THE HARMONIES OF DIVERSITY:

AN EXPLORATION OF TRANSCENDENCE AND SPIRITUAL
COMMUNICATION AS UNIFYING ELEMENTS OF MUSICAL
CULTURE

by

HEATHER MAUREEN PITCHER

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0-612-62824-8

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ABSTRACT

Music is an integral component of human culture and while it appears that it is as universal as language in its existence, music is not a universal language, but like language, is culture specific. Exposure to a broad historical and cultural range of music indicates that it is variously conditioned, proscribed, prescribed and motivated by intricate and often disparate social beliefs and customs.

Music, like language, is a highly effective and universal means of communication, and is also used to reach states of consciousness that transcend the ordinary awareness of the mundane world, creating its own universe of meaning. These two elements -- enhanced communication and transcendence -- stand out as motivating elements in the musics of various areas and cultures.

The research involves comparison of philosophies, musical processes and historical development of musical traditions as diverse and different from each other as classical Greek and Christian church music, the musical traditions of the peoples of India, select Native American groups, and Tlingit and Tamang shaman music, giving strong support to the thesis that music is a universal means for communication and transcendence.

ACKNOWLEDGEMENTS

The premise for this paper arose out of a desire to understand why we conventionally refer to music as the "universal language" without thinking about what that phrase truly means. I had been encouraged, as an undergraduate student, to explore the tendency to use terminology that was not necessarily suitable for the field of music, and it was this exploration that led to the development of the central argument for this paper.

Without the help of knowledgeable committee members, this paper would not have been possible. I am extremely grateful to have had the assistance, guidance and expertise of each of the members of my committee. Professor Richard Burleson, committee advisor, a musicologist with considerable expertise in aboriginal music, greatly assisted and encouraged my pursuit of a Master's Degree through the Individual Interdisciplinary Program. Dr. Klaus Klostermaier, whose expertise in Eastern religions provided me with invaluable resources, enabled my focused exploration of a vast and daunting topic. Dr. Joan Townsend, with her anthropological expertise, provided me not only with a wealth of information on both North

American Native society and Nepalese shamanism, but also with recordings of actual Tamang rituals upon which my transcriptions and musical analysis of the same are based. I am deeply indebted to each of my committee members who frequently set aside their own work while providing me with support, encouragement and guidance.

I have also greatly benefited from the existence of the Native Music Project at the University of Manitoba, through which I had first-hand experience with the traditional music, culture, and practice of Native Americans. The Project, which was co-instructed by Richard Burleson and Cree elder and singer Walter Bonaise, provided me with a foundation of cultural awareness through its interactive approach.

I would like to express my appreciation to both Josephine Kaczmarek and Richard Burleson for the opportunity to present my research in their classrooms. Questions and discussions that arose out of these presentations encouraged me to examine my work from new perspectives. I am also indebted to Ms. Kaczmarek for her encouragement in the pursuit of this degree.

Finally, I would like to thank my family. Without their constant support and encouragement, this paper would not exist.

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Introduction

The following investigation set forth sets out to suggest the existence of a universal quality in music. It will do so through the exploration and comparison of general principles having to do with the cultural, social, historical and religious dimensions of music. It appears in fact, that if there is universality in music, it will lie in such dimensions as these. We can know this however, only by initially exploring such dimensions; therefore, while the present research does not pose an isolated argument and set out to prove it, it attempts to identify important features which may point to universal concepts, constructs, tendencies or ideation in music as an expressive phenomenon.

In order to explore these dimensions, we must begin

with a working definition of music. Alan Lomax states that:

> "Music is a universal phenomenon, but each culture has its own, and learning to understand another culture's music is in many ways like learning a foreign language." (1968: 6-7)

This definition, brief though it may be, suggests the distinct nature of each culture's musical expression. The statement that music is a "universal language" may be a frequently used axiom, but it is rarely scrutinised for accuracy.

Central Premises

In opposition to the notion of universal language, it is more appropriate to argue that music is, rather, a culturally shaped phenomenon; it is a communicative device which embodies a whole range of expression capable of transcending language. With its many forms, media, and cultural contexts, music does not constitute a single, universal expression, but expresses that which cannot be communicated by language. We might argue that sacred music in particular, acting as a channel of communication between the mundane realm and the transcendent realm, may be described in terms of a response to the universal need for understanding and evocation of the transcendent. We can

therefore take our central premise to be as follows: the perception that music is a vehicle for communication is universally manifest through the need and desire for intercession between the mundane realm and the transcendent realm. This need is affirmed in the general exploration of selected musical tendencies which follows.

Terminology

The problems of terminology that may be encountered within the context of this work demonstrate some of the difficulties that exist within the field of musicology and music, itself. The existence of a largely practical focus, as opposed to the theoretical, excludes the study of the relevant language, and results in inherent problems created by the misuse and misunderstanding of terminology which is often borrowed from other fields. Therefore, for the purpose of the present research, it is essential to examine the terminology.

In our use of conventional terminology, we promote specific conceptualisations in the musical context which prove problematic to our understanding. This is especially true given the tendency within the field of music to utilise technical terms with reference only to musical phenomena, largely in connection with European traditions

and, moreover, without reference to philosophical, cultural or social factors. Indeed, the result may be an underestimation of music's broad significance, as we see in the field of music theory which, in fact, is a description of *praxis*, precluding (or tending to preclude) wide, critical exploration of genuinely theoretical issues. The following definitions are those of the author and are meant for the context of this paper only.

We will encounter in the following material that which is clearly religious and/or sacred[1] and which facilitates communication with the transcendent.[2] In order to explore this in connection with music, it is important to acknowledge the broader view of reality that exists in some societies. I will be examining the issues regarding "sacred" music with the recognition that not all societies and cultures have a distinct separation between the mundane

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[1] The word "sacred" appears in two different contexts: within the sacred/secular dichotomy, generally in a Euro-american context; the sacred having association with the transcendent and the secular having to do with the mundane or, outside of a Euro-American context, the sacred or sacrality refers to connections with the transcendent and the resulting reverence or respect for that which is sacred. For example, some Native American groups may consider the ability to create music to be a divine gift -- the resulting songs thus, may have some degree of sacrality. Therefore, there are varying degrees of sacrality more so than a sacred/secular dichotomy (as seen in the division of the music into ceremonial/non-ceremonial, social, war functions etc.).

[2] "Transcendent/transcendence" is defined here as removal from the mundane realm, the ability to achieve independence from it, those who are independent from it. in speaking about transcendent beings, we are dealing with the spiritual realm, and the spirits/beings that inhabit it.

realm and the transcendent realm. This blending of realities is evident in some Native American[3] groups where the spiritual or sacred is present in everyday life and part of regular activities. It is also present, though in slightly different form, in Indian society where religion[4] and its accompanying ritual is such a significant part of life that the sacred and secular overlap.[5]

Scope

Although the examination of sacred music will occupy the majority of my paper, it is important to note that there will be some exceptions. In the context of classical Greek music, the focus will be on the underlying theories and philosophies, rather than on the repertoire. Mention of music associated with the religious cults will be made, but the sacred/secular dichotomy will not be the major focus of this chapter. Rather, by setting forth a discussion of

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[3] "Native American" will be used to describe the indigenous peoples of North America as distinct from the term Indian (having to do with India). For the most part, generalisations will be avoided; wherever possible community distinctions will be identified.

[4] "Religion" and "religious" in the sense of an organised religion with a recognised leader and/or founder as in Christianity, Buddhism, Judaism —as distinct from the spiritual or transcendent.

[5] In music, this blending of sacred and secular is evident in the prayer, or *mangala sloka*, that is spoken before every musical performance whether the music itself is sacred or secular (K. Klostermaier 2001: personal communication; 1994: 65).

fundamental Greek music theory and philosophy, I will lay the foundation for discussion of the music to follow.

The second exception is found in the context of Indian music where, as noted, the sacred/secular delineation is not nearly so evident. Although different classes of music exist, strong connections to religion in everyday life mean that much of the music also has religious or sacred connotation. Vedic chant, one of the two genres to be discussed, has obvious connections to the sacred in its source: the sacred scriptures of the *Vedas*. In analysing the second genre, the *rāga*, it will become evident that while it has sacred connotations, it is less readily classified as either sacred or secular.

Sample Parameters

While music is not a universal language, it does have some universal aspects such as the existence of idiomatic usage of certain musical mechanics. An attempt will be made to illustrate these commonalities through a cross-cultural comparison of musical examples. A representative sampling of examples from each of the following will be examined: Greek musical theory, early Christian repertoire, Native American (samples from numerous societies, covering a wide geographic area will be utilised including: Plains

Cree, Blackfoot, Teton Sioux, Chippewa, Choctaw, Menominee, Pawnee, Nootka & Quileute, Pueblos, Yokut & Pauite), Indian (including Vedic music as well as "classical" repertoire) and the music of shaman ritual (Nepalese Tamang and Tlingit). The examination of the musical material will include both analytical features (overall structure, melodic material tonal material, rhythmic structure, etc.) and consideration of societal functions.

I do not propose to cover all of the topics related to the transcendent in music. Instead, I have attempted to collect a representative sampling. I have chosen the five above-mentioned cultural contexts within which I have set forth an exploration of the use of music in communication with the transcendent; thus there are inevitably related and pertinent issues that will not be covered.

Although this paper only deals with five contexts in which music serves as a vehicle for communication with the transcendent, other examples are to be found in Asian cultures, rock/pop music and transcendence, pop/folk music and ecstatic religions; these further support the arguments set forth in the following chapters. It must also be recognised that in the specific contexts of Native American and Indian music, the enormity of the repertoire necessitates selective sampling. Therefore, the musical

of the repertoire necessitates selective sampling.
Therefore, the musical examples that will be used for
purposes of analysis and comparison are presented as
representative of the relevant groups. This representative
sample includes music of the Christian church (in the form
of plainsong chant), the music of a Nepalese Tamang shaman
ritual and musical samples from ten North American native
groups.[6]

It should be noted that one topic that had to be
omitted which might be of interest to the reader is the
effect of music on the brain. This is particularly
interesting in connection with the musical process by which
shamans travel to the spirit realm. It is not possible to
pursue this topic here, but the following sources merit
mention: Critchely and Henson (eds.), *Music and the Brain*;
Clynes (ed.), *Music, Mind and the Brain: The
Neuropsychology of Music*; and Rouget, *Music and Trance*.

In the course of this paper, it will be suggested that
there is, in fact, an underlying principle in music that is

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[6] See Frances Densmore: *Mandan and Hidatsa Music, Northern Ute Music, Papago Music, Seminole Music,* as well as *Yuman and Yaqui Music* for information on other North American tribal musics. See Walter Kaufmann: *The Rāgas of south India*; Ludwig Pesch: *The Illustrated Companion to South Indian Classical Music*; Sukamara Raya: *Music of Eastern India*; and Emmons E. White: *Appreciating India's music: An Introduction with an Emphasis on the Music of South India* for more information on Indian music outside of the northern traditions.

universal. Music can serve the function of achieving transcendence as a vehicle through which people become connected with their concept of transcendent beings. Whether this figure is referred to as God, the gods, Creator, the Spirit, Viṣṇu, or Allah, etc., has no import in this particular instance. What is essential to grasp is that man is facilitating his communication with these figures through music.

Chapter 2

Greek Music Theory and Philosophy

Introduction

The musical philosophy of classical Greece is intertwined with the belief that music is the embodiment of great powers, having the ability to move the emotions, to effect the natural world and to sway the gods. Orpheus, and the story of his music, is the consummate example of these beliefs, uniting the spiritual world with the mundane in its main character, Orpheus, the progeny of a union between a god (Apollo) and the Muse Calliope (Bulfinch 1964:133). Orpheus, with his lyre and beautiful voice, was capable of overpowering the Sirens in his quest for the Golden Fleece, moving the gods of the underworld to tears, swaying both nature and beast, and rendering the weapons of the Thracian women harmless (Landels 1999: 150-151).

Belief in these extraordinary powers stemmed from the association of music with the divine realm. Music was associated with the gods Apollo and Dionysus, as well as with the lesser demi-gods, the Muses. One illustration of this connection is found in the Greek word for music,

mousikē, which is derived from the adjectival form of the word muse (Grout 1988: 6).[7]

Music and ritual

Music played a large role in religious rituals and festivals in Greece, constituting part of ". . . every act of worship, whenever people called upon, or prayed to, or gave thanks to the gods." (Landels 1999: 2). The Greeks celebrated two major festivals in which music played an essential role: the *Panathenaia* (associated with Apollo and Athena), and the *Great Dionysia* -- a festival associated with Dionysus, where music played a more prominent role (Landels 1999: 2-3). Greek philosophy supported the idea that music descended from the godly realm and, as such, carried some of the same powers.

As a result of its divine connections, music played a significant role in the religions and rituals of Greece. So closely was music tied to the religion, that the cults of Dionysus and Apollo had specific instruments and music associated with them: the twin-piped aulos was the instrument of Dionysus and the lyre was linked to Apollo. (Landels 1999: 3, 26). Particular poetic or musical genres

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[7] The Muses were the 9 sister demi-gods responsible for various arts and sciences, often called upon for artistic inspiration.

were associated with each instrument, reflecting the general principles of their associated cult: the calming and uplifting music of the lyre (ode and epic) or the exciting, enthusiastic music of the aulos (dithyramb and drama)(Grout 1988: 9; Landels 1999: 26, 81, 102, 157). The association of specific music and instruments with these cults is a reflection of the belief that music has the power variously to elicit, condition, determine and alter the emotions. The doctrine of *ethos* stands as a central component of Greek musical thought (Grout 1988: 7).

Ethos

This doctrine holds that music has the power to affect, and ultimately determine the emotions of man, and the capacity to directly influence the workings of the universe. Plato subscribed to this belief and included detailed descriptions on the effects of music and specific modes of music in his writing. The discussion of music in education occupies the third book of Plato's *Republic* and is mentioned in *Laws*. Plato views music as a component leading to a balanced education and therefore to a balanced temperament. Out of his delineation of the different Greek modes (Mixolydian, Lydian, Phrygian, Dorian and Ionian) and their effects came his recommendations for music and

instruments appropriate to education and to the State
(*Republic III:* 398-400, Jowett 1920:662; Landels 1999: 100-
103;). Plato was unequivocal in his belief that once the
laws of music had been set forth, innovation was to be
avoided, as lawlessness in music fostered lawlessness in
the State (Plato *Republic IV* 424, Jowett 1920: 686-687,
vol. 1; also Plato *Laws III* 700, Jowett 1920: 474-475, vol.
2)..

Aristotle believed that music accomplished emotional
affectation through the doctrine of imitation. Music
imitated or represented the whole range of human emotions:
by listening to music that imitated certain emotions or
passions, one would become imbued with that same passion
(Aristotle *Politics VII*: 1340a8-22, 1340a39-1340b6 Barnes
1984: 2126). In such a philosophical and political context,
it follows that, in the minds of Aristotle and Plato, there
was a "right" and a "wrong" kind of music for the
significant reason of music's direct impact upon the state
of mind and thus upon the individual's relationship to
society (Landels 1999: 100-101).

Theorists and musical theories

The musical ideals and philosophies of classical
Greece exerted considerable influence upon the Middle Ages.

Arguably greater, however, was the impact of the Greek theorists.[8] Pythagoras, Aristoxenus, Cleonides and Ptolemy influenced many of the central figures responsible for creating the musical literature of the Middle Ages.

Cleonides (*c.* 1st century CE), author of the treatise *Harmonic Introduction*, states that there are seven components to Greek music theory (Strunk 1965: 35):

> 1) Notes: the harmonious incidence of the voice upon a single pitch
> 2) Intervals: what is bounded by two notes differing as to height and depth
> 3) Genus: a certain division of four notes
> 4) System: what is made up of more than one interval
> 5) Tonoi: any region of the voice, apt for the reception of a system
> 6) Modulation: transposition of a similar thing to a dissimilar region
> 7) Melodic composition: the employment of the materials subject to harmonic practice with due regard to the requirement of each of the subjects under consideration.

It is the fourth component that we are concerned with most. For Cleonides, systems were the sound-patterns, or scalar configuration arising from combinations of intervals.[9]

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[8] "Theorist" is used here in the current sense of the study of the properties of musical sound. Thus, we make a distinction between the philosophical treatment of music, as in Plato and Aristotle, and the description of its acoustic properties.

[9] For a detailed discussion of Greek intervals and scales see Landels 1999: 86-109

The systems were based upon the structural unit of a tetrachord. This construction was logical to the Greeks in that the interval of a perfect fourth -- the outer boundaries of a tetrachord -- was considered one of the "concords" or consonances of Greek musical theory (Grout 1988: 10). Three types of tetrachords (diatonic, chromatic, enharmonic) were identified according to the arrangement of intervals within the outer two notes (Strunk 1965: 35). Each tetrachord was named for its position.[10] Two tetrachords were placed one after another to form a heptachord which, with duplication of its first degree, led to the octave; a systematic linking of component tetrachords and octaves thus gave rise to the Greater and Lesser Perfect Systems (Landels 1999: 88-89).

The development of Octave Species (Cleonides) or the System of Tonoi (Ptolemy) resulted in a classification system that arose out of the number of consonances found within each system. Cleonides found seven species of octaves which he delineated with the ethnic names: Dorian, Phrygian, Lydian, Mixolydian, Hypodorian, Hypophrygian and Hypolydian (Strunk 1965:41-42). It is interesting to note

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[10] See Grout 1988:11 for a detailed description of tetrachords, their positions and their names.

that the names designated by Ptolemy coincided with those of Cleonides. Both theorists believed that each tonoi or octave species had the ability to evoke different emotions; thus, they were in accord with the prevailing ideas of ethos. It is important to note that, while the Greek terms were carried over into the later ecclesiastical modes, the tonal constructs thus described differ between Greece and the medieval era.

Conclusions

Music was an integral aspect of life in Ancient Greece, at least to the degree that we are able to judge from analytical and philosophical documents. It was studied alongside mathematics, rhetoric, grammar and gymnastics. The divine and mythological associations of music, combined with the belief that it held affective powers, encouraged the regulation of the practice of music in the state. Both Plato and Aristotle spoke out against certain musical practices or styles of their time: the music associated with orgiastic rites, independent instrumental music and the popularity of professional virtuosos (Grout 1988: 9). The resulting inclination to regulate the powers of music was not restricted to ancient Greek philosophers. The recognition of the power of music

for both benefit and detriment is demonstrated in the writings of the Church Fathers, for whom control where regulation of music was paramount.

Chapter 3:

Early Christian Music and Musical Thought

Introduction

In exploring the rich and complex history of music, it is evident that in many cases, music arises out of practical requirements. Early Christian worship utilised music to further enable the element of communication in the liturgy. In this context, music was not used for the purposes of aesthetic enhancement, *per se*, but rather as vehicle to better communicate with God, specifically by elevating the spoken language (Idelsohn 1956:18; Strunk 1998: 11; Werner 1959: 129). It is in these beginnings that we see man's desire to establish a form of communication with the spiritual realm. There are many theories (anthropological, sociological, psychological, etc.) to explain the universal presence of religion and spirituality. Music has been intrinsically linked to religions and ritual since the age of antiquity (see previous chapter); perhaps it is this connection that makes music as universal as the religion that requires its presence.

Chant traditions

Some of the earliest music to be heard in the Christian church was plainsong chant, but music has been present in places of worship since the associations of music with the religious cults of Greece, as already noted. Judaism also has a long history of music in worship. The Bible mentions temple musicians, called Levites, who played instruments and sang the liturgical chant (Idelsohn 1956: 16-17; Werner 1959: 131). Music was incorporated into many aspects of temple worship, and was especially linked to celebrations. Music signified the celebration of restoring worship to the Temple after its destruction in 516 BCE, and its absence marked the mourning of a nation after the ruin of the second Temple late in the first century (72 CE) (Idelsohn 1956: 93). Although the development of plainsong chant does not follow a continuous path from Judaic tradition, there are some similarities between the two (Apel 1958: 34).[11]

The story of Pope Gregory I (540-604 CE) illustrates

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[11] Many elements of Christian ritual and rite find their roots in Judaic traditions as seen in the use of the Jewish *Amen* and *Alleluia*, the modelling of the Eucharist after Jewish Passover and in the similarity between the Office Hours of the Christian Church and the Prayer Hours of Judaic tradition. The techniques and basic structure of Christian psalmody are modelled after Judaic psalmody: the singing of the Gradual, the opening of regular worship with psalms and soloistic singing with responses are all examples of this "borrowing" (Werner 1959: 128-132)

an early belief in the connection between music and the divine realm in the Christian context. The compilation and organisation of a large body of chant is attributed to Gregory; hence the designation "Gregorian" (Apel 1958: 48). The legend according to which Gregory received the body of chant from the Holy Spirit in the form of a dove reflects the intricate, long-term perception of a divine origin to music.

The connection of music to the divine realm was also supported by the numerous biblical passages that refer to such properties as: the power of music (Josh. 6, 1 Sam. 16:14-16, 23); music and song as used in praise and celebration (1 Sam. 18:6-7; 2 Chron. 29:25-28; Exodus 15:1-20; Judges 5:1-3; Eph. 5:18-20, in addition to numerous Psalms); the presence of musicians in the church or temple (1 Chron. 6:31-48, 15:16-29, 9:28-33; 1 Chron. 25); and the existence of musical instruments in biblical times (1 Chron. 15:16, 19-21, 24, 28; 1 Chron. 16:42; 2 Chron. 5:12-13, 7:6, 23:13; Dan. 3:5, 7, 10, 15; Josh. 6:4; Amos 6:5).

Music of the church served the practical function of elevating the word of God. As such, the text -- its clarity and prominence -- was emphasised over any purely musical dimensions of the piece. This pre-eminence of text

over music is evident in both early ecclesiastical monophony and in the radically different, complex polyphonic writing of the Late Renaissance.

Chant structure

In its earliest stages, the music of the church was monophonic: that is, it consisted of a single melody that presented the text with clarity and very little ornamentation. Unaccompanied, monophonic chanting was the first form of music found in the Church. It originally existed as a simple construct consisting of a principal reciting tone, embellished by one or two notes above or below. The result was a restricted range and un-embellished melodic contour. Plainsong, or Gregorian chant as it is popularly known, served as a musical vehicle for the word of God.

According to Apel, chant is "…the generic definition for a body of traditional religious music . . . that is…purely melodic . . . [and] exclusively vocal" (1958: 3-4). In the Christian context, this speech served to further enhance the word of God and its delivery to the people of God (See Figure 3.1). Chant can be classified by text (biblical and non-biblical), structure of its delivery (antiphonal, responsorial and direct), by its text/music

FIGURE 3.1

Music as a vehicle for the word of God
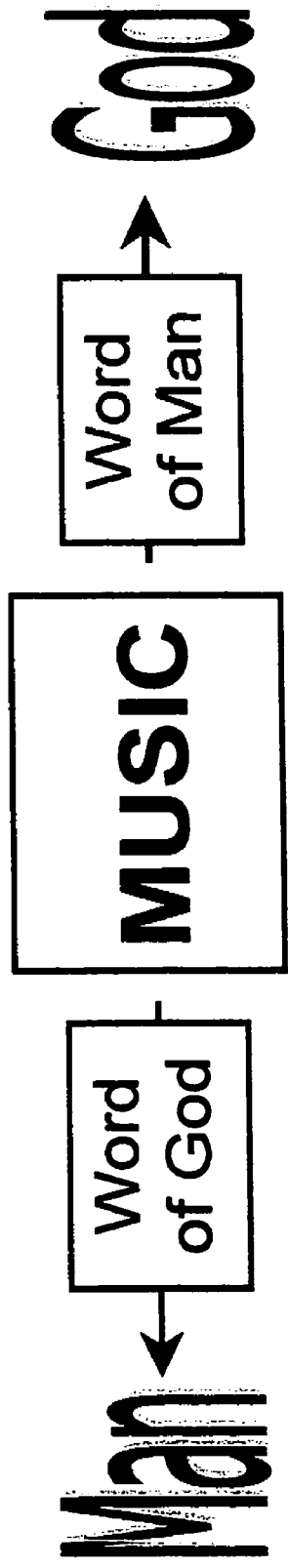
characteristics (syllabic, neumatic and melismatic) and by such general characteristics as recitation and strophic or free structure (Grout 1988: 53-54, See Figure 3.2). Plainsong chant originated through oral tradition, and was learned and practised according to a body of governing techniques or accepted practices. Even when notation came into practise, chant was largely improvised, with the notated score serving merely as a reminder (Apel 1958: 118). The psalms in particular were sung according to melodic formulae, the psalm tones, that dictated how to begin the chant, how to intone the main body of the psalm, to cadence and finally how to terminate the chant.[12] More complex chants relied partially on formula, and partially on summoning memories of previous performances (Grout 1988: 53).

One of the key features of chant is that the language dictates the musical form, the music being guided by the text and by the articulations of the language. The musical structure was manipulated not merely to present the text, itself, in a clear manner, but also to highlight important words or segments within the body of the text (Apel 1958: 266-7). Within the structure of simple chant, important

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[12] Psalm tones consisted of 3 main inflections. *initium, mediatio* and *terminatio.* See Apel 1958: 208-209, but note the fuller description provided in Figure 3.3

FIGURE 3.2

Three Main Classifications of Chant

PSALM TONES	**STROPHIC**	**FREE**
➢ 2 balanced sections ➢ performed by soloist or in alternation with choir or congregation ➢ main reciting tone embellished by upper or lower neighbour ➢ used in recitation of prayers, or readings from the Bible.	➢ utilises the same musical material for different stanzas of the text ➢ designed to be sung by a group (choir and/or congregation) ➢ this form is used in hymns	➢ includes all chants that are difficult to classify ➢ may use traditional melodic formulas ➢ may be inspired by popular melody types ➢ may be an entirely original composition.

Figure 3.3

Psalm Tone Formula

1) *initium*

- occurs only in the first verse
- features an ascending leap of a fifth, decorated with an upper neighbour figure.

2) *tenor*

- repeated or reciting note
- number of repetitions is adjusted to suit the number of syllables required by the text

3) **flex**

- indicates the end of a phrase

4) *mediatio*

- semi-cadence in mid-verse

5) *terminatio*

- final cadence

N.B.:
See Chapter 7, Figure 7.1, for further illustration of this structure.

words and syllables could be accented tonally (by placing the syllable on a higher note) or rhythmically (by allowing more notes for that particular syllable). In florid and complex chant, accents were created by utilising a more simple musical setting in order for the text to be highlighted. Simple chants were used for the psalms, biblical readings, prayers and for parts of the Ordinary of the Mass; whereas more ornate music was utilised in the Offertories, Tracts, Alleluias and most of the Ordinary of the Mass (Apel 1958: 201-202; Grout 1988: 63; Yudkin 1989: 84-85).

Musical development

Music is not a static entity -- it is constantly evolving. Some of the earliest changes to the music of the church arose in the form of elaboration of the basic monophonic structure (plainsong chant). Many musical developments affecting the chant repertory were a result of political changes that occurred at the time. One of the most influential events was the establishment of the St. Gall monastery in Switzerland as a musical centre (Yudkin 1989:76, 221; Grout 1988:68). The inclusion of troping in chant practices was a product of this northern influence

which enabled the simultaneous commentary upon the chant, creating additional emphasis on the text.[13] Troping, along with the related sequence (long melismatic structures commonly associated with the "Alleluia") developed out of an embellishment of monophony. Polyphony, in a sense, is also ultimately an elaboration of monophony.

Polyphony, or the practice of writing music with multiple, independent parts, was one of the most significant developments in the music of the church. This was facilitated by the move from improvised to composed music (ca. 1000-1100 CE), the development of widely accepted rules of order and structure, and the advent of notation (Grout 1988: 97-98). In the church, polyphony was first exhibited in organum -- the improvised part singing of chant at the consonant intervals (perfect 5th, perfect 4th and unison/octave). Later polyphonic music of the church included sacred motets (a form that embraced and juxtaposed old and new, secular and sacred) and the polyphonic mass.

Towards the end of the thirteenth century the music of the church became more complex and virtuosic, turning, on

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[13] The practice of troping (ca. 10th and 11th centuries), consisted of newly composed musical additions as a preface to the chant or as an interpolation of both text and music within the chant.

occasion, toward the performance ideal. Polyphonic music faced its first opponents when church authority figures identified the problem of secular influences affecting the quality of the liturgy and the delivery of its text. We need only make reference to the great body of literature written by the Church Fathers to understand that music was seen as having the potential to help or hinder the worship service.

Division of sacred and secular music

The attempt to strengthen the dichotomy of sacred and secular music has been an omnipresent struggle for church authorities. The influence of the "outside" secular world has always been viewed as a negative one (Werner 1959: 146, 330-336; Idelsohn 1956; 18; Weiss and Taruskin 1984: 25-28). Nonetheless, interaction between the two realms, musically speaking, has existed since the time of early Judaic Temple music (Idelsohn 1956: 20).[14] The interaction

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[14] An enormous body of Western European music can trace its roots, either directly or indirectly, to the music of the early church. Because music has been included in the Christian worship service in one form or another, the Church and its liturgy acted as a source for musical composition (considering a broader definition of music here to include not only melodic forms, but also elevated speech or recitation). In turn, the music of the Church (*i.e.* "sacred") becomes an a available body of musical material from which both sacred and secular composition is newly generated – the sacred/secular dichotomy arises in part then, out of the interaction and reaction between the sacred and the secular. Developments or musical trends in a church setting would have been observed and absorbed in part by the secular world.

between the sacred and the secular was especially evident in the different genres of polyphonic music that were evolving.

One technique in particular -- *cantus prius factus* -- epitomised the juxtaposition and opposition of the sacred and the secular.[15] Examples of this practise occurred in the Cyclic Mass where all five movements of the Ordinary were based upon a single cantus firmus, and in the motet.[16] What is intriguing about this particular compositional form is the juxtaposition of sacred and secular. This is evident not only in the utilisation of both sacred and secular musical material, but also in the opposition of amorous/erotic and religious images present in the text.[17]

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[15] *Cantus prius factus* was the practise of utilising pre-existent melodies as the basis for new polyphonic compositions. The pre-existent melody, or *cantus firmus*, may be derived from sacred or secular music, or, it may be newly composed (Reese 1954: 66-67,69). This convention took place within the music of the church as well as in the secular arena.

[16] A composition with multiple voice parts as well as multiple texts, after the French "mot" or word.

[17] Example: the motet *Amour mi font*, which uses the (Gregorian, *i.e.* sacred) chant *Flos filius* as its cantus firmus against the vernacular text, a love song. Also of note are later "sacred" compositions in which composers frequently borrowed secular musical material for the basis of their work. An example of this would be the cyclic mass. There are numerous examples of this genre including: Dufay's *Missa se la face ay pale* based upon a secular song by the same name; Dufay, *Missa l'homme armé*; Ockeghem, *Missa l'homme armé*; Josquin *L'homme armé super voces musicales* (all based upon the secular song, *L'homme armé*).

Humanism and the music of the church

Although polyphony had the potential to eliminate the communicative element of music in the church, the dawn of Humanism witnessed the revival of the ancient philosophies that would attempt its preservation.[18]   This movement was the underlying intellectual current of the Renaissance which, in music, was reflected in the desire to create and find emotional expression (Palisca 1985: 5-6).   The compositions of church musicians began to move towards a more declamatory style with straightforward techniques to emphasise the text.

Josquin de Prez and his contemporaries were influenced by this movement in their chansons, *frottole* and *laude* that attempted to create clarity of text and correct word accentuation: they rediscovered the effectiveness of note-against-note harmonies. Quickelberg described this music, a style deemed *musica reservata,* as "... suiting the music

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[18] Although music was not considered a field suitable for "humanist revival" in the early stages of this movement, it was always considered favourably by the Humanists for its effect on the soul (Strohm 1993: 548).   Humanism in the musical context has been defined as "...the transformation of musical thought brought about by the renewed pursuit of ancient learning" (Palisca 1985: 6), as well as "...by its broad aim of reviving the 'effects' reputedly achieved by the bards and musicians of ancient or legendary times" (Heartz 1976: 194)

to the words, expressing the power of each different emotion, making the things of the text so vivid that they seem to stand actually before our eyes . . . " (Grout 1988: 231). The straightforward, homophonic texture of this "new" music reflects, once again, the heightened position of the text.

The Council of Trent (1545-1563) played a significant role in the struggle to maintain division between the sacred and the secular realms. At the centre of this struggle was the desire to restore the celebrated position of the liturgy. The participants in this council were attempting to eliminate, or at the very least, reduce to a minimum the many secular influences that had affected the music of the church. The members of this Council felt that the words of the liturgy were being marred both by the presence of these secular elements as well as by the use of "florid polyphony" (Brown 1976: 278). After discussing the problems faced by music of the Church, the Council determined that polyphonic music would be permitted in the church on the condition that all sacred texts set to polyphonic music should be clear and comprehensible to the congregation.

As the music changed, so did its role in the church and liturgy. Music still plays an important role in the

modern church. Use of the vernacular is widespread and secular music still exerts great influence upon the realm of "church music". One need only take note of the folk-mass movement, the different instruments that are being used in service, and the revision of hymnals to include a larger body of popular music to see clear evidence of this process.

Conclusions

While these events represent a mere sampling of the musical changes in the Church over a substantial time period, it is evident that communication has always played a significant role in the process. In the evolution of musical form from the monophonic structure of plainchant to the complexities of the polyphonic mass, the prominence of text over music has been an underlying principle. When purely musical intricacies threatened to obscure the word, measures were taken to reinstate the text as the reigning factor. In this brief examination of music in the early stages of Christianity, it is evident that the text -- the Word of God, has played a crucial role in the development, evolution and regulation of sacred music.

Chapter 4:

The Musical Traditions of India

Sources

When writing on the complex subject of Indian classical music, it is necessary to determine reliable primary and secondary sources upon which to draw. While attempting to balance the practical and the philosophical, it is also essential to select appropriate source materials from the vast literature available today.

Inquiry into the musical traditions of India is greatly assisted by the rich body of indigenous musicological literature. Although the lack of training in Indian languages prevents me from utilising these resources in their original, it is important to point them out. One of the earliest treatises dealing with music, Bharata's *Nāṭyaśāstra*, contains valuable information regarding topics such as musical scale and structure, ornamentation and Indian concepts of consonance and dissonance. According to Walter Kaufmann, this treatise on theatre, dance and music was probably written by several authors by the name "Bharata" in either the second century BCE, or as late as the second, third or fifth centuries CE (1968:39). Also of

great musicological significance is the *Nāradīya-Śikṣā*, which may have been written as early as the *Nāṭyaśāstra*. This treatise makes mention of seven *rāgas* and is one of the earliest works to discuss microtonal intervals, or *śrutis*, making it a bridge between *Sāmavedic* music and early art music (Kaufmann 1968: 40). Mantaṅga's *Bṛhaddeśī*, written between the 5th and 7th centuries, is a valuable early source dealing with *nāda,* India's sound philosophy and the Indian doctrine of emotions -- *rasa*. This is also one of the first works to use the word *rāga* in a musical sense (Kaufