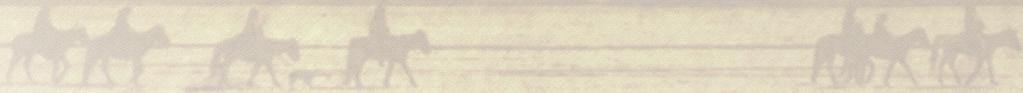

R E M E M B E R I N G

THE SONGS

E D U C A T O R ' S S T U D Y G U I D E



MUSIC TRADITIONS FROM THE ZUNI, NAVAJO, AND SALISH

INTRODUCTION

This guide is provided to support classroom use of *Remembering the Songs*. The materials include both a film and audio CD. The film is a three-part story of music traditions from the Zuni, Navajo, and Salish people, as told through the lives of three individuals. The film can be viewed in its entirety or you may choose to view one story at a time. It is recommended that you view the film, listen to the CD, and read through the study guide prior to using the materials in the classroom. Particular attention should be given to the learning objectives and the “Structure of an Interactive Lesson for Lectures or Films.”

Ideas and suggestions for using the film are provided, but only as a general guideline. There are diverse applications for *Remembering the Songs*. They are limited only by your imagination.

LEARNING OBJECTIVES

Remembering the Songs is not a comprehensive history or portrayal of American Indian music traditions. It is a brief glimpse into the music traditions of three tribes. The common thread connecting the three tribes in the film and CD is the significance of place, community, and song. Background information and suggestions for classroom activities are intended to facilitate the following broad learning objectives:

1. The diversity of American Indian Tribes is paralleled by the diversity of each tribe’s music.
2. Much of the traditional music of the Salish people originated in the spirit world.
3. Many traditional American Indian songs are prayer songs.
4. Traditional songs in American Indian communities often “belong” to an individual or a family.

5. Traditional American Indian music includes both individual and community songs.
6. There are unique and diverse cultural protocols in every American Indian community around the use of songs.
7. Music has played an important role throughout history.
8. The use of music is universal.
9. Music is a powerful force in our lives.

BACKGROUND INFORMATION

Human communities around the world have used the traditions of story and song to express feelings, beliefs, experiences, and ideas. Some songs are stories put to music, and some include stories as integral parts. We can organize volumes of songs into categories or genres. Classifications such as folk, classical, spiritual, pop, reggae, blues, rap, and country give us a general idea of what to expect from a song. We may listen to a song without knowing the composer or the “story” of how it came to be. Knowing or understanding the story of a song can deepen or alter our response as we experience it. There are also particular songs that require no context. They transport us. They transform us. They create sacred spaces around us.

Songs have been used in powerful ways throughout history. During the period of slavery in the United States, spirituals were used for prayer, inspiration, protest, and passing information. Spirituals persisted as part of the music tradition of the African-American church. Many of these songs evolved into the “freedom songs” during the Civil Rights era. Songs such as *Swing Low Sweet Chariot* and *We Shall Overcome* became icons in the struggle for civil liberty and equality. We should not soon forget the voices of ordinary, brave people singing as they were assaulted and arrested for “civil disobedience.”

The power of song is characterized in music traditions of American Indian tribes. Songs for healing or calling the buffalo, medicine songs, and love songs all hold a power. These songs were not composed. They were gifted from the spirit world. The Salish custom of an individual going on a vision quest to seek their “sumesh,” their personal help, medicine, or power, often involved the gift of a song. These songs belonged to an individual and that person might pass them down within their family or to another tribal member. People believed that a person with many songs was a powerful spiritual person.

Songs were also shared within the community and used individually and collectively for different purposes. Morning songs like the Salish Wake Up song or the Zuni Sunrise song are shared songs. Communities also have songs that are used only at a particular time for a specific purpose. Some songs are sung only during a particular ceremonial activity. Long ago when the Salish held a Scalp Dance, a song was sung to collect the women. The people would say, “Lend me your daughters, your mothers, your sisters ... we are going to have a Scalp Dance.” The women would then be taken to lodges where their faces would be painted and they would be given men’s clothing items to wear, and a song would be sung during this part of their preparation. In this way, songs were connected to a particular activity.

FERNANDO CELLICION AND CULTURAL PROTOCOLS FROM ZUNI PUEBLO

During the filming of Remembering the Songs, Fernando Cellicion shared cultural protocols for music from his community:

Well for me, coming up from a traditional household, I learned many of the songs at a very early age. However, in our ways, in our society there are certain songs, and I guess in every Indian society, there are certain songs you don't sing until the appropriate time. For me, I had to learn, the hard way I guess because I would sing a song that was not appropriate or that I couldn't sing. I'd get [disciplined], but not discouraged ... to learn it in your own mind, and keep it going. Some of the songs we can sing in our heads but not out loud and today many of the kids all follow that. But there are certain kids that will be discouraged not to sing certain songs until it's the appropriate time ... many of the songs you'll sing, a song out of line, and you'll get reminded even with nature, with a wind gust coming in and like slapping you ... I always believed that so sometimes I would sing a song and of course sure enough the wind would come and tell me to shut up. As time goes on, once you learn those songs you just keep it in you and just keep singing it until you are given the right to sing those songs and then you can sing ... and you have a social song, many of our social songs, we can learn those songs, and many of our kids get the songs from our dancers, from our Kachina dancers ... they'll go and watch the dances at the plaza and like the one song and keep that song and keep singing it and singing it and singing it. When they get older they'll say, "Hey, I heard this song when I was young." Then they will sing that song, they will bring that song up again.

We really have thousands of songs that we really can learn, but many of those songs we can't sing until we either initiate into the Kachina society or initiate in the medicine society ... once we are initiated into the medicine society those songs they are given back to us and then we can slowly learn the right way. There's different protocols in our way, in our song ... In some cases all Indian people ask for songs, for happy songs, for death, songs for giving birth, all different songs, but certain people can't sing those songs and certain people can. It is a matter of choosing which song. But we are always encouraging our young to learn many songs. Some songs even I as a medicine man, I cannot sing or even think of those songs you know until it is an appropriate time. When we have initiation that's the only time that there is song, and we can't even think about or sing it in our head. When it comes time to that one initiation, even though we haven't sang those songs for ten years, twenty years, it comes back to us. The spirituality of one of the songs is very tremendous.

PAUL THOMPSON'S REFLECTIONS ON FLUTE MAKING

It is a journey ... because we all have a starting point. In the beginning we're not very good at whatever we do. It's just the way it is. Just like when we first took our first steps. Learning to walk as a kid we fall down, we stumble, we crawl ... It's just the same with flutes too ... I don't think one flute is better than another. It all depends on how you play it and if you play from here, from the heart, I don't see anything wrong. That's just the way I feel ... we all understand music, we all have our songs, we all have our things, and that is what keeps us all together and keeps our traditions and everything alive.

You know whether its singing, drumming, flutes, rattles, sticks you know, we use whatever we got ... but then again, like I say the only woods that I pretty much use, if I got to use a hard wood, I'll use cherry or walnut. They just seem to be a little bit more clear ... but if you're dealing with Native Americans they like the cedar ... and a lot of the flutes are made out of cedar and some of it's called juniper too. But if you ever cut a juniper branch and then you see if you look at it at the end its got a circle in it and I think in the old days they used to take that redness out to get the uniform circle and then it just left the white and the harder the wood I think that would be.

I think that was the way that they done it back then. They kind of looked at the end, because you know you can never tell which piece of wood is going to work out the best ... I found out too if I, say I made two flutes that were identical like this, and I use the wood from the same tree, it would still vary in tone too, slightly. But then when you look at a tree and you see the rings of the tree, if you are using the heart of it, the rings are smaller, they are closer together, which makes that piece, even though it's classified as a soft wood, harder ... Even the thickness of the wood too can determine the sound of the flute if there is more wood around this on the outside of it, meaning if the edge is wider, then it makes it harder even if it was a soft wood, and that is why we make these little inventions, so you can. If this was way up here it would just sound airy it wouldn't have a sound, but when you bring this down it makes the thickness of the wood a little narrower over here and that gives it a little sharper, clearer sound still being that it is thick so there is a lot of variations you know, and you got to take all of that into account when

your working on the wood ... cedar, I think we use it because as we say it's the tree of life. It blooms here. It's green all year round, it just goes on and on and on, so ... and I think that is one of the reasons why it doesn't die, its green and alive all the time. I think it was also what was available in the area. I think that people use what they can work with comfortably ... and when I am saying this I'm talking about the old days because we don't have routers, we don't have drills way back then. So they worked with what was workable and they were able to do what they could do with what they had. The funny thing is that I like the older flutes even though they are not as clear. I think there is stories in those flutes that we will never know ... we will never know who they went from, who got them, who played them ... There are stories in them, and it hurts when you go to a museum and you see them sitting there and they're all cracked up, because nobody's played them. They dried up and you just wonder what they sound like back in that time, well I do anyway. That's a driving force for me; just wondering what it was in the old days sometimes I think I was born in the wrong period of time, so you know it's a journey. I don't know it all I don't ever want to know it all ... Of all the flutes that I have made which I'm sure is into the thousands, only two that I have known, and I own both of them, this is one of them the other one is at home, are the ones that really connected with me, that have its own special meaning to me and I hope I never lose them. And hopefully they'll go on after I'm gone you know, somebody picks them up ... And maybe who knows maybe I got a granddaughter that might want to play this, a great-granddaughter that will want to play it, I may have future grandkids that might want to play ... They do have a special thing, and like I said again there is no perfect, I guess you can say, flute. They all have their own voice and they all need to be heard; they don't need to be locked away. It's not fair to them, its like putting a kid in the closet and closing the door. They need to be heard you know.

