya wi ye go yawi ye — wi hih x

ha one jiig - we o-ne jiigwe — hai y€

10. Antiphony

we'e ha wee' ha go ya ni ne go ya ni no go ya ni n€ go ya ni no --

wi hi hi go ya ha ha wih i hi go ya ha ha hi yo

II.

yowan o fuh

go no hi yo howa ne ya hi yi ho wa ne

hayo hi ye heya he howa ne haiyi hi

Ant. > 8x: x

FIGURE 52.

Dark Dance

A. Jones, F. Stevens, 1948

1. 2. $\text{J} = 8$ 

A''

5. $\text{J} = 104$

Dances



6. 7. A



A''



8.



FIGURE 53.

9-II.

I

9-II.

12. A wa gi ne wa gi ne

A wa gi ne wa gi ne

A'' wa gi ne wa gi ne

13. ha ya gwa wa gi ne wa gi ne

14. yo sawa yoh a ne

16. A a B a' b
we yone he ga'h'gane (crows)

b' A' B

FIGURE 54.

FIGURE 55.

15. $\text{♩} = 108$

II

16.

A .. A'

B

19 - 25.

A .. B

we wiya we he ya

26, 27.

A .. B

B'

etc.

28. - 31.

go yo ni yo go honi yo - we -

32. - 34.

hay o di -

FIGURE 56.

1. 2. ♩ = 68

III
Chants

1. 2. ♩ = 68

Chants

1. ~ ya we ya ho wehi yo- once

3. ~ yo ho we hi yo

4. ~ gayo we ha he gayo wa wa - he

~ o y e ye wa he he o y e he-waye he howi ya a

wayee wi yee wi yee ha -

5. ♩ = 108

Dances

A a B a' Dances

b a'' b

ya hane hawi ya

6. yo ho na - he dya yoo ne -

FIGURE 57.

7.

III

8.9.

10. A B

11. 12.

13. 14.

15.

FIGURE 58.

16. 17.

III

18. 19.

20. 21.

22. - 24.

hawi ne -

hohi ye we

b' gwen iha

c

c

FIGURE 59.

Quavering

C.J. John, A. Jones
1945 Chants

1.2. $\text{♩} = 116$

1. hayo ni ne he'e no

2. A ya we ho gane he'eno -

3. A' ha yo hii ne he'e wa hi yo hoo

A''

4. A B = 100

yoho hawenoya hee wahiyoyohohahayo x wi hi

5. 6. ho'o o hayo ne hee wa-hi-yo'o yo ho ha yo Dance

7. newa youho hane wahi yoho he'e wahiyoyou'hewahiyohanwa'-ho'o

8. 9. A a B a' + y

a' hayoniwe he'e hayonine he'e'e

hawenoya hee hawenoye wi hi

FIGURE 60.

10 - 13 $\text{♩} = 116$

14. 15.

16. - 18.

19. 20.

21.

22. 23.

FIGURE 61.

Cloth
Slow Songs

24. $\text{♩} = 100$

25.-27. A

B

A'

B

28-9 $\text{♩} = 104$

Dance

30. ha ye haye yonine hayonine yo wi hi nε

31. a 3 3 b a

32-3 yogine yowine yo ha yowine goya ha yo ho yo ho

34. yo we ga no ya we he

(ga)yowa hojine

FIGURE 62.

V ad lib Changing - a - rib C.J. John, A. Jones
 1. D $\text{J} = 104$

Changing-a-rib

All burden syllables, except first dance song—

4. yoho hon \acute{e} 'nawi'yoho :] hawin \acute{e} yo :[hawin \acute{e} nyo :] haiin \acute{e} wahiyoho hawin \acute{e} yo
 Now it goes nicely

FIGURE 63.

$\text{♩} = 96$

4.

Dance

5. $\text{♩} = 63$

ya ne no ya ha ya ne no ya
hewa - hi yo yan enoya

6.

yogi wane do ha neyo goya hee
yogi wane - do hawine wi go a hee'e

7-10

A

B

C

A

FIGURE 64.

$\text{♩} = 96$

II.-12. Cloth

13.-14. 17-18

z ad lib

15. 16.

19.

FIGURE 65.

20 $\text{♩} = 96$

Transition

A

yo giwe giwe ho yane yo giwe giwe ho ya'a ne yo
giwe giwe ho ya'a ne

21. Same, but $\text{♩} = 104-112$

22. $\text{♩} = 112$

Dance

A B

noda we ho hewe hane

23-25. A yo hewa he uo

A'' ha ni ho hoho ya he ne A''' + z

26. A B

ga dedo he wa yoo hoha he he-e

FIGURE 66.

27.

28.

29. A A' A''

30. +

31.

32-33 A A

FIGURE 67.

34.

35.

36.

37.

38.

39.

40.

41.

42.

FIGURE 68.

Women Planters

Towisas

F. Stevens, S. Butler

1948

1. ♫ = 92

A o ya'a hi B A oh ya'a hi
 o ya'a hi o'o ya hi ya we ho

2. ♫
 gagwego o geg e he on gwe
 gagwego o geg e neon gwe

Individual

5. ♫ = 104

4. A B A

6. A B A

Marching

7. A B A

8. one - dwa de ndi one ne ho nai ed wa de ndi

9. on ε - hiige A one B gain to A

genda he - hosage gendahe - hewago

FIGURE 69.

Adon we

In to wisas ceremony

Albert Jones 1948

Albert Jones 1948

yo - yo - hayonge ha'ané

2. yo - wiige e - wuh Richard J. John

hayowa wani hayo wane hayowa ne'hah hoyowa wa

Old Enskanye

1933

1. A B

2. A B

A'

Lyn Dowdy, Wesley Dowdy, Jonas Snow

3. A B

4.

5.

FIGURE 70.

Women's Dance

Old Enskanye

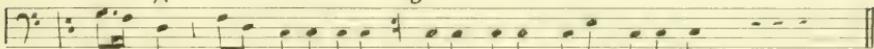
Curry, Jones

1. $\text{J} = 100 - 108$

A

cf. 1933, I 1948

B



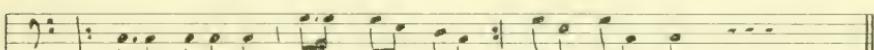
2. A

B

cf. 3



3.



4.



5.



7.

y. 1933, 4



8.



9.



FIGURE 71.

Women's Dance Ens Kanye gowa C.J. John A. Jones
1941

1. 2. $\text{J} = 96 - 104$

A

we we yo yo no we-yo yo no yo no wé yo he yo no- wehe yá -

3. 4. 5. A B 2.1 x

yowe haya ne-e yowe haya nee — ne wi hi ya ha a hoha

6. $\text{J} = 108$

Men and Women

ha wa yo no he hawa yo nq he

B

hawa yonq ha- niha da yano hi

7. ha hi ha hi ya ha yano ne wohi he

A B

we giyono — hawe gyo no hiyo da - he

C

ya he hawe gi yo no he —

FIGURE 72.

8. 9. 10. A

10 Corn Song

11. $\text{J} = 168$

Corn Songs

ha yo yo wa a ne ha yo yo wane

hai

12. 13. A

sayo da-di sano wanoste ya hoha

14.

da wa niga ya'a he yo da wayo he he ya

X

Bean Song

o ya ji sho he ji soya go de gigwas sano gwa $\overset{\text{e}}{\text{h}}$ es

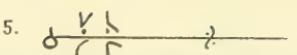
10. Corn Song (here male, sought by beans growing in the same hill).
*awdonya' siksa'goowa ag'hosq gqyasganes [:wenoya :]
 unapproachable good looking girl, I would like to have you.*

13. sayodadi sanqwanoste' :] yahoha'
 You spend too long on your wife

14. Bean Song (bean goes on to next stalk, as in real life)
*dawanigaya'ahe :] yodawayohe heya :]
 oya'jishq hejisqya' go degi' gwas sanqhgwa'e' he's*

elsewhere she get married surely not, you dont stay married

FIGURE 73.

15.  = 112

A Dance Songs

ha no yo weha nq yo yawa hii ne wa 'hine

16. wahyo wahino yo ho

17. wi ne yo ha he he hone yo wine heya x
heya he ga weya heya

18. hani ne hadi wayo ha he ne hadi wa ho ho

19. heyo hono ya — wiye ganayo ho

20. yo wado he ha we ha nohi yo wenoyo ge we hanoheya

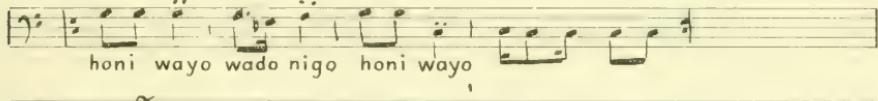


FIGURE 74.

21. 23.

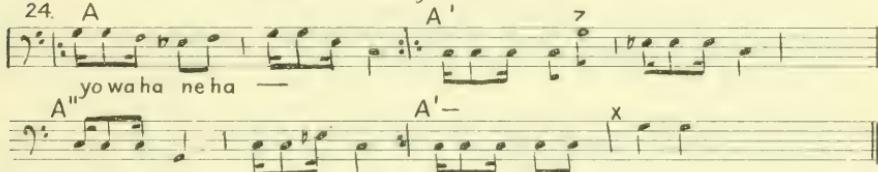
 $\text{J} = 96 - 112$ 

22.



24. A

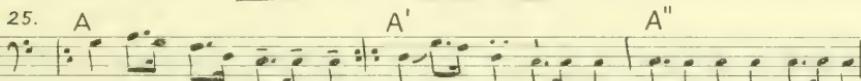
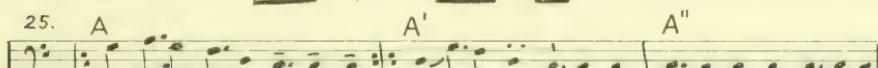
yo ho



A"

A'

x



25. A

A'

A"



go ya hi ne-he yahine

27.

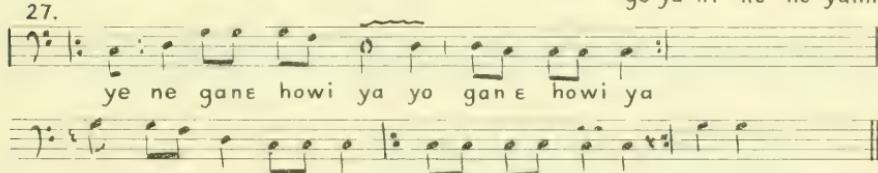


FIGURE 75.

New Women's Shuffle

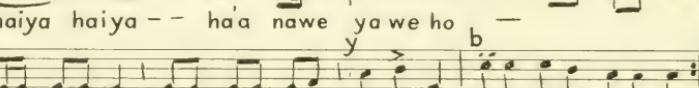
Ens kanye

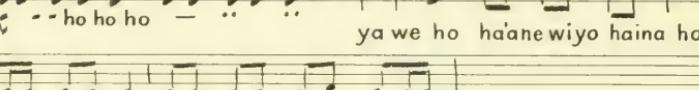
Curry 1951

- Curry 1951

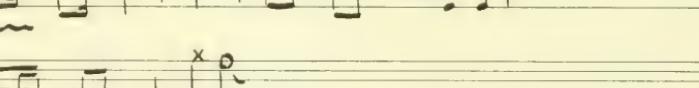
1. A 

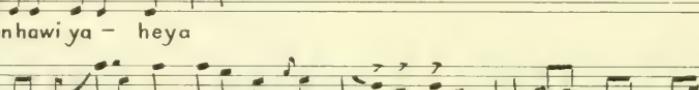
B 

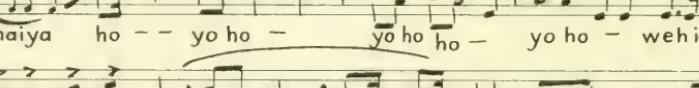
C 

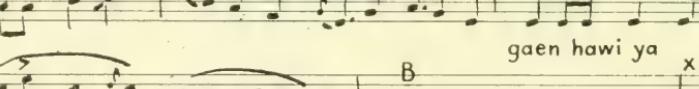
2. A a 

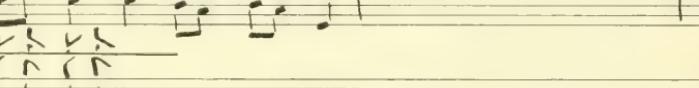
B b 

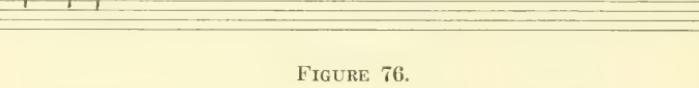
C c 

A' a' 

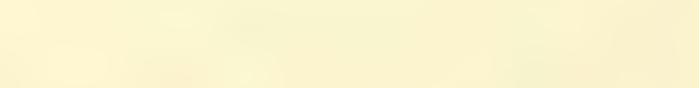
B 

X 

3. gaen hawi ya - heya 

A 

B 

A' 

B 

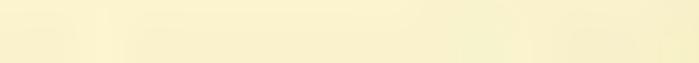
gaen hawi ya 

FIGURE 76.

4.

haiya hop howe ya yo ho haiya
hiyo ho haiya ho - we gaen ha wiya

C. J. John

5. A

hai go na hi yo ho gona wi - yo ho ho hawiyo heya weya he yo -
etc.

B

6. A a

haiya ha hi ya we howeyo haina howi yo he hya
B b c

Willy Stevens

A' haina howi yo haina howi yo hi hoyo haina howe -
b

7.

haiya yo ho yowano he - hane he - - he
he ho he he haina gawi yo hi ne gaen ha wiya

Nelson Redeye

FIGURE 77.

Corn Dance A. Jones, C. J. John
1945 Chant

1. $\text{♩} = 116$

Rattle

2. $\text{♩} = 84$

A we ha Dance

A' ho yowi ne
B A $\text{♩} = 92$
yo ho

3.

A $\text{♩} = 100$

A' we hi yo ho we de hi yo ho
A''
A' A''
yo ho

4.

~ gayo yane gayo yane he - ii - he gayo'o dedi
~ gayo yane he - hai - ha - gayo'o yane yo ho

FIGURE 78.

Corn Dance

5.

A

A''

6.

A

A'

Hand-in-hand Dance

Jones

I.

1933

2. = 2. 1951

3.

A

B

A'

B B x

FIGURE 79.

Hand-in-hand Dance

Curry, Jimerson

I. ♩ = 104

1951

Chant

wi ya yo o howe ya a no hawe
 wi ya yo - ho howe ya a no hawe x

2. A S wene di ha hiya - Ch yowine ya ha Dance
 B we yaa yo - o wi ya yo x
 we ya ya hawine hoyane we ya ha
 yaa ne ha yowa ne -
 hayo wig a ya z ne x
 hayo wa ne hoy a ne -
 B wi ya we ya ya yo hawi ne
 we ya ya yo hawi ne x

FIGURE 80.

5.

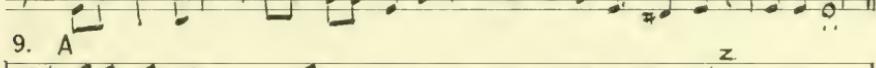
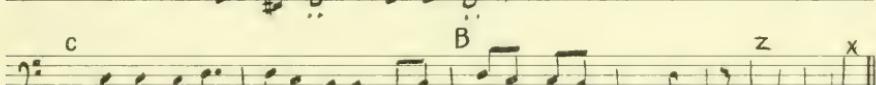
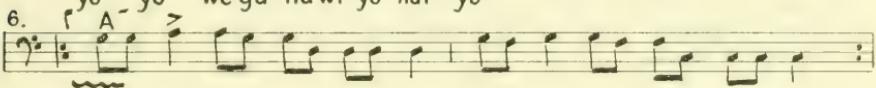
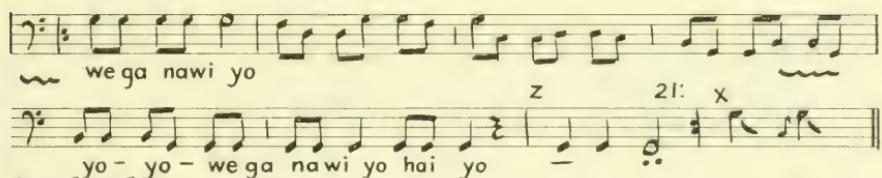


FIGURE 81.

10.

Fast Dances

A

B

II.

12. wigahanawe wehi yo- *wi yo*

waogi yo

R

X

13.

R

X

FIGURE 82.

Trotting

Curry, Jimerson

1. ♩ = 104

1951

hEEE
hahahé wa heya hui

2. A wi hEE wo yo he yEE B hui
we ha hi yoo o A
3. A wi - B
wi ya ho wi ha ne
4. ♩ wi gayo we ha ne A' > A
5. A B A

FIGURE 83.

6. A 4|: yo he howe B
howe ho we 2 A B A

7. A ya he ha 4|:
B wi gano i yo - ho

8. A 3|: B
howi wawenoye 3 A B 2 A x

9. A wi he εε wi he εε
B wiya he hii wiya ha hoo 3 A B 2 A x

10. A B
2 A x

FIGURE 84.

II.

henonde

4|:

hadige we hondi

12. ya'awi hi
ya'awi hi

2 A B A x

Jones, Dowdy
1933.

I. $\text{♩} = 100$

hi wi he heee hui

2. A wi he - hi wi he wi he ha ha he hui

A

3. A B

A'

FIGURE 85.

Shake - the - Pumpkin

1. A

Redeye, 1933

B wi yo ne hoy a ha ne

A R hi he he x

2. A B hiyo ho hiyo hiyo yip

howi ya we 3 hayo ne A

R hi he he x

hiyo hohiyo hiyo yip

1. $\text{♩} = 100$

A Garters B Redeye, 1933 A x

2. A

B A x

FIGURE 86.

$\text{♩} = 104$

Pigeon Dance

Abrams, 1933
Chants

1. A

2.R B

2. A

B

3. A

B

FIGURE 87.

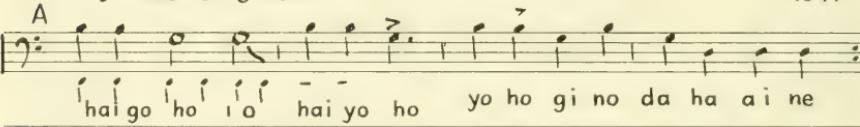
6

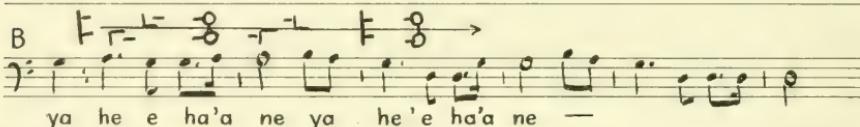
Duck Dance

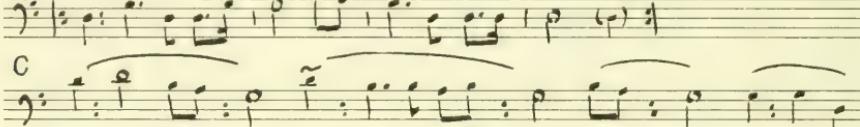
C. J. John

1941

J = 168 or d = 84

A 

B 

C 

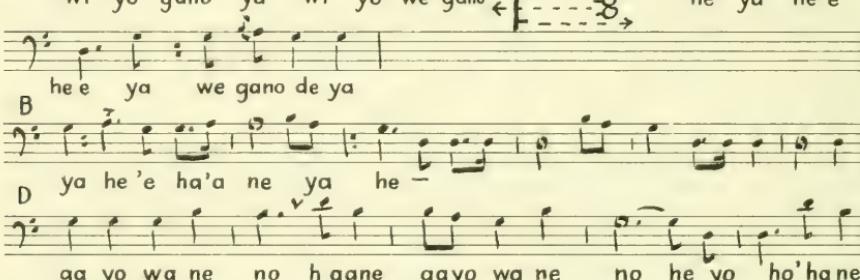
B 

FIGURE 88.

Shaking - a - Bush

C.J. John
1941

Land & singers

1. A J = 68

Land & singers

goya ha ne ya ne

goya hane no wi yo ho ya ne h'yane

we ya hi yo ya'a ne

gi wasase yogi wa

gi wasase e'e yogi wa sase

yo gi wane hoyo we gano ho gane

yo ha ho hane

3. yogiwasase—go on back the other way
(women reverse direction)

FIGURE 89.

5. A

A'

ye'e ho gawe da ye yo gawe da nego da a ha ni
A A' A'
wa he'e ya -

6. A $\text{J} = 100$

B

yowe ho ya'a ha'ané
ya we ho yo we goya ne
yo we goya ha ne yo he ya
A' B

7. A

A'

x yo hyo
x yo hi yo

FIGURE 90.

Robin Dance

1. $J = 104$

2. x A

3. x A > A' >

FIGURE 91.

Fish Dance

C.J. John, I. Jones

1945

1. A a

yo ho ho we ne no ye'e wii yo he ne ne no wi yo ho
B b' b

24. A a

g a y o w a n i h o ' o o b' y o w a n i n o

3. A

he ya ha-a y o w a n i n o

5. A

w e g a y a h e h o w a y o h e ' e n h o

6. A

go y o w i h e g a y o w i n e w y o g a y o w e h a y o g a

7. A

y o w e h a y o g a y o w e h a y a ' a

B g o w e h a y o y o w i n q h e y a

FIGURE 93.

Raccoon Dance

C. and R. J. John
1941

Chant

$$1. \quad d = 84$$

3

— 1 —

b

Chant

The musical score consists of two staves of music. The top staff is in common time (indicated by '♩ = 84') and features a vocal line with several slurs and grace notes. The lyrics are: 'ya - yo ye he yo- ho ya wi ha wi - ya'. The bottom staff continues the melody with similar patterns and lyrics: 'we he yo - ho ya wi he wi ya -'. The score is labeled 'Chant' at the end.

$$2. \wedge \quad \downarrow = 100 - 108$$

Slow Dance

B 7

A musical score for 'Wiwah' featuring two staves. The top staff uses a treble clef and a common time signature, with a key change to B major indicated by a 'B' above the staff. The bottom staff uses a bass clef and a common time signature. The lyrics are written below the notes, starting with 'wi ya we ya hee ya' on the first staff and continuing with 'ya he howl - yo ha hee ya' on the second staff. The score includes various performance markings such as grace notes, slurs, and dynamic changes. A tempo marking 'P.V.' is at the beginning of the first staff, and a dynamic marking 'f' is at the end of the second staff.

$$3. \Delta d = 112 - 120$$

L= Stomp - Cross

4. A

A musical score for 'Yohahewaya' featuring two staves. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp. It contains a single measure of music followed by a fermata over the first note of the next measure. The bottom staff uses a bass F-clef and a common time signature, with a key signature of one sharp. It contains a single measure of music. The lyrics 'yohahewaya' are written below the notes, with a 'B' above the first note and an 'x' below the last note.

5

A B

FIGURE 94.

6. A

Fish step

hawi ya yano heya - A B B

7. A a

b

yo' o yogi wane b, yogi wane ha ho yogi -

8. 16. $\text{♩} = 112$

A B

ye he ho'

9. A

a b - a

we ya we i we ya wi _{3x} b yo hawi ya

B b

10. A

a b c A - a b

wi yo we'e we ya we ho weyawe

B c + c b c +

yo ho wi ya weya we - A B x

wuh hai

FIGURE 95.

II. 13. $\text{♩} = 112 - 116$

12. 17.

14. A

15. A $\text{♩} = 112 - 120$

Fine

18. yo wine heyano heyano hee

FIGURE 96.

Chicken Dance

C. and R. J. John

I. 2. $\text{J} = 96$ 1941
Chant

A

we gano wi yo ha he ya yawi ho
wi ga na wi yo heya wi ha weno ya yane he wehaye ho ho
A A B x

3. D

ensKanye

he ya yane he ya we he
yono he a ya ne he yawi he

4.5. A

Fish Step

yo we gane yo'o ho yane yono'o he ya he yono'o he ya he
yo ho

6.

yowi ha no yone he'e yo he yawi heya ho ho
yo wi hono yawe ho'o

7. A

yano he'e ya we ho ya no hee
B yano he'e ya we ho ya no hee

8. A

3: 1 1 x

FIGURE 97.

Sharpen - a - stick

Curry, 1951

1. A $\text{♩} = 112 - 116$

B 5|: x

3.

2. A B 3|: x

4. 7. ha he nuya he 5|: x, ho - he - nuya he

5. noya wenu ye ho weya weno ye ho ha ha

6. A ho gunya howane gunya howa ne 2|: B 3|:

8. ♂ 5. yo - ya ha he -

gunya howa ne - ho - ya

wenya howa ne wenya howe wenya howa ne

FIGURE 98.

Choose - a - partner

Curry, 1951

1. ♩ = 104 - 116

he nuya henoyo

hoji we

wiga nuya - he -

hiwa yo hona wa yo ni wāyo

hi wa yo -

ga waho ne ha yogi wano ne wano ne hayo

wa gane ho

etc.

FIGURE 99.

1. = 5. 1945

Fish Dance

Curry, Dowdy
1933

2. A

Musical notation for the Fish Dance. Measure 1 starts with a dotted half note followed by a eighth note, then a sixteenth note pattern. Measure 2 starts with a eighth note, then a sixteenth note pattern. Measures 3 and 4 follow, separated by a repeat sign.

1. 2. = 1. 2, 1941

Raccoon Dance

Jones, Dowdy

3.

Musical notation for the Raccoon Dance, measure 3. It consists of two lines of music with various note heads and stems.

Sharpen - a - stick

Curry, Snow

1.

Musical notation for Sharpen-a-stick, measure 1. It features a sixteenth note pattern followed by eighth notes.

2.

Musical notation for Sharpen-a-stick, measure 2. It shows a sixteenth note pattern followed by eighth notes.

3.

Musical notation for Sharpen-a-stick, measure 3. It consists of two lines of music with various note heads and stems.

4.

Musical notation for Sharpen-a-stick, measure 4. It shows a sixteenth note pattern followed by eighth notes.

5.

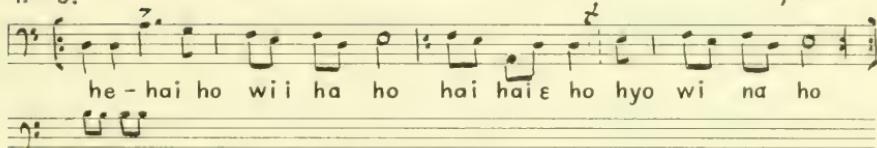
Musical notation for Sharpen-a-stick, measure 5. It shows a sixteenth note pattern followed by eighth notes.

FIGURE 100.

Marriage Dance

I. - 5.

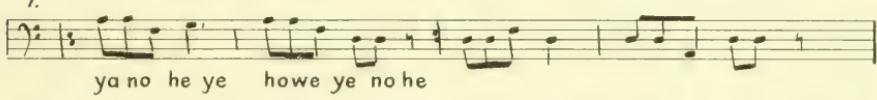
Snow, 1933



6. C. J. John, 1933



7.



8.

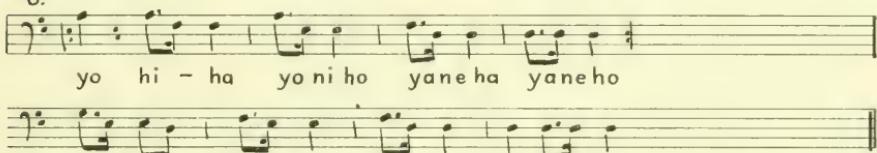


FIGURE 101.

PART 3. SONGS AND TEXTS OF TONAWANDA LONGHOUSE

(Figs. 102–164 follow Part 3)

RITUALS ADDRESSED TO THE CREATOR

(See figs. 102–105)

ADONWE (INDIVIDUAL CHANTS)

TEXT AND TRANSLATION

Shanks

2. o·nɛ sas'ogado·de ye'e gene he'e'e

now the time for me to chant "adonwɛ"

q̄gehašq? nadq.wɛ' ye'e gene he'e'e

they hired me to chant adónwɛ'

they hired me to chant adónwɛ'

ye'igɛne—he—
(I am walking?)

agyɛnde'q nadq.wɛ' ye—

I am expert at adónwɛ

'odjisgwɛ?ne? hq?gya·sta ye'igɛ ne—he—

mush is what they named me

gagɛ·hqde tcigo·he·he' ye'igɛ ne—he—

last summer at the beginning of my life

5. wa'adq wa' dɔ'q: ne?ehe yowigɛ ne—heh

it is saying (a bird)

Black

5. (38d) Handsome Lake's own song, Black says last in ritual

'ige 'ige hq'neya hq'ne'eh

I am walking (now?)

RITUALS ADDRESSED TO THE MIDPANTHEON

Figures 106 to 111 are the songs used for the Midpantheon rituals.

SHAMANISTIC CURES

(See figs. 112–121)

FALSE FACE COMPANY

TEXT AND TRANSLATION

Cornplanter
from Cattaraugus

I. Marching Songs

1. (6a) gawənode yeegɛ·ne [:yowige:] (repeat)
a voice floating

2. (6b) niyawēne niyawenehe haiige he'e šagodjowe hgo'wa?ha? haige
he'e

it might happen our great protector from whom
qgwade'ēe se'wa'do' haige he'e
we derive our luck (odę'swa—luck)

II. Dance Songs of Common Faces and Beggars—

3. (6c) he'eh š'agodjowehgo'wa? he hę'ę hęhe' e? ša'godjowego'wa?
hai? ha'ih

our great protector our great protector

4. (6d) he š'agö'sa'yödi ne? eh yo·hę'ę ni'i šá gosa?yondine.? hai? hai?
thy face smiles but not my face (the singer)

5. (6e) š'adja'tgahato· nagego'/'sa'

you turn your body over my face (dancer jumps half way round or flips)

6. (7a) š'agodjowehgowa' ha?ah hagohsyo'gowa'a h
our great protector he face good great (he has an extra fine face)

7. (7b) Universal Seneca song:

yo' ha' he' yo' ha' (pause) he' (meaningless)

(antics here)

III. Pairing—deyenýóta' (they two face each other)—

8. (8b) hayo hayo etc. he'e nowiyo he ya'a

9. (8c) hayoho etc.

IV. Door Keeper Ritual—diyę?si?da?dý'as (they put one foot ahead of the
other)—

10. (7c) onęh ne'gih 'o'djögwaya?de'ihęne' š'agodjowehgo'wa'aha'
hai etc.

now do our bodies move in rhythm our great protector

11. (7d) 'ęs'a'goya'donyanohq? š'agodjowehgowa'ha'a häiyoho etc.

he will move her body about in the dance our great protector
(on repeat add) ęyagowę nənenta'k

if she has not fulfilled (her ceremonial obligation)

12. (7e) gayohiyade' hę'ę gayohiyade'

in sky (spoken géoya'de')

13. (7f) gagaye he'e (he)'e ganiyqdö'q

Husk Face hanging about (the tassels on female husk mask)

(an old word for Husk Face, or roughly made moccasin)

14. (8a) (ashes blowing song)

š'adigiya'dö'dę' ne?gi š'agodjowehgawahä'
they two look alike it is they (false-faces) our great protector
(two doorkeepers)

All songs preceded and followed by cry—hai, hai.

Formerly, all had a word referring to a place in origin legend.

- | | |
|--|--|
| I. Marching Song—
1. (43a) yowig̣niyo higehoniyo hig̣ni ſ'agodjowi ha'tahini wahogayini
(Remainder burden syllables) | Black
Tonawanda version
our protector is walking, is coming in |
|--|--|

HUSK FACES

TEXT AND TRANSLATION

- | | | |
|--------------------------|-------------------------------------|-------------|
| | | Cornplanter |
| 1. (53a) yo yo yo gadji | come here (?) | |
| 2. yo'o' ho ho gog̣eiy'e | (dance around peeled hickory staff) | |
| | hurry here (?) | |
| 3. gasheda hayake | hai? hai | |
| | shake my body (?) | |

YEIDOS MEDICINE COMPANY

TEXT AND TRANSLATION

Black

Throwing Songs—

- | | |
|---|---|
| 1. (36a) gahidohq eyeyäda·k̄ n̄dj̄es' q'oni yoh̄dza'geh | medicine rite she must (use) (to go about) to be able the earth place |
| yo·donih ho'o ya'gogwe ho'o . . . | that what she says that woman |
| (gahidohq she must sponsor so she can go about the earth, so she says, that woman.) | |
| 2. (36b) nidewihe' o'tḡo haigwa gahidq'q d̄q'q'qho wiyo hai?ȳh | I never thought it is potent almost this ceremony |
| 3. (36c) dzot'ayoni hayenos deyqdino'giq·dq'qo hai'ȳh | the wolf catches the sheep—the rams have whorling horns |
| 4. (36d) deyokgiga ne' 'ne'ho w̄nogwe deyokni he . . . | they are looking this way the women (refers to above) |
| 5. (36e) hewagenq dj̄o(q)heho gayas'q'oni wi'iyo—o gaye . . . | that's where I've gone (to) our life as it is named, it is beautiful
(magic cornstalk) |

WOMEN'S MEDICINE SOCIETIES

Songs for the Women's Medicine Societies are shown in figures 122 to 133.

RITUALS ADDRESSED TO THE FOOD SPIRITS

Figures 134 to 144 show the songs used in addressing the Food Spirits.

SOCIAL DANCES—STOMP TYPE

Figures 145 to 152 give the songs used in the Stomp type.

SOCIAL DANCES—FISH TYPE

The Fish type songs and text are shown in figures 153 to 157.

MISCELLANY OF SONGS

(See figs. 158–164)

DEVIL DANCE

Shanks

TEXT AND TRANSLATION

3. (26b) weya yahoho . . . yeya'dadogę s'eno'he's yahe' ha'
certain person —you like
4. (26c) yanedo weyahe . . . deyeya'dowanę's deyagqosa'wanę's
yahe'ha'
she has big thighs she has big knees
5. (26d) o'nę ni'gih djagoyę nagatcigo wa' dogwa'ni'geh nihe . . .
now suddenly she came back my best friend (lover) I don't know
what to do

STORY SONGS

Black

TEXT AND TRANSLATION

1. (41c) Poor family, little boy only hunter, mother says "When you get in canoe to go across river, sing this song until you get to the other side, then clean your arrowheads and you will surely kill a deer"—sings, gets two deer, distributes meat to neighbors, success always, gets married, etc.

hunoga?de hësëge?on gi?on wq'i
he has lots of arrows your brother that's what he says

2. (41d) Stuck up boy sings this song, family warns and teases him, "Something behind you is ready to grab you." Sure enough, girl grabs him, they argue, meet again and she finally overcomes him.

yanohe—ya déttagwastę hagęnođo wadiks sa'ago was'q'ho
I don't care young, good-looking girls

MOCCASIN GAME SONGS

TEXT AND TRANSLATION

Cornplanter

Newtown songs (Cattaraugus)

2. (17c) newa'gyęde'q deyq?da'hgwayę' weya . . .
I know how best to gamble with the shoes

Feather Dance

Shanks

$$1.2 \cdot 1 = 108$$

A

A

yo yo yo go ye he ne no ya ne
 y A'A y x R
 3. he he he he - yo yo
 yo wa ne ne he x R
 4. y he he he he he he A go ya wa hee he yo -
 he ya ha ha we ho ya we no ya ha we no ya we he
 B A x R
 5. we hee ya he ya ho - wino ya = 132 - 152 Dance
 we no ya we no ya he he - he he we no ya
 6. y A he he yo -
 hao ho howi ya howi ya - weno ya
 B
 7. y hii - haa he howi ya
 we ga yo yo wine he we ga ya ho wine ha he ha go ha yo
 ho ho ha yo ho wi ne ho ya

FIGURE 102

Drum Dance

Black
Chants

1. A $\text{♩} = @ 96$ B

2. A he ya ha Ax B

3. 4. A wee ya wii ye hee ga yo - hawi ya he ya

5. A' z Dance

6. hayo we Black Lewis

FIGURE 103.

7. $\text{♩} = 88$

Black

8. $\text{♩} = 108$ he ha

5. C. J. John

B A x | B | etc.

9. A B | 4 |

we hi we ha we hi we

yo gi wa na in hayane he'i no giwananisi -

yo weni yo

yowi hii ye yowi hiye yowihii ye wi ye yowi ha

FIGURE 104.

Adonwę

FIGURE 105.

Dawn Song

1. $\text{♩} = 100$

Cornplanter

A' yoni ge gwenode ho ni B hige hige hige 'ho 'no

2. A

3. $\text{♩} = 80$

Black

1. guwe no de yege ha ni -

4. hi ge ni

hi ge honε hey i ge ho ne -

1. yoniga gwənode' ho'q ne'ni hi'ge hige hi'ge ho'ono'o
(a voice rises upward) (I am walking)
2. 'og'i danoihowi' o'onε hi'ge hi'ge hige hi'ge ho'ono'o
I sing down song now
3. guwənode yege ha'ni: higəni
(a voice rise upward)

FIGURE 106.

Eagle Dance

Tonawanda
Shanks

1. A $\text{J} = 69$

yo - we hane

2. A

wa - heya wa - heyo no - heyo no

A'

3. A $\text{J} = 96$

wa heya heyo no

B

4. 7. A goya heya heyono wa heya Dance

wi ye ha - wi ye ha wino he'e a

B

5.

yo no wiyo hono wiyo ho

FIGURE 107.

6.

goya he ya

goya he ya he ya -

8.

we ya ha weya ha - wiyani no hane he

9.

weyahé wiya níno hane he

9.

we ha yo no o - haiyo no

10. A

yowaji ne gono'o di ya we - yowa jine gono'o diya we -

B

FIGURE 108.

Sun Rite

1. $\text{♩} = 76$

**Cornplanter
Chant**

ga neno wi hi he

A'

2. $\text{♩} = 96 - 104$

wi ya Dance

A'' wi yowi yahi ye wehi ya weyε B

A'' ganino wi ganeno wii i hahi ye

3. wi yowi ha hiye wi hahi ye

one ga dogε nege ne'ewa yanεwa dogε hane nawi ya 1 2

nawi yo hawige

nawi yo

3. o'ng gado' gε nεgε newa' ongadogε hone na wihiya hawiyε
now look for a certain one right now

FIGURE 109.

War Dance

1. $\text{♩} = 72$

Shanks

A we hi ye ya we ho wi ye wi ye ye ya we howi
 A ye ya we wi ye ye i \tilde{y} a we wi \tilde{y} e hi ye

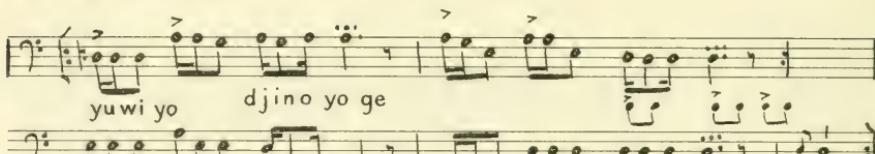
B

2. A $\text{♩} = 84$

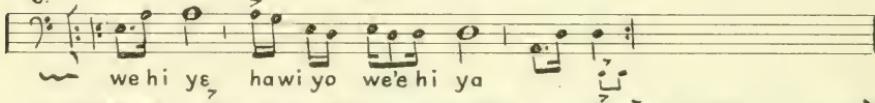
A' wi yawi yo we he y ε B
 we yawi ya ... \tilde{y} wi ye he he ye

C wi he ho we hi yo wi yawe ho wehi yo ha he he ya \tilde{y}
 we yo we ya we ya we ya we hi $\text{♩} = 104$
 yo wi ye ye ε ye yo wi ye ye \tilde{y}
 yawe ho wehi yo ha he goyaheyaho wehe ye wiye he
 wiye he goya he ya ho wehe y ε

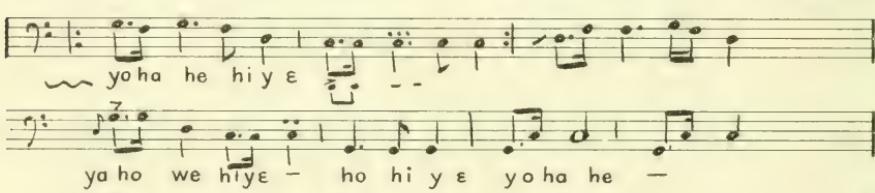
FIGURE 110.

4. $\text{♩} = 80-120$ 5. $\text{♩} = 112$ 

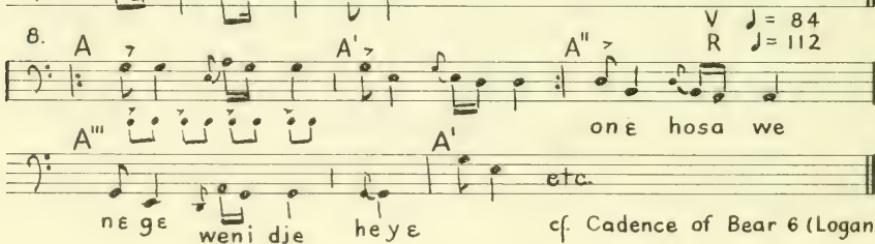
6.



7.



8.

V $\text{♩} = 84$
R $\text{♩} = 112$

5. gahonqda'swe' n̄ḡe weni?'dje?' heȳe

come this way, you all this war dance is taking place right here
(Calling dancers into the building)

FIGURE 111.

False Faces

I. $\text{♩} = 60$

R *wi gaw e no de yee gee ne yo wi ge wi ge*
ga we no de ne

Cornplanter
Chant

2. *A gawe no de ye gen di yowi gen di*
A' ni ya we ne ni ya we 'ne ha - i ge he
A''

3. $\text{♩} = 116$
hoi hoi he e eh sago djowe gowa he he ε he ε eh

Dance

4. $\text{♩} = 132 - 144$
hoi - he - sa gosa yodi ne'e yo he ne'i

5.

6. $\text{♩} = 116$
hoi hoi sadjat gaha to nage go sa sago djowe gowa ha

7.

FIGURE 112.

Pairing

8. $\text{♩} = 160$

9. $\text{♩} = 160$

X

A

B.

ha yo ho ha yo ho ha yo ho
hai he he

10. $\text{♩} = 160$

Round

hayo ho
hai he he

11. $V \text{♩} = 132$ $R \text{♩} = 168$

$V = 168$

12. $\text{♩} = 160$

hai he he

13.

etc.

Figure 113 consists of six staves of musical notation for a single instrument. The notation uses common time (indicated by a '♩'). Measures 8 and 9 are labeled 'Pairing', measures 10 through 13 are labeled 'Round'. Measure 11 shows two different tempos: V (132 BPM) and R (168 BPM). Measure 12 ends with 'hai he he'. Measure 13 ends with 'etc.' and a repeat sign. Various rhythmic patterns, including eighth and sixteenth notes, are used throughout the piece.

FIGURE 113.

False Faces

1. $\text{♩} = 72$

A' 







Black Chant

2. $\text{♩} = 88$



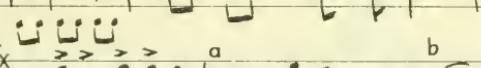


3. $\text{♩} = 112 - 138$



4. $\text{♩} = 138$

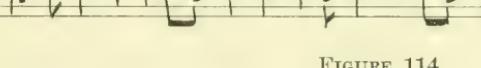
Dance

5. 









6. 





FIGURE 114.

Black

False Faces

4. $\text{♩} = 112 - 138$

Cornplanter
3. $\text{♩} = 116$
etc.

1. $\text{♩} = 130$

C. J. John

4. $\text{♩} = 132 - 144$

Buck

5. $\text{♩} = 160$

C. J. John

7. $\text{♩} = 108$

10. $\text{♩} = 138$

13. $\text{♩} = 132$

16. $\text{♩} = 138$

18. $\text{♩} = 132$

Husk Face

Cornplanter — C. J. John

1. $\text{♩} = 112$

2. $\text{♩} = 132$

Buck

3. $\text{♩} = 112$

2. $\text{♩} = 132$

FIGURE 115.

Yeidos

1. $\text{J} = 66-76$

Black

2. $\text{J} = 80$

3. $\text{J} = 88$

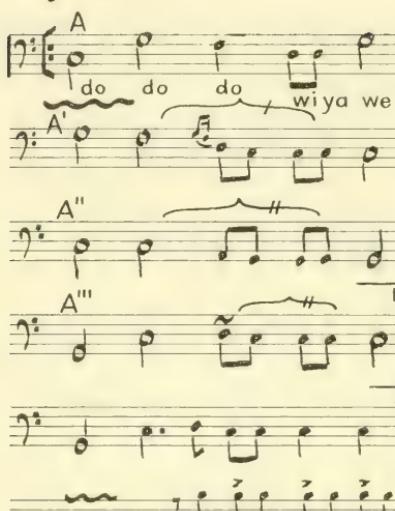
4.

5. $\text{R} = 88$

$\text{V} = 104$

FIGURE 116.

Cornplanter

I. $\text{J} = 84 - 116$ 

Buffalo Dance

I. $\text{J} = 84$

C. J. John

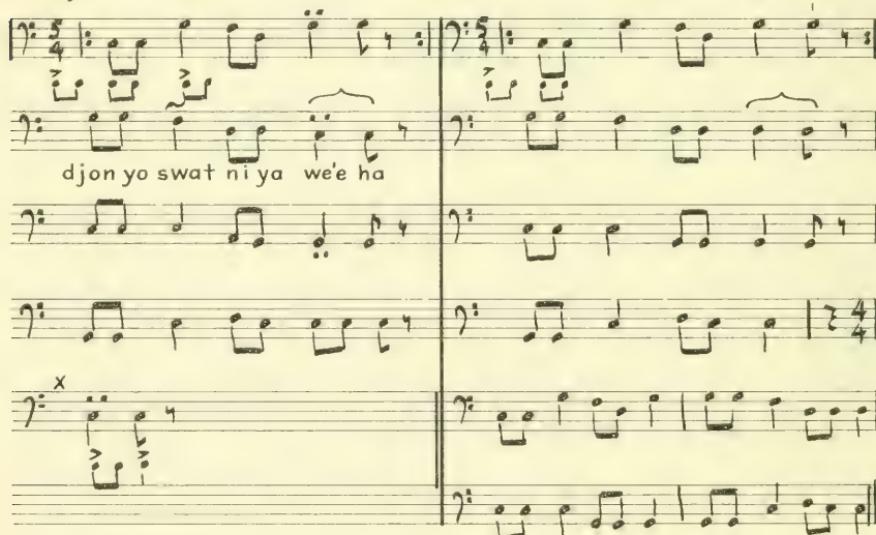
2. $\text{J} = 104$ 2. 5. $\text{J} = 112$ 

FIGURE 117.

Cornplanter

Buffalo Dance

C. J. John

3.

3.8.

yogiwe nando ga nando gaya ni

5. Deskaheh

4.

S. Redeye

2. (20c) djonyoswa·t niyawehé (repeat) dyonyoswa·t

he has one rib thanks

hodęgqonya' ni (the person is possessed by the spirit of the buffalo

FIGURE 118.

FIGURE 119.

Shanks

3 $\text{♩} = 104$

yo he yo hei yo

5. $\text{♩} = 80$

R hi yo 7: yowee

4.

6.

5.

Smoke

gayo we nai yoha yowa wai no

R ya he - e - ya yoha 4: 7

6.

Logan

FIGURE 120.

FIGURE 121.

Dark Dance

J = 76

1. A A' Shanks Chants

2. yoo ha wii ne yo ha wahine

3.

~ yo ge wahine go hayo gesine ni

~ hayo o gesine

~ gayo wahga ne

~ gayo wa-ga ~

FIGURE 122.

4. ♩ = 100

Dances

A

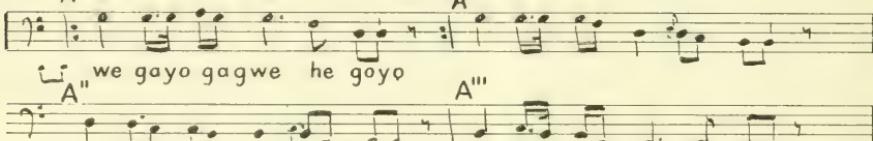


A''



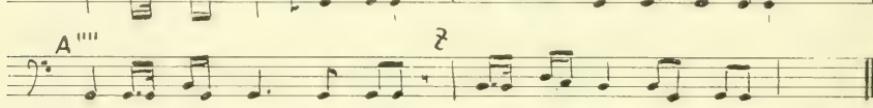
5. A

A'

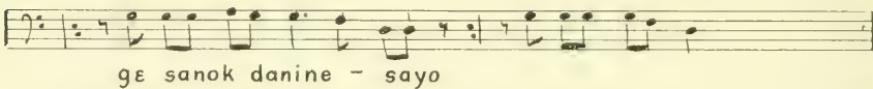


A'''

z



6.



2. yogewahinęgo hayqgesinęni' (repeat) sinęni : hayogesine wa'ahi
it keeps you
3. gayowah gan·gayowa gane'e he . . .
moccasins
4. burdens
5. wegayogagwehe goyq yanqhewa wa' ahewa
some one (a woman) she came
6. gesanqkdanine' s'ayq heywi' i s 'ayq
you are very sick you came to the meeting

FIGURE 123.

Quavering

1. 2. $\text{♩} = @ 88$

Cornplanter
Chants

3. 4. A

$\text{♩} = 76 - 88$

Dance

5.

6. $\text{♩} = 88$

FIGURE 124.

Quavering

Cornplanter
7. 8. $\text{J} = 104$

C. J. John
10. $\text{J} = 100$

Lewis
11. A, A like J. John

A''

9. $\text{J} = 100$

7. $\text{J} = 100$ **C. J. John**

Lewis
5.

FIGURE 125.

Changing-a-rib

Cornplanter

1. ♩ = @ 76

yowine yogine

yo howinee

ga na-wi yo - yo hawe, we gane wi yo yo hawe

we yo'o'o wehi yo ha hi - we hi yo ho ho wehi yo
hai hi wehi yo ho wehi yo wehi yo

A A' A'' A''' B

FIGURE 126.

5.

6.

7. A

A' 3

B

8.9.

FIGURE 127.

10.

A

B

hai yo ha'o neha

he hi yo he ho ne he hi

11.

A A'

B

yone

ye we gee na he hi yo - he

A'' A''' A'''

A A'

12.

= C J J 6.

gane ho da

yane no da

hewe he'e

FIGURE 128.

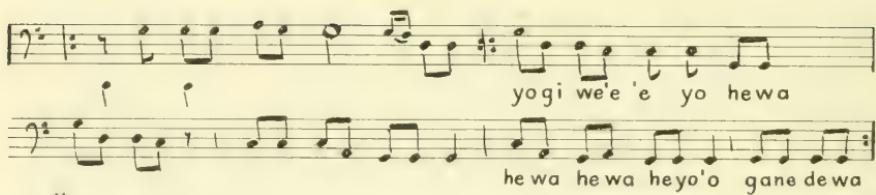
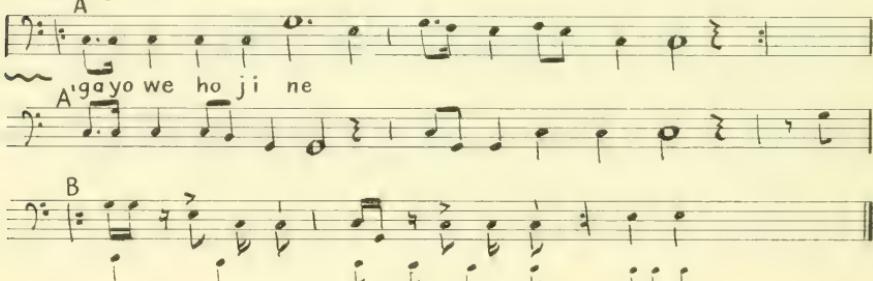
13. $\text{J} = 100$ 14. A $\text{J} = 92$ A' = C J J 2015. yo ho ho yo ho 16. A $\text{J} = 96$ 

FIGURE 129.

FIGURE 130.

O hgiwe

Shanks
Black

1. $\text{J} = 84$

wi ya ha ge we

wi ya ha ge ? wewi

2. A B Dance

wiyo hane hi yo ho A he i he i yo wi B ya nehi yo

3. A B $\text{J} = 100$

wida hoge wida hoge yo he-he

A' $\text{J} = 100$

4. A B $\text{J} = 100$

wi ya no ge he

A' B $\text{J} = 100$

FIGURE 131.

Shanks

Ohgiwe

Jamieson

5. A

ya ne hi yo ho -

hei hei yo ge ya nehi yo ho -

B

9.

A

howi hii yo he hon e he

he nowi hi yo he ho ne he

C

6. A

B

7. A

nowi hii yo hedo weno he -

he nowi hi yo hedo -

hedo weno he

B

8.9. A

B

wida ga ne go ya ne he he

B'

B

FIGURE 132.

Carry-out-the-Kettle

Cornplanter
Chant

1. $J = 84$

wiya yo wiya yo ho ho yo gEE niwa yo

2. ho - yo gEE niwa yo yo wiha yo Dances

ho - yo gEE niwa yo yo wiha yo Dances

yo honq yo honq

3. A

A' yo we ni ha - A''

A''' A''

4. ~~~

gayo wani gayo wani no = Logan 6

FIGURE 133.

Old Ens kanye

Shanks

t.

A $\text{♩} = 84$

2.

3. $\text{♩} = 104$

5.

FIGURE 134.

Black

$$6. \quad \downarrow = 92$$

Old Enskanye

1

Curry

1948

7. yoo ni howi ga he
cf. Shanks 2

yowi ganoya

8. wi gayo hii ne yowi gano ya
yo ho wa in yo ho wani ye ga wiyo ha wiga wi ga wi yo he

9. = 96 - 108 wiga noyo he yo ho wani ho ho
howi yo ho yaha wani ne hen a

10. yuwe gi ya ha ne yuwe gi yaha ne ha

FIGURE 135.

Women's Food Dance

Black

1. $\text{J} = 100 - 112$

ne-ni-ne ho-hogwe ga-gwe go waino naiso
ogwai-wa-ne ge-

2. 3. 4. $\text{J} = 104 - 112$

wi yo-one ot ga'a na wiya haya
hayo wane ho wa ne wiyo howane
A' dedzada wa hanyeho ne ko da ganohsot
A'' A' x o

1. (37a) ne'ni nehnogwé gagwego wainonaiso ogwaiwa' nege
our people all of them we thought we worship up
edji dwa'tgat'o' djøhe hgo yaho'o oneh newa' aweno'tgøde'
we are to receive our vegetables now right now we are enjoying
s'odwa'tgat'o' djøhehgo
that we have received a new vegetable our vegetables
3. (37c) wiyo'o oneöt ga'anowiya heya
pretty corn (two women leaders, of opposite moieties, carry ear of corn).
4. (37d) ted'f' dјogwayo wenotge'de' dјogwayo ha'aho ho.
yesterday we got back we are enjoying ourselves, we have returned
5. (37e) dedzada wähanyehq? ne'koda? gánohso t
they walk around right here the house (the women circle)

FIGURE 136.

New Enskanye

Black

$$I. \quad J = 96 - 116$$

A

B

A'

B

x

2.

3.

4. A

B

C

etc.

ii

FIGURE 137.

5. $\text{J} = 100 - 112 - 120$

A a

Cornplanter
1936

b b

6.

he - he he - howine ho

7. A a

$\text{J} = 108 - 126$

b

A - a'

b x

8 $\text{J} = 112 - 120$

AA

y

Shanks
1936

B

FIGURE 138.

Cornplanter 1936 Corn Dance Jones
 1. $\text{♩} = 92$ A 1. $\text{♩} = 84$ 1941

yo wajine A''
 A''' A''
 x

1948 same Buck I - Lewis same

2. $\text{♩} = 84 - 100$ 6. $\text{♩} = 100$

yonahihayana hi yo
 gayohyonyahiyohi
 3. 5. $\text{♩} = 104$ B Cornplanter 1948

FIGURE 139.

4. A

A q Jones 4

3
hayo yane he wi ha B cf. Jones 2

6. A yo yowi ne

weni yowe ni yo ho B

we ni yo - weni yo goya hi ne - yo han i he

7. A ho ho B

wa nuye han - ya wa nuya han e'e wa'a nuya hane

8. weniyo

9. wadese we - ne wa'o ya no he - we ni

yo weni yo weni yo hai - ha - wi ha

yo yowi ne yo yowi ne ho ho

FIGURE 140.

Hand-in-hand Dance

Shanks

I. $\text{♩} = 88$

A A' Chant

R ~ we ya yo howi ya no ha we A''' ~

B ~ x ~

2. we ya yo wi ne howe ya yowine we ha
wa he ya yo wi ne x

3. A B C Dance

i i we ya yo hawine z x

4. we ya yo hawine ha yo hawine hi yo ho ya ne

5. we ya'a ya'o we ya yo hawine ho ya ne we ha
yowe gano hi yo yano o hey

FIGURE 141.

6. (3b) sode' sode djesao howi? djoya 'Sq'o yegahgaide' hoyane
last night she told you about it, because of that she looks cross-eyed

FIGURE 142.

Hand-in-hand

I. ♩ = 116

Cornplanter

Hand-in-hand

Cornplanter

1.

wah i ya yoo we hi ne
we ga yo wehi ya we ga yo wehi ya - yoo o wehi ne yo

2. = Jones 1
3. = Jones 2

4.

wegayo hawi ne -

5. we ga yo hawi ne yo hawi ne hi yo hoyane we i ho

6. yowa no he yo - wan o he - ho yé - hoyane
ya ho we he ne no ha ya ne

7.

we e hay a ne - goya hoy a hohawi

FIGURE 143.

8.

yo wi ne e ha - yo wi ne yowi ne - B z x

9.

yo o we he yo - wahine

10. A

Fast Dances

R ganusehe yone hawine gayo nawi he
A B Ant. x

II. A yahowi ya

A'

A' wigano wiyo wega nowi yo R wi hee A Ant.
A B x etc.

huh

Then Trotting Dance

FIGURE 144.

Trotting Dance

Black

1. $\text{J} = 100$

hi we ha heee
 yi hoo weha heee heee hui
 yowi ha

2. $\text{J} = 104$

wi ha yowi ha yohaa he hui
 hegayo waahani A' B

3.

A hono wi yo
 B wi yona wi yo A yo haya haaa hi

4.

yo haya ye heee hi yo we hi yee

5.

A gayo wehi ya A' AA'

6.

yogi ya haaane

FIGURE 145.

1. $\text{J}=104$ Garters Dance Black Chant

A' A'' A''' A'' X

2. A Walk

B X

3. A 8l: B Dance

A 4l: B A X

4. A ya'a haya he

B

A' yo we heye

5. 4l: goya heya wihi

FIGURE 146.

6.

Garters Dance

The musical score consists of three staves of music in common time (indicated by 'C' at the beginning of each staff). The first staff (measures 1-4) starts with 'A' (yaya wi 4l), followed by 'B' (goya hi gi), then 'A' (goya hi yi), and ends with 'x'. The second staff (measures 5-8) starts with 'A' (yana he), followed by 'B' (gan a hi yoho), then 'A' (hige nee wane), and ends with 'yana he' (higayo'o wane). The third staff (measures 9-12) starts with 'A' (wiye hi ya), followed by 'A'' (wi ye ha), then 'A' (wiye hi ya), and ends with 'x'. The lyrics are written below the notes, with some words underlined to indicate stress or duration.

8. sai yogi si non ade oho yun staha
 it takes them off he is their friend she is crying
 (West Indians leggings) (the one who took off leggings)

FIGURE 147.

$\text{♩} = 88$ Pigeon Dance Shanks

1. A

*c.f. de F. Abrams I
Buck I*

B

A'' we hi yo ho ho we hi yo we hi yo we hi yo hai he

A

2. $\text{♩} = 100$

yowe hanodi yo yono he

A

3.

yo no he yono he

gono hi yo heya heni yo he ya -

A

4.

we hi yo o go no hiya wiya wehi ...

yo ha he da we ya yoda weya yoha -

yo ha 'he

FIGURE 148.

5. A $\text{J} = 96$

\sim we hi yo ho - \sim

B

6.

\sim yo ho geniwa geni wa - \sim

A

$\text{J} = 69$

Duck Dance

A

Shanks

\sim wiyo ho ho hayogine ne

B

B'

\sim ya he é ye hane

B

C

\sim hayuwanena ya ho AA B

B

cf. J. John D

D

cf. J. John C

we ho wehane ya we ya

B C B A A B B' B C B AA D B

FIGURE 149.

Shake - the - Bush

Shanks
Women Sing

1. $J = 100$

hanawi yo nawi yo - nowi yo -
he'e ha ne yogi wasase ... nawi yo

2. A

gi wasase yogi wa sase

A'

A

yuh

3. A

yu we ha wiyo hi yo ha'a ha ne ha hane

ha'a ha ne

he hi yo ya he

wi yo ha'a a ne

ha'a a ne

A''

B

A''

A

~ x ~

1 and 2. (24a, b) yogiwasase(go on back the other way)
(women reverse their direction)

FIGURE 150.

Shake - the - Bush

4.

Dance

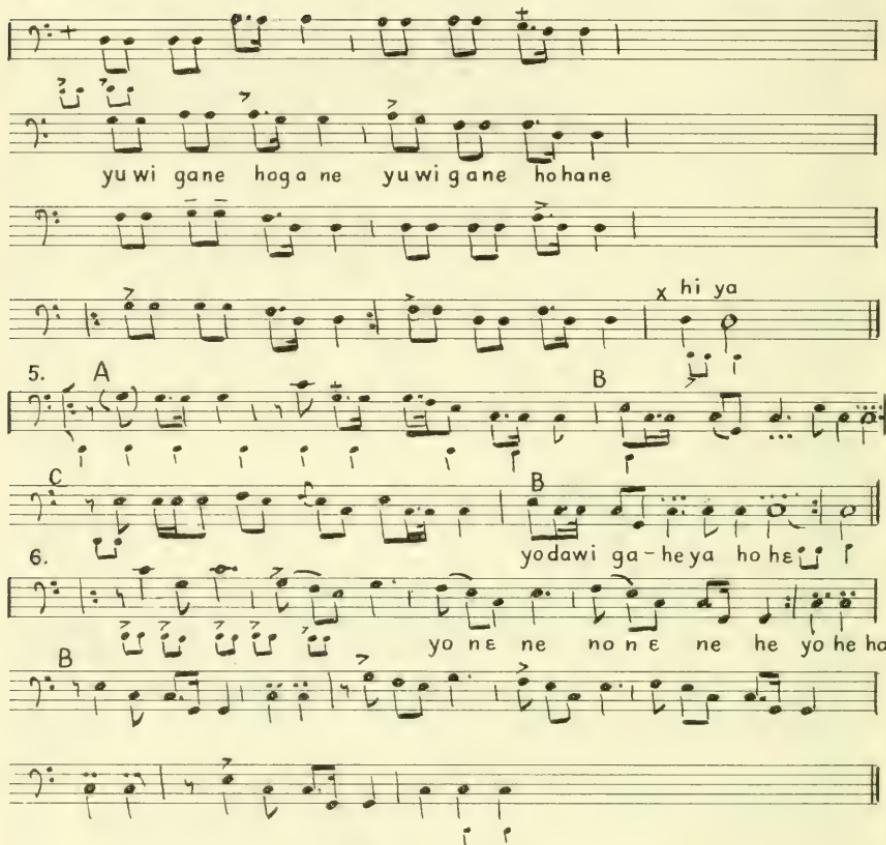


FIGURE 151.

Robin Dance

Cornplanter

1. $\text{♩} = 92$

etc.

$\text{♩} = 108 - 120$

2.

3.

FIGURE 152.

Fish Dance - Old

1. $\text{♩} = 120$

2. he ya gayo wa heya he no ya he ya heyah ho

3. $\text{♩} = 112 - 126$

4.

5. $\text{♩} = 112 - 126$ New

6. yo hawe hoyah - heya

FIGURE 153.

Raccoon Dance

Cornplanter

1. $\text{♩} = 100$

Chant

2. $\text{♩} = 116$

Dance

3. $\text{♩} = 92 - 126$

4. A

FIGURE 154.

Chicken Dance

1. $\text{♩} = 100$

= C.J. John 1

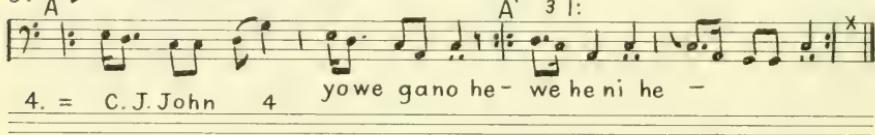
Black
Chant2. $\text{♩} = 100 - 108$

= C.J. John 7

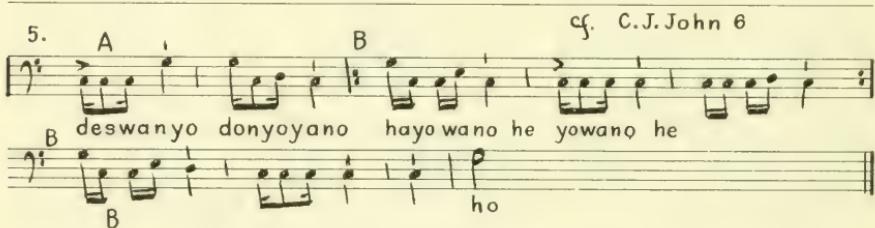
Dance

3. A $\text{♩} = 108 - 120$

A' 3 |:



4. = C.J. John 4



5. deswa' nyo donyano hayowanohe
you women arise and choose a man

FIGURE 155.

Cornplanter, 1936 Sharpen-a-Stick Curry

1. $\text{♩} = 104-112$ 1. $\text{♩} = 112-116$

yowa ne he ya

2. $\text{♩} = 112-126$

he nawiyo ha -

3.

yaha ha

6. $\text{♩} = 112-116$ Snow
1933

yo ho ho ho ho

yo he nawiyo ha

he - yo he -

FIGURE 156.

Choose - a - Partner

Cornplanter

1. $\text{J} = 104 - 116$ 

2.

3. $\text{J} = 112 - 120$ 4. $\text{J} = 112 - 120$ 

5.



FIGURE 157.

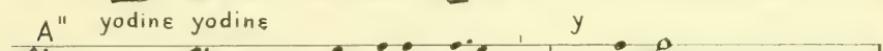
Alligator Dance

Cornplanter

$\text{J} = 96$

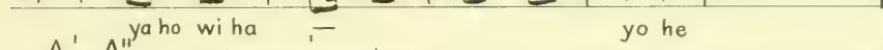
A | 

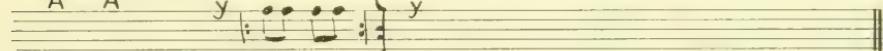
A' | 

A'' | 

B' | 

4: | 

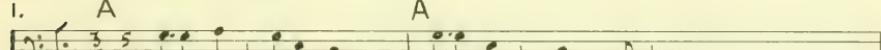
A' | 

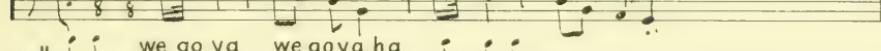
A'' | 

Fishing Dance

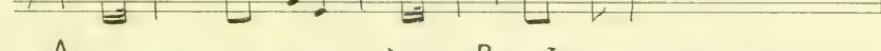
Cornplanter

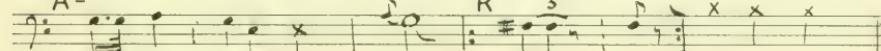
$\text{J} = 112$

1. A | 

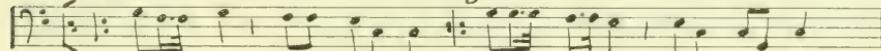
A' | 

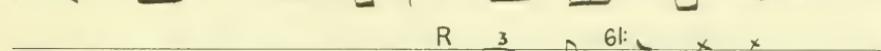
A'' | 

A''' | 

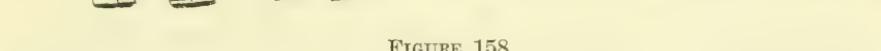
A- | 

R | 

x x x | 

2. A | 

B | 

R | 

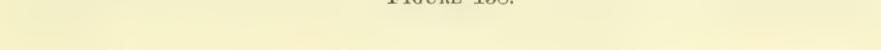
6: | 

FIGURE 158.

Knee Rattle Dance

$$1. \quad J = 100 - 132$$

Black

Aa a'
 Bb c yo we wi ga no wi ya d
c
d
A B R J=144
9:

B l: c b c d : R hi 5: x
5:

2. d = 104 - 116 yu
 A
 howiya he
 A' R j=80 A A' R x x

3. A a b i i
 A' a' yo wano yowana gayo wano yowano
 b' A'' a''
 wi hi R A B x x

4. ho'o J=108 - 112 ho' hi' B
 A' B R x x

FIGURE 159.

Grind-an-Arrow

J = 112

Cornplanter

1. A B
 ho - ho ga yo wan i R 4:1 ABB R x x
 yo ho

2. A B
 yo ho hoho R he he ye gayowan i hai hai hai
 weg ayo wani ye ye ye

Delaware Skin Beating Dance

| = 69

Cornplanter

8

B

Chant

A wi yawe ni wiya'a we in wiya a we in he -- hi
 A- B x
 2. 2 = 100 yu he hi yu huh Dance

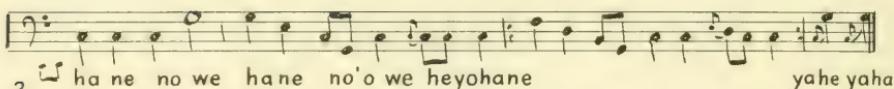
wino wi he wino wi he-no howi ne-hi yaho - ho
 x 4 times

3. A wino wi he yu huh
 B ya hegayo wewino yowi wino he -
 yo he hi no yo he hi no yahowe he goya heyo he hinoyo he hi no

FIGURE 160.

Devil Dance

Shanks

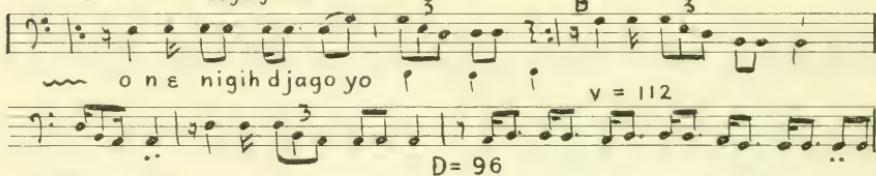
1. $\text{J} = 80$ 

hane na weyo heya

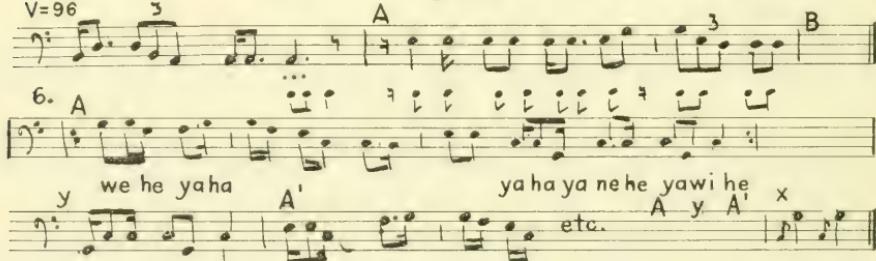
x

3. $\text{J} = 84$ 

4. he he yāho ho

5. $\text{J} = 80-96$ deye ya downanes $\text{v} = 112$ $\text{D} = 96$

V=96



A'

etc. A' y A' x

FIGURE 161.

Story Songs

Black

 $\text{J} = 92$

1.

no D b hu no ga de'e hase ge qn

ya ho — he ya de ta gwi ste hage nq dq
wadiks sa'a go waso ho

2.

ya he ha we heya he 4 |:

Moccasin Game

I. $\text{J} = 120$

Cornplanter

ya he ha we heya he 4 |:

2. $\text{J} = 126$

newa gede o de yo dahgwa ye deyo dahgwaye 4 |:

3. A weya wehi ye wiya wehiye

wehi ye wehi ye ha wehi ye wehi ye 3 |:

FIGURE 162.

Moccasin Game

Black

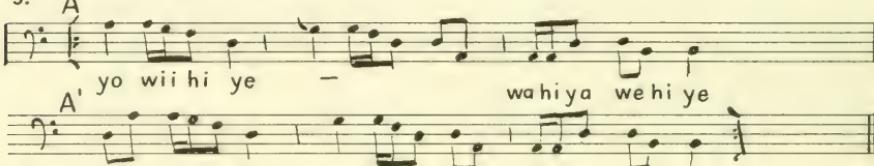
4. $\text{♩} = 104$ 

A'

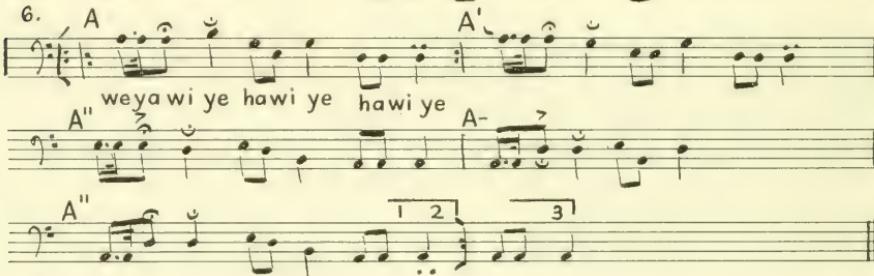
A'''

3 |:

5.



6.



7.



8.

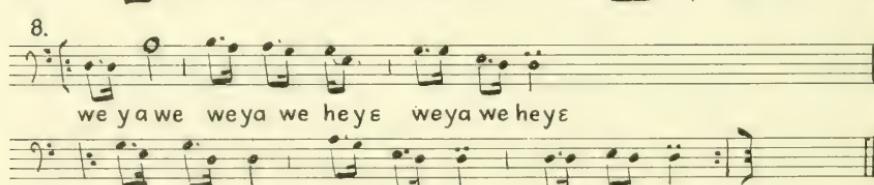


FIGURE 163.

Show Songs

 $J=84$

"Funeral" Songs
Cornplanter

1.

ha'a a yo wa ni ha'a

2.

wa hi ya nei yo we ga wega'a yo
wa hi yo ne wa i i ne wehi ya ne'i -

3.

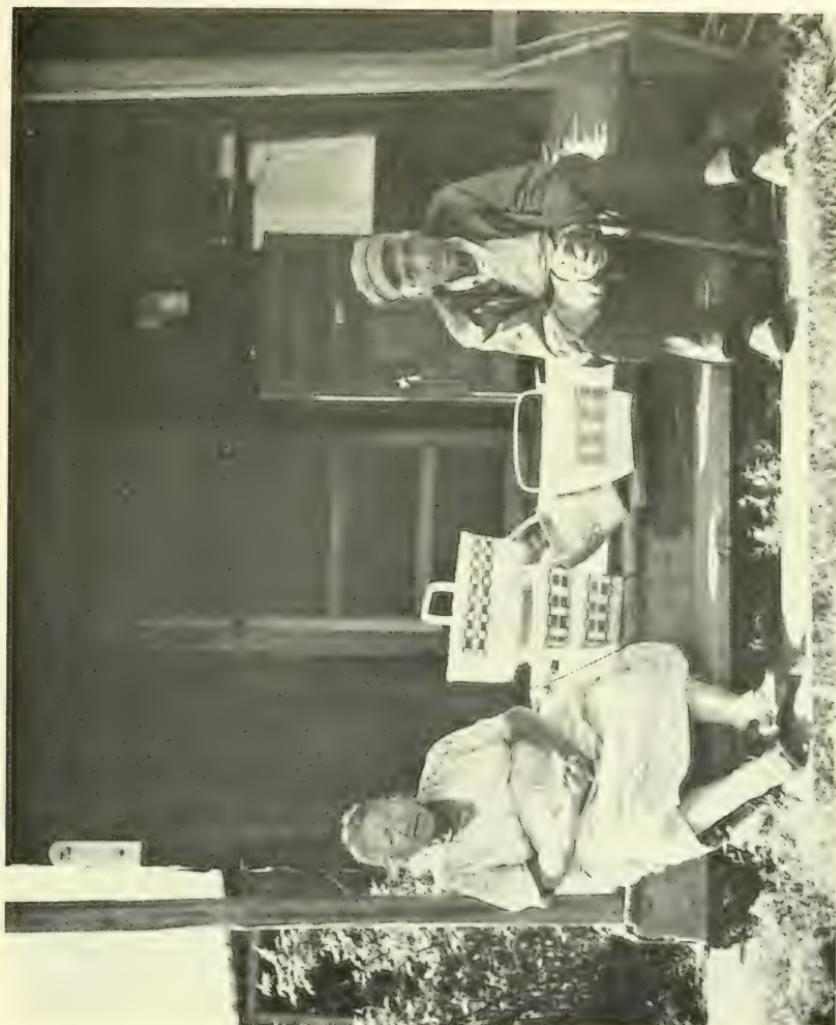
gone ho - gayo wani ho

4.

yo gi wa yoo he ha ni yo gi wa 3

5. A gu _a we no de ye ha - ni yo gi wa _b
gayo waji ne - ya'a he - ho - _b
B he - ya hey a he

FIGURE 164.



Fannie Stevens, a Faithkeeper, and Chauncey Johnny John, a singer. (Photographed by W. N. Fenton.)



Albert Jones, a singer, with horn rattle. Two water drums on ground. (Photographed by W. N. Fenton.)



Chiefs and singers at Green Corn Festival. (Photographed by W. N. Fenton.)

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