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FOLK MUSIC OF THE UNITED STATES

Issued from the Collections of the Archive of American Folk Song

Long-Playing Record L33

SONGS OF THE MENOMINEE, MANDAN AND HIDATSA

Recorded and Edited by

Frances Densmore

Preface

The long-playing records of Indian songs, edited by Dr. Frances Densmore, make available to students and scholars the hitherto inaccessible and extraordinarily valuable original recordings of Indian music which now form a part of the collections of the Archive of American Folk Song in the Library of Congress. The original recordings were made with portable cylinder equipment in the field over a period of many years as part of Dr. Densmore's research for the Bureau of American Ethnology of the Smithsonian Institution. The recordings were subsequently transferred to the National Archives, and, finally, to the Library of Congress with a generous gift from Eleanor Steele Reese (Mrs. E. P. Reese) which has made possible the duplication of the entire 3,591<sup>1</sup> cylinders to more permanent 16-inch acetate discs and the issuance of selected recordings in the present form. The total collection is unique and constitutes one of the great recorded treasures of the American people.

Dr. Frances Densmore of Red Wing, Minn., has devoted a rich lifetime to the preservation of Indian music. Her published works include volumes on Chippewa Music, Teton Sioux Music, Northern Ute Music, Mandan and Hidatsa

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<sup>1</sup>/

Certain of the cylinders transferred to the Library of Congress were made by other field collectors of the Smithsonian Institution, but the great bulk of them -- 2,385 to be exact -- were recorded by Dr. Densmore, and these have been designated as the Smithsonian-Densmore Collection.

Music, Papago Music, Pawnee Music, Yuman and Yaqui Music, Cheyenne and Arapaho Music, Choctaw Music, Music of the Indians of British Columbia, Nootka and Quileute Music, Music of the Tule Indians of Panama, and other related subjects. Now, as a fitting complement to these publications, Dr. Densmore has selected from the thousands of cylinders the most representative and most valid -- in terms of the sound quality of the original recordings -- songs of the different Indian tribes. With the recordings, she has also prepared accompanying texts and notes -- such as those contained in this pamphlet -- which authentically explain the background and tribal use of the music for the interested student.

This long-playing record, and the series of which it forms a part, is a valuable addition to the history, folklore, and musicology of our North American continent. Its value is increased for us with the knowledge that much of the music has, unfortunately, disappeared from the American scene. To Dr. Densmore, and other Smithsonian collectors, as well as to the Indian singers who recorded for them, we must be grateful for rescuing this music from total oblivion.

DUNCAN EMRICH,  
Chief, Folklore Section.

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List of Songs -- Menominee

<u>Record No. L33</u>	<u>Title</u>	<u>Cat. No.</u>	<u>Ser.<sup>2</sup> No.</u>
SONG OF AN ADOPTION DANCE			
A1	"I Paint My Face Red"	1585	8
SONGS OF HUNTING AND WAR BUNDLES			
A2	"The Slender-legged Animals"	1607	34
A3	"I Will See a Bear"	1609	36
A4	War Bundle Song	1510	38
DREAM SONGS			
A5	Pigeon's Dream Song	1541	45
A6	Dream Song	1578	46
A7	Song of the Thunderers	1581	49
SONGS USED IN THE TREATMENT OF THE SICK			
A8	Song of a Juggler	1597	62
A9	Healing Song from the Spirit Women	1569	67
A10	"I Am Rewarding You"	1528	72
A11	"The Heavens Help You"	1529	73
SONGS OF THE DRUM RELIGION			
A12	Song for Men Who Prepare the Drum	1545	90
A13	Song for East Stake of Drum	1549	93
A14	Song for Wounded-leg Stake of Drum	1550	95
A15	Song for a Leader of the Ceremony	1552	97
WAR SONGS			
B1	Pawakone's War Song	1526	<u>Ser. 3/No.</u> 120

<sup>2/</sup> Serial numbers refer to the songs in Menominee Music, Bull. 102, Bur. Amer. Ethnol.

<sup>3/</sup> Serial numbers refer to songs in Mandan and Hidatsa Music, Bull. 80, Bur. Amer. Ethnol.

List of Songs -- Menominee

<u>Record No. L33</u>	<u>Title</u>	<u>Cat. No.</u>	<u>Ser. No.</u>
B2	War Dance Song	1586	122
B3	"The Queen of England"	1627	123
B4	Song Concerning a Captive Woman	1587	124
SONGS CONNECTED WITH A LEGEND			
B5	Manabus Invites the Ducks to a Dance	1643	83
B6	Manabus Tells the Ducks to Shut Their Eyes	1644	84
MISCELLANEOUS SONGS			
B7	Moccasin Game Song	1632	133
B8	Love Song	1631	136

List of Songs -- Mandan and Hidatsa

B9	Song of the Goose Women Society	811	5
B10	Song in the Gardens	906	18
B11	Song of the Eagle Catching Camp	822	20
B12	"The Enemy Are Like Women"	863	68
B13	Old War Song	896	79
B14	Butterfly's War Song	897	88
B15	War Medicine Song	891	80

Names of Singers and Number of Songs by Each

	<u>Side A</u>	<u>Side B</u>	<u>Total</u>
MENOMINEE			
Pigeon	4	3	8
Ca'wini'pinas <sup>4/</sup>	4	2	6
Amab	5		4
Peter Fish	2		2
Mocihat'		2	2
Agnes Sullivan		1	1

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15	8	23
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MANDAN AND HIDATSA

Scattered Corn (Mandan)	1
Ben Benson (Mandan)	1
Wounded Face (Mandan)	1
Butterfly (Hidatsa)	2
Old Dog (Hidatsa)	1
Yellow Hair (Hidatsa)	1

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Total	7
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4/

Vowels have the continental sounds. Consonants are pronounced as in English except that c is pronounced like sh in shall.

# SONGS OF THE MENOMINEE, MANDAN AND HIDATSA

Collected and Edited by Frances Densmore

## INTRODUCTION

### Songs of the Menominee

The Menominee is one of the few Indian tribes now living in the locality where they were first visited by white men, three centuries ago. The present home of this Algonquian tribe is in central Wisconsin, adjacent to that of the Chippewa. Throughout its history "this tribe has been known for its friendship to the white man and its fidelity to its given word." They had "the reputation of being a peace-loving people, slow to anger, but mighty warriors when roused to a just quarrel." They were friendly in their relations with the French, and it is estimated that they furnished about 150 men to the British in the Revolutionary War, they also joined the British in the war of 1812-1814. After this war they became loyal to the Government of the United States, and at the time of the Civil War considerable numbers of their young men fought in the armies of the Republic. It is said that in 1823 they were the only Indian tribe having a G.A.R. post.

Their material culture and general customs are similar to those of the Chippewa. Their medicine lodge is practically the same as the Midewiwin (Grand Medicine Society) of the Chippewa. A meeting of this lodge was attended and many of its songs were recorded but none are in the present series. Two ceremonies of the drum religion were also attended and their songs recorded. A special study was made of the treatment of the sick by means of magic and by the use of herbal remedies.

The study of Menominee music was made by the writer and its songs recorded in 1925, 1928 and 1929 in connection with her study of Indian music for the Bureau of American Ethnology of the Smithsonian Institution.<sup>5/</sup> Eleven singers recorded songs, six being included in their series. The number of songs transcribed was 140, many other recordings being studied and their characteristics found to resemble those selected for transcription.

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<sup>5/</sup> Menominee Music, Bull. 102, Bur. Amer. Ethnol. 1932.

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## SONG OF AN ADOPTION DANCE

An intimate phase of Indian life is shown in the Menominee custom of adopting a person into a family to take the place of a member of the family who has died. This may be done on the day after a death but usually does not take place until some time afterward. The custom was being observed when these songs were recorded in 1929.

Two forms of adoption dance were held by the Menominee, the more important being received from the east god and the less important from the south god. The east god is the only one who is represented as a man. The morning star is his little brother who always starts out with him carrying his bow and arrows. Both the sun and the morning star appeared to men in dreams. The power of the morning star was always used for help in any undertaking, and it was he who gave the drum to be used in the east god's dance. The instructions for this adoption dance were received from the east god and the faces of the dancers were painted red, like the eastern sky in the morning. Four songs given by the east god were sung at every dance and all were recorded, only the first being presented. It was said that no one could help dancing when he heard this song. It was recorded by Cawunipinas.

Al

"I Paint My Face Red"

(Cat. no. 1585,  
Ser. no. 8)

## SONGS OF HUNTING AND WAR BUNDLES

The use of packets commonly called bundles is widespread, especially in the Mississippi Valley region. These packets contain substances believed to give success in hunting or war and are distinct from the small packets of medicine carried by individuals for personal protection or other use. The origin of both the hunting and war bundles is attributed to the owl and it is said that every hunting bundle contains medicine revealed by the owl and four sticks representing the legs of the deer, which is the animal chiefly hunted by the Menominee. Such a bundle also contains medicine revealed to its owner in a dream. Certain songs belong to each bundle and are sung when the bundle is opened to renew or exert its power.

When on a hunting expedition the hunter opens his bundle, spreads the contents on a white buckskin, places a dish of food beside it and sings his hunting songs, accompanying them by striking together two short sticks. The next song was recorded by Peter Fish and is one of four songs used in this manner by his father and himself on hunting expeditions when these songs were recorded (1925). The words refer to the deer sought by the hunter.

A2

"The Slender-legged Animals" (Cat. no. 1607,  
Ser. no. 34)

Free Translation

When hunting I want to see the slender-legged animals

The following song was also recorded by Peter Fish and used by him and his father on their hunting expeditions. The characteristic motion of a bear is suggested by the small intervals and prolonged tones of this melody.

A3

"I Will See a Bear" (Cat. no. 1609,  
Ser. no. 36)

The contents of a war bundle differed from the contents of a hunting bundle though the general characteristics were the same. The writer's informants said that a war bundle always contained the skins of two sorts of owls and that other bird skins might be included according to the dream instructions received by the owner. The herbs and roots placed in a war bundle were believed to have particularly strong medicine power. The articles and herbs were wrapped in the soft tanned hide of a deer and around this was placed a wrapping of plaited rushes secured by a thong. The war bundle, like the hunting bundle, was distinct from the charms carried by individuals. A war bundle was carried by its owner when on the warpath and he might at any time give a feast to it in order to increase its power.

A group of four songs belonging to a war bundle was recorded by Pigeon who said they were received from the thunderers. These songs were sung at a feast to the war bundles and were intended to make its power effective. They were accompanied by a water drum and three gourd rattles. One of these songs is next presented. The words are in the Chippewa language. The song has a compass of 12 tones, beginning on the highest and ending on the lowest tone of the compass.

A4

War Bundle Song (Cat. no. 1510,  
Ser. no. 38)

#### DREAM SONGS

The Menominee, like other Indians, receive songs in dreams that are connected with power or with success in their undertakings. Pigeon, who recorded the next song, said that when he was a boy he sometimes fasted for two days at a time, abstaining from both food and drink. At last he secured a dream that gave him power to treat the sick, and said that his own advanced age showed the power of his dream. Two birds gave him songs in this dream. The first bird (a crow) was said to "come from the south when the weather begins to get warm," and the other bird (a raven) was







recorded three sets of songs that he was using in treating the sick when this material was collected (1929). Pigeon also recorded two songs which his uncle received in a fasting dream and used when treating the sick. His uncle lived to old age and Pigeon received the songs by inheritance. The dream was concerning a bird with a white head that stays high in the air. These are the two songs next following.

A10 "I Am Rewarding You" (Cat. no. 1528,  
Ser. no. 72)  
Free Translation

The power above said, It is I who am now rewarding you so  
that you will live to old age

All "The Heavens Help You" (Cat. no. 1529,  
Ser. no. 73)  
Free Translation

The heavens speak and help you, and others will depend  
upon you for help.

#### SONGS OF THE DRUM RELIGION

In comparatively modern times the Menominee have adopted a form of religion that is known as the drum religion and is characterized by the ceremonial presentation of a drum by one tribe to another. This "religion" lacks the esoteric elements of the medicine lodge and contains elements of Christianity. Persons seldom belong to both but may do so if they desire. Its origin is attributed to a Sioux woman who taught certain men to make the drum and who taught its songs to the singers. This is said to have resulted in permanent peace between the tribes. Two performances of the ceremony were witnessed by the writer, the first being in 1910 in connection with the study of Chippewa music <sup>6/</sup> and the second in 1928 in connection with present work. <sup>7/</sup> Both ceremonies were held at the native village of Zoar, on the Menominee reservation. On the first occasion two drums were given to the Menominee by the Chippewa, these being a chief drum and a warrior (or brave's) drum, each having its complement of officials. On the second occasion only a warrior drum was given. The donor on both occasions was White Feather, a prominent member of the Lac du Flambeau Band of Chippewa. The larger of the drums presented to the Menominee in 1910 was about 27 inches in diameter and about 12 inches in depth, and the

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<sup>6/</sup> Chippewa Music II, Bull. 53, Bur. Amer. Ethnol. 1913, pp. 142-180.

<sup>7/</sup> Menominee Music, Bull. 102, Bur. Amer. Ethnol. 1932, pp. 150-183.

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in guessing the location of the marked bullet. Many songs are connected with the game, certain songs belonging to the side that is hiding the bullet while others may be sung on either side. The player hiding the bullets has an assistant who sings and pounds on a drum while the hiding is in progress, or he may have more than one assistant if he desires.

The next song was recorded by Mocihat.

B7

Moccasin Game Song

(Cat. no. 1632,  
Ser. no. 133)

Six love songs were recorded among the Menominee, none expressing personal affection, though one has the words "I will keep on courting until morning." The words of the next song are taunting in character. Similar words were found in a Chippewa love song, and "teasing" is not uncommon among friendly Indians.

It was said that the flute was used in courting and that a man who played the flute for such a purpose always carried "love medicine," indicating that he used magic in connection with his music. Mocihat, who recorded the next song, was a skillful player on the flute and recorded two performances on that instrument. After one of them he added words to the melody that he had played. It was said that the use of words in love songs arose in this matter.

B8

Love Song

(Cat. no. 1631,  
Ser. no. 136)

Free Translation

You had better go home, your mother loves you so much.

#### Songs of the Mandan and Hidatsa

For many years the Mandan and Hidatsa have lived together on the Fort Berthold Reservation in North Dakota. Both are agricultural tribes and they have many interests in common but each tribe has preserved its own songs, to a remarkable extent. These are songs connected with tribal societies and other customs, as well as songs with legends and folk tales. They are Siouan tribes.

This study was begun at Elbowoods, North Dakota, in 1912, under the auspices of the North Dakota Historical Society and continued in 1915 and 1918 for the Bureau of American Ethnology of the Smithsonian Institution which published the result.<sup>9/</sup> This publication contains transcriptions of 110 songs.

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<sup>9/</sup>

Mandan and Hidatsa Music, Bull. 80, Bur. Amer. Ethnol. 1923.

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The songs of six singers are here presented, three being Mandan and three Hidatsa. One of the singers in each tribe was a woman. Scattered Corn, a Mandan, was the daughter of Moves Slowly, the last of a line of 34 corn priests of that tribe. Wounded Face represented the fine old members of the Mandan tribe, and Ben Benson was a much younger man who had filled the office of Indian policeman and taken other responsibilities in connection with his people. Butterfly was an old Hidatsa warrior, and his wife, Yellow Hair, recorded one song. Old Dog was a leader among the Hidatsa.

An interesting part of the field work was a camping trip of about two weeks at Crow's Heart's Landing, on the Upper Missouri River. This made possible the securing of valuable songs and information from Crow's Heart and other Mandan living in that locality.

#### SONG OF THE GOOSE WOMEN SOCIETY

Many years ago there lived a Mandan chief named Good Fur Robe. He organized the Goose Women Society to "look after the corn," and if there were an early frost the Goose Women brought presents so that he, as Corn Priest, would prevent damage to the crop. Their special duty was a ceremony which took place in the spring of the year, to secure an abundant crop of corn. Four songs of this ceremony were recorded by Scattered Corn, a member of the Society. During the first and second songs the Goose Women swayed to and fro like the corn in the field. The third and fourth songs were connected with a trance which formed part of the ceremony. It was said that corn might be seen coming from the mouths of the women when in this trance and that sometimes little ducks or singing birds were thus seen. The song here presented was sung after the Goose Women had recovered from their trance and been "cleansed." It was recorded by Scattered Corn.

B9    Song of the Goose Women Society    (Cat. no. 811,  
Ser. no. 5)

#### SONG IN THE GARDENS

The women were responsible for the cultivation of the gardens which were a mile or more from the village. They worked in the fields of corn, beans, squash and pumpkins, and when the corn was ripe they guarded it, sitting on scaffolds and driving away the birds. Many songs were sung by the women in the gardens. Many were "lonesome songs" and the song next following contains the "teasing" that was an old Indian custom. This song was recorded by Yellow Hair, an Hidatsa, the wife of Butterfly, the old warrior. The words were not translated but were said to mean "The first (or present) wife laughs when the next wife is brought to the lodge."

B10    "The First Wife Laughs"    (Cat. no. 906,  
Ser. no. 18)





him  
given/by white people who thought the word "butterfly" sounded like his Hidatsa name. He said that the following song was his great-grandfather's war song and was of the sort sung before the departure of a war party.

B13

Old War Song

(Cat. no. 896,  
Ser. no. 79)

Translation

The first time (he went)  
He brought it (an expression of sarcasm meaning  
that he returned empty-handed),  
The next time  
He brought it.

In the dances that followed the return of a victorious war party a man might relate some deed of valor and sing his personal war song. The next song, recorded by Butterfly, was understood to be his own war song but he gave no information concerning it.

B14

Butterfly's War Song

(Cat. no. 897,  
Ser. no. 88)

It was not unusual for the leader of a war party to be a man who had dreamed a dream and believed in its power. Old Dog said that the following song belonged to his uncle, One Buffalo, who received it in a dream. He saw a wolf in his vision, and the wolf sang this song to him. One Buffalo lived to old age and died "more than 60 years ago." When acting as leader of a war party he said, "This is a medicine song. I want all our party to return in safety and I want you all to sing this song with me." Then the warriors all sang the song. Before making the phonograph record Old Dog spoke a rapid sentence which was caught by the recorder and later translated. He said, "Grandfather, I am going to sing your song. Do not be offended." Similar sentences were spoken by Sioux singers before recording important songs and are noted in Bulletin 61, Bur. Amer. Ethnol. pp. 95 and 163. The Sioux also had a war song given by a wolf in a vision (Bull. 61, Bur. Amer. Ethnol., No. 53).

Old Dog, who recorded this song, is a leader among the Hidatsa. His house is on the eastern side of the Missouri River and near his dwelling is a log "council house" which serves as a communal center for the Hidatsa of the vicinity.

B15

War Medicine Song

(Cat. no. 891,  
Ser. no. 80)