CANYON DE CHELLY — THE HOME OF PAUL THOMPSON'S MOTHER

In the spring, as the full moon set and the warm sun rose over Canyon de Chelly, Home God and his family went out to plant their corn. As they did so, Home God sang this song:

*The holy blue corn seed I am planting.
In one night it will grow and be healthy.
In one night it grows tall,
In the garden of the Home God.*

*The holy white corn seed I am planting.
In one day it will grow and ripen.
In one day the corn grows tall.
In beauty it grows.¹*

Canyon de Chelly is a part of “Home God’s Garden,” and it is the place where Paul Thompson’s mother, Selina, spent her childhood years. Selina shared memories of playing in a landscape that was both home and treasure to the Diné (Navajo) people. For hundreds of years, Canyon de Chelly was in fact a garden, orchard, and pasture. The Diné had been growing corn and peach trees, and pasturing livestock there for generations. The unique geology and geography of the canyon provided a season long enough to produce fruit and essential water from summer rains and winter run off. This abundance made the canyon a target in the military campaign against the Diné in 1863. After months of raiding the canyon and destroying crops and livestock, the U.S. military force-marched the Diné 400 miles to Fort Sumner. This event is commonly referred to as the Navajo Long Walk. There was an enormous loss of life during their removal from their homeland and captivity at Fort Sumner.

The Diné were held four years at Fort Sumner until a treaty in 1868 determined their reservation, which included Home God’s garden, Canyon de Chelly. When the people returned, they sang *Shin ah sha, shina ah sha ... I walk in beauty ... I return home and I will walk in beauty*. The melody of this song stayed with Paul all his life, though he grew up not knowing the name of the song or its significance. It was not until he was an adult that he learned the name and significance of the song to his people and the home of his mother.

Please visit the following site for more information on the Diné and Canyon de Chelly:

<http://www.kued.org/productions/thelongwalk/film/interviews/jenniferNezDenetdale.php>

¹Houk, Rose. *Navajo of Canyon de Chelly: In Home God’s Fields*. Southwest Parks and Monuments, Tucson. 1995.



JEROME VANDERBURG AND THE SALISH PEOPLE

The Salish Tribe of Montana occupied an expansive territory that extended beyond the contemporary boundaries of Montana into Canada, Washington, Idaho, and Wyoming. As tribal populations were pushed west with the movement of white settlers, the Salish concentrated their permanent camps on the west side of the Rocky Mountains. They were occupying the Bitterroot Valley when Isaac I. Stevens arrived to negotiate a treaty to make way for the railroad and to appease the settlers. Salish, Pend d’Oreille, and Kootenai leaders were invited to the negotiations, and tribal leaders were under the assumption that the “talks” were going to address the continual conflict with the Blackfeet Tribe’s incursion into their territory. However, the Steven’s treaty party came intent on securing Indian land. The treaty talks ensued and culminated in the reluctant “signatures” of tribal leaders. This 1855 Treaty of Hell Gate determined a one and a quarter million-acre reservation for the Salish, Pend d’Oreille, and Kootenai Tribes as a permanent tribal homeland. A provision in the treaty also promised a survey to be done in the Bitterroot Valley for a separate reservation for the Salish. This guarantee was made at the insistence of Salish Chief Victor, who was unwilling to move his people from their homeland into what was considered Pend d’Oreille territory. An additional provision was made to prohibit white settlement in the valley until the survey had been done; however, settlers continued to move into Salish homelands and Victor and his people found themselves surrounded.

Settlers pressed the government to remove the Salish and some families reluctantly moved to the reservation. Despite the pressures Victor and several families resisted and remained in the Bitterroot Valley. The government responded to Victor’s persistence by sending James Garfield to negotiate his removal in 1872. By this time, Victor had died on a buffalo hunt, and his son Charlo was chief. Garfield was unable to

persuade Charlo and the remaining Salish to move; however, he later produced the removal agreement with what appeared to be Charlo’s mark. When this news traveled back to Charlo, he was outraged and asserted that it was a forgery. He did not move. Hemmed in on every side and plagued by poor hunting seasons and failing crops, Charlo and the families with him suffered a cost to stay in their homeland. It was during this time that Jerome Vanderburg was born—in 1890 in the beloved Bitterroot Valley of the Salish people.

Conditions continued to deteriorate, and the government made Charlo promises of new houses and agricultural implements for his people. Preparations were made for their removal in 1891. Jerome was just one year old. His daughter Lucy said that her father remembered leaving the Bitterroot Valley. It was a sorrowful time for his relatives.

Salish families continued to go back to the Bitterroot Valley to visit the graves of their relatives, to harvest game and plants, and finally to work as laborers for settlers who were living in their homes and on their land. This returning continued for generations. Jerome maintained the relationship with the valley where he was born.

Today the Salish people return to the Bitterroot several times a year. They go to the Medicine Tree and make their prayers there as their ancestors have always done. They attend a church service at Stevensville where one of the first Catholic missions was established, and some tribal members return to treasured places privately. While the people are legally separated from this part of their homeland, their emotional and spiritual connections to the land there remain.

A BRIEF HISTORY OF FLUTES

ADAPTED FROM AN INTERVIEW WITH GARY STROUTSOS

Along with drums, flutes are one of the oldest instruments in the world and have existed in the Americas, Europe, and Asia for thousands of years. Despite many language, cultural, and geographical differences, people around the world share the gift and tradition of music, including flutes. Some Anasazi flutes date back to 600 A.D. Anasazi rim flutes were uncovered in the '30s at the Prayer Rock district in Arizona during an archeological excavation. The oldest flute still in existence is a 40,000 year-old flute made out of a Griffon vulture bone that was found in Southern Germany. In China there exists a flute made from a Red Crowned Crane that is 9,000 years old and is still playable. This later evolved into today's Xiao flute, a Chinese bamboo flute. Recording artist Gary Stroutsos, featured on *Remembering the Songs*, plays the Xiao and the Dizi flute. These flutes are made from bamboo or rosewood, and have evolved over 2,000 years. Hawaiian nose flutes, called Ohe hano ihu, are still played today. Anthony Natividad, a native Hawaiian, continues the tradition of making and playing the Ohe hano ihu.

In North America, we still have many strong examples of traditional and contemporary American Indian flute music. Historically, the process to keep and play a flute differed from tribe to tribe, and not all tribes had flutes. Flutes were primarily used as a courting instrument, and were historically a man's instrument. The late Henry Crow Dog explained, "That flute of ours, the Siyotanka, is a very peculiar instrument. It is made for only one kind of music—love music."² The Salish Tribe of the Flathead Indian reservation in Montana shared the same courtship tradition for flutes. Salish flute songs were love songs and were played only by men.

There are several different types of traditional American Indian flutes made out of various materials such as red cedar, boxwood, elderberry, and pine. Traditionally, flutes were made by hand. In one case, branches were split and pine pitch was used to burn out the middle. Some flutes are decorated with the shapes of birds, elk, fish, woodpeckers, and other animals. People used what they had where they lived to craft flutes. For example, the Salish used elderberry. The Seminoles used river cane. As times changed, Indian people adapted different materials to construct flutes. The Nez Perce used gun barrels to make flutes. Jerome Vanderburg, who was Salish, made and played a metal flute. With modern machinery, flutes can now be made from hardwoods or exotic woods like walnut, cherry, and maple.

Two of the most highly recognized American Indian flute makers are Paul Thompson—Diné, and Bryan Akipa—Sisseton Wahpeton Sioux. These two makers made most of the flutes featured on *Remembering the Songs*. Paul Thompson gifted Fernando Cellicion with his first American Indian flute. This gift accompanied Fernando around the world, sharing music and dance traditions from his community.

The most commonly played American Indian flute today is a six-hole contemporary style. Very few people play the traditional five-hole flute. There are four-hole and seven-hole flutes as well and some accounts of three-hole flutes. Today, many songs played on the flute were originally sung, and later transposed to the flute. So too, it is not uncommon now to see a woman playing the flute.

²Erdoes, Richard, and Paul Goble. *The Sound of Flutes and Other Indian Legends*. N.p.: Random, 1976. Print.

STRUCTURE OF AN INTERACTIVE LESSON FOR LECTURES OR FILMS

WRITE YOUR WAY IN. *3-5 MINUTES*

1. Pose a question or introduce a mystery piece.
2. Ask - What do you think, know, or think you know about this?
3. Use quick-write protocol for 2 to 3 minutes allowing for reflection, activation of schema.
4. Have students pair share or group share (option).
5. Take a minute for students to report out (social construction of knowledge).
6. Skim quick writes, listen to pair share and reporting to determine level of students' background knowledge.

BUILD MORE BACKGROUND KNOWLEDGE. FILL IN GAPS, FRAME NEW CONTENT. *5 MINUTES*

1. Frame the lecture based on what you hear to provide background context.
2. Provide a critical infrastructure upon which new information can be organized, including key vocabulary and concepts.
3. Suggest or introduce a graphic organizer to support this.

PRESENT FILM IN INSTRUCTIONAL SEGMENTS OF 5 TO 10 MINUTES.

5-10 MINUTES REPEATED

1. Pose a question to introduce the first segment of the film.
2. View segment one.
3. Repeat this process for each segment of the film.
4. Process the content and check for understanding between each segment through writing, talking, and reading in various combinations. Mix it up so students work independently, in pairs, small groups, or as a whole class.

PAUSE BETWEEN EACH SEGMENT FOR A THINKING REVIEW.

5-7 MINUTES REPEATED

1. Student groups discuss what they heard.
2. Students are tasked to draw conclusions, make inferences, pose additional questions, and sometimes argue ambiguous points.
3. Teacher listens, poses guiding questions (drill down method), clarifies confusion, and checks for understanding.
4. Cycle is repeated 3 to 4 times as time allows.
5. Students may develop a graphic organizer or anchor chart during these segments to capture their thinking.

REPORT OUT AND FINAL DEBRIEF. *10-15 MINUTES*

1. Students in groups report out.
2. Teacher looks for development of understanding of the topic.
3. Teacher continues to expand and clarify in response to student reports.

WRITE YOUR WAY OUT. *3-5 MINUTES*

1. Students reflect individually and write about what they learned.

CLASSROOM ACTIVITIES

Pre-listening and viewing activities to introduce the film and CD

Use a U.S. wall map and locate all of the communities represented in the film:

Zuni Pueblo Reservation in New Mexico

Navajo Reservation which includes land in New Mexico, Arizona, and Utah

Flathead Reservation in Montana

Discuss the geography of each reservation community. Provide some basic background of each community to students. All three tribes have official websites with brief histories:

www.navajo-nsn.gov (another good site is at www.navajopeople.org), www.ashiwi.org, and www.cskt.org.

Questions to guide film viewing

Choose one or several of the questions to guide students as they view the film.

What are the differences in the songs on the film?

Where does music come from?

What songs on the film would you consider to be prayer songs and why?

How can a song belong to someone?

Can you give an example of a personal song? A community song?

How can a song become personal?

Do you know any rules for the use of certain songs?

Can you think of a song connected to a historic event?

Do you think there are cultures with no music?

What is one way that you use music in your own life?

Discussion questions following the film

Pose any of the questions in a developmentally appropriate format for discussion.

What is your favorite song? Why?

How often do you listen to music?

Could you imagine a world without music?

What does this saying mean, "Music is the universal language?"

Do you make music?

Can music affect your moods?

What kind of music do you listen to when you are happy? Sad? Troubled?

If you could only listen to one song, which one would you select? Why?

Is music an important part of public education? Why? Why not?



LISTENING GUIDE FOR THE CD

LISTENING ACTIVITIES FOR ELEMENTARY STUDENTS:

1. Identify all of the sounds in a particular song.
2. Match the rhythm of the song Lullaby 1, with clapping, tapping, or rhythm instruments.
3. Use the vocable “la” to sing along with Lullaby 1.
4. Respond to the music by writing down emotions, thoughts and feelings you have while listening to a song.
5. Provide an art medium for students to use while listening to the CD

LISTENING/PLAYING ACTIVITIES FOR OLDER MUSIC STUDENTS:

1. Listen to the vocal parts of Zuni Sunrise.
2. Have students match a melody from their instrument that would complement the vocal aspects of Zuni Sunrise.
3. Ask students to use their instrument to “ornament” the song.
4. Repeat this process with Shi Na Sha. Use the listening guide in appendix A for facilitation tips.
5. Use the sheet music provided in appendix A to learn and play Shi Na Sha.
6. Use the sheet music provided in appendix A to learn and play Zuni Sunrise.

ACTIVITIES FOR STUDENTS WITH ADVANCED MUSIC BACKGROUND

1. Compose a song from a story or place. Provide students with examples such as Smetana’s *The Moldau*.
2. Have students conduct research on a favorite songwriter or composer.

TRANSCRIPTION NOTES

European classic musical notation was designed as a visual memory system for recreating music related to a particular tradition. It is reasonably effective at doing that. Not surprisingly, however, transcribing music from Native American traditions into this notation system presents challenges. One might ask if it's even appropriate given that the teaching of traditional songs in most Native American cultures is done by oral transmission and not by notation.

A transcription of traditional Native songs into European musical notation runs the risk of trivializing the songs. Fixing the songs into classical notation suggests a rigidity of conception that is contrary to Native performance practice (except in the performance of some important ceremonial songs which would not be shared with the general public anyway). Many stylistic and structural elements are improvised and will change from performance to performance. Therefore, it is best not to be too detailed in the transcription of any particular performance. Additionally, European notation simply has no symbols to represent many of

the sounds and musical gestures that are common in Native music. The end result is usually a transcription that looks sparse on the page. This is due in large part to the flexibility of Native performance practice and the limitations of European musical notation. Unfortunately, it is often mistakenly seen as an indication that Native music is simplistic.

Most people will not have the opportunity to learn these songs in the traditional way. So, when a Native culture decides to share some of its songs with non-Natives, transcribing them into a notation system that is familiar to many musicians can be a useful tool when combined with recordings of stylistic performances. Be aware, however, that any transcription of a Native song into European style notation will be, at best, an approximation of the song. It is perhaps best to think of the transcription as a skeleton or framework. It will become a song only when you have invested enough of yourself to make the song “your own” and to make the song new every time you play it.

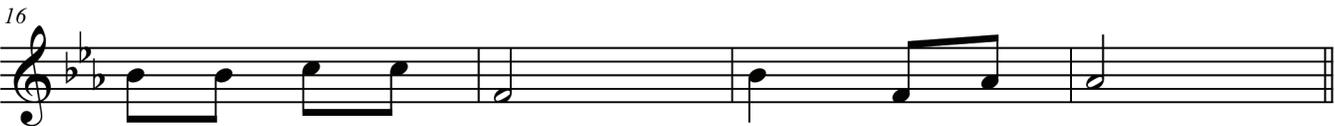
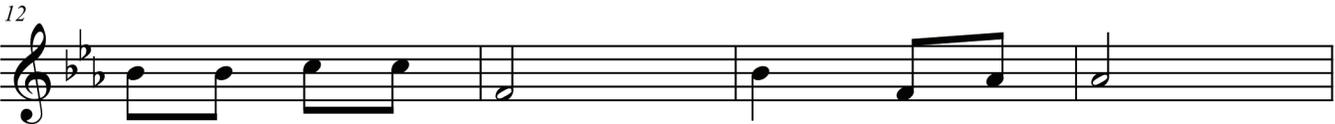
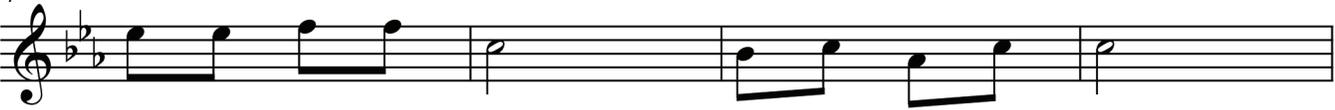
ZUNI SUNRISE

ZUNI TRADITIONAL

Very free and unhurried



4 Freely uneven eighths, as in "swing"



SHI NA SHA

NAVAJO TRADITIONAL

Free and unhurried



7

quicker, in time

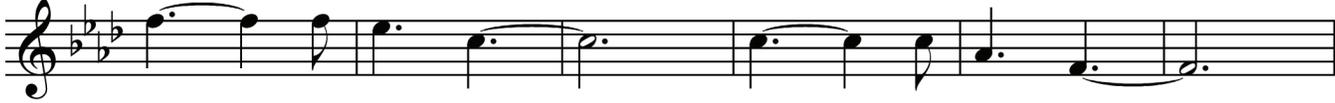


12

repeat one or more times (opt.)



16



22



LISTENING GUIDE FOR “SHI NA SHA”

Time what to listen for.

- 0:01** The track begins with wind sounds, reminiscent of the open Plains. The flute is an outdoor instrument.
- 0:02** A rattle enters, playing freely, out of time. A beautiful metaphor and accompaniment for the wind sound.
- 0:14** A flute player enters, playing the main melody. Notice how free the playing is at first. After a couple phrases, a more regular pulse is established.
- 0:24** The rattle re-enters, quickly joining the pulse the flute player has set. Bird sounds are also heard, played on an assortment of bird call instruments.
- 0:38** A repetition of the main melody begins. Many Native songs are constructed by taking a melody and repeating it with subtle variations. What variations do you hear this time around the tune?
- 0:57** A transitional passage begins, made entirely of assorted bird calls.
- 1:06** A second flute player begins to perform the main melody. Notice how different the voice of this flute is from the first flute heard on the track. How would you describe the difference? This performer’s interpretation of the melody is different as well. How would you describe the differences in pacing, phrasing, and ornamentation?
- 1:37** A repetition of the main melody begins.
- 1:59** At the end of the melody, bird calls are played on the flute.
- 2:07** Another repetition of the main melody begins.
- 2:29** Wind sounds re-enter.
- 2:51** The rattle re-enters.
- 2:57** A final repetition of the melody begins and then fades away.

Special project: Find (or make!) a gourd rattle. Play along with the track. Try to imitate the rattle sounds you hear add your own sounds that seem to “fit in” with the track.

THE SOUND OF FLUTES

TOLD BY HENRY CROW DOG

*FROM THE SOUND OF FLUTES AND OTHER INDIAN LEGENDS
TOLD BY LAME DEER, JENNY LEADING CLOUD, LEONARD CROW DOG AND OTHERS
TRANSCRIBED AND EDITED BY RICHARD ERDOES*

Once, untold generations ago, the people did not know how to make flutes. Drums, rattles, bull-roarers, yes—but no flutes. In these long-past days, before the white man came with his horse and firestick, a young hunter went out after game. Meat was scarce, and the people in his village were hungry. He found the tracks of an elk and followed them for a long time. The elk is wise and swift. It is the animal that possesses the love-charm. If a man has elk medicine, he will win the one he loves for his wife. He will also be a lucky hunter.

Our poor Youngman had no elk medicine. After many hours, he finally sighted his game. The young hunter had a fine new bow and quiver made of otterskin full of good, straight arrows tipped with points of obsidian—sharp, black, and shiny like glass. The young man knew how to use his weapon—he was the best shot in the village—but the elk managed to stay just out of his range, leading the hunter on and on. The Youngman was so intent on his prey that he hardly took notice of where he went.

At dusk the hunter found himself deep inside a dense forest of tall trees. The tracks had disappeared, and so had the elk. The young man had to face the fact that he was lost and that it was now too dark to find his way out of the forest. There was not even a moon to show him the way. Luckily, he found a stream with clear, cold water to quench his thirst. Still more luckily, his sister had given him a rawhide bag to take along, filled with wasna—pemmican—dried meat pounded together with berries and kidney fat. Sweet, strong wasna—a handful of it will keep a man going for a day or more. After the young man had drunk and eaten, he rolled himself into his fur robe, propped his back against a tree, and tried to get some rest. But he could not sleep. The forest was full of strange noises—the eerie cries of the night animals, the hooting of owls, the groaning of trees in the wind. He had learned all these sounds before, but now it seemed as if he were hearing them for the first time. Suddenly there was an entirely new sound, the kind neither he nor any other man had ever experienced before.

It was mournful, sad, and ghostlike. In a way it made him afraid, so he drew his robe tightly about him and reached for his bow, to make sure that it was properly strung. On the other hand, this new sound was like a song, beautiful beyond imagination, full of love, hope, and yearning. And then, before he knew it, and with the night more than half gone, he was suddenly asleep. He dreamed that a bird called Wagnuka, the redheaded woodpecker, appeared to him, singing the strangely beautiful new song, saying, “Follow me and I will teach you.”

When the young hunter awoke, the sun was already high, and on a branch of the tree against which he was leaning was a red headed woodpecker. The bird flew away to another tree and then to another, but never very far, looking all the time over its shoulder at the young man as if to say “Come on!” then, once more the hunter heard that wonderful song, and his heart yearned to find the singer. The bird flew toward the sound, leading the young man, its flaming red top flitting through the leaves, making it easy to follow. At last the bird alighted on a cedar tree and began tapping and hammering on a dead branch, making a noise like the fast beating of a small drum. Suddenly there was a gust of wind, and again the hunter heard that beautiful sound right close by and above him.

Then he discovered that the song came from the dead branch which the woodpecker was belaboring with its beak. He found, moreover, that it was the wind which made the sound as it whistled through the holes the bird had drilled into the branch. “Kola, friend,” said the hunter, “let me take this branch home. You can make yourself another one.” He took the branch, a hollow piece of wood about the length of his forearm, and full of holes. The young man walked back to his village. He had no meat to bring to his tribe, but he was happy all the same.

Back in his tipi, he tried to make the dead branch sing for him. He blew on it, he waved it around—but no sound came. It made the young man sad. He wanted

APPENDIX B

so much to hear that wonderful sound. He purified himself in the sweatlodge and climbed to the top of a lonely hill. There, naked, resting with his back against a large rock, he fasted for four days and four nights, crying for a dream, a vision to teach him how to make the branch sing. In the middle of the fourth night, Wagnuka, the bird with the flaming red spot on his head, appeared to him, saying, “Watch me!” And in his vision the young man watched—very carefully.

When he awoke he found a cedar tree. He broke off a branch, and working many hours hollowed it out delicately with a bowstring drill, just as he had seen Wagnuka do it in his vision. He whittled the branch into a shape of a bird with a long neck and an open beak. He painted the top of the bird’s head red with washasha, the sacred vermillion color. He prayed. He smoked the branch with incense of burning sage and sweet grass. He fingered the holes as he had watched it done in his dream, all the while blowing softly into the end of his flute. Because this is what he had made—the first flute, the first Siyotanka. And all at once there was the song, ghostlike and beautiful beyond words, and all the people were astounded and joyful.

In the village lived an itancan, a big powerful chief. This itancan had a daughter who was beautiful, but also very haughty. Many young men had tried to win her love, but she had turned them all away. Thinking of her, the young man made a special song, a song that would make this proud wincincala fall in love with him. Standing near a tall tree a little ways from the village, he blew his flute.

All at once the wincincala heard it. She was sitting in her father’s, the chief’s, tipi, feasting on much good meat and wanted to remain there, but her feet wanted to go outside: and the feet won. Her head said, “Go slow, slow,” but her feet said, “Faster, faster.” In no time at all she stood next to the young man. Her mind ordered her lips to stay closed, but her heart commanded them to open. Her heart told her tongue to speak.

“Kashkalaka, washtelake,” she said. “Young man, I like you.” Then she said, “Let your parents send a gift to my father. No matter how small, it will be accepted. Let your father speak for you to my father. Do it soon, right now!”

And so the old folks agreed according to the wishes of their children, and the chief’s daughter became the young hunter’s wife. All the other young men had heard and seen how it came about. Soon they, too, began to whittle cedar branches into the shapes of birds’ heads with long necks and open beaks, and the beautiful haunting sound of flutes traveled from tribe to tribe until it filled the whole prairie. And that is how the Siyotanka, the flute came to be—thanks to the cedar, the woodpecker, the wind and one young hunter who shot no elk but who knew how to listen.

COURTSHIP IN THE LAKOTA COMMUNITY

BY HENRY CROW DOG

*FROM THE SOUND OF FLUTES AND OTHER INDIAN LEGENDS
TOLD BY LAME DEER, JENNY LEADING CLOUD, LEONARD CROW DOG AND OTHERS
TRANSCRIBED AND EDITED BY RICHARD ERDOES*

Well, you know our flutes, you have heard their sound and seen how beautifully they are made. That flute of ours, the Siyotanka, is a very peculiar instrument. It is made for only one kind of music—love music. In the old days, the young men would sit by themselves, maybe lean against a tree in the dark of the night, hidden, unseen. They would make up their own special tunes, their courting songs.

We Indians have always been shy people. A young man hardly could screw up his courage to talk to a wincincala—the pretty girl he was in love with—even if he was a brave warrior who already counted coup upon an enemy.

There was no privacy in the village, which was only a circle of tipis. No privacy in the family tipi either, which was always crowded with people. And, naturally you couldn't just walk out into the prairies, hand in hand with your girl, to say sweet words to each other.

First, because you didn't hold hands—that would be very unmannerly. You didn't show your affection—not by holding hands anyway. Second, you didn't dare take a walk with your wincincala because it wasn't safe. Out there in the tall grass you could be gored by a buffalo, or tomahawked by a Pawnee, or you might run into the U.S. Cavalry.

The only chance you had to meet the one you loved was to wait for her at daybreak when the young girls went to the river or brook with their skin bags to fetch water. Doing that was their job. So, when the girl you had your eye on finally came down the water trail, you popped up from behind some bush, and stood so that she could see you—and that was about all you could do to show her you were interested—stand there grinning foolishly, looking at your moccasins, scratching your ear, humming a tune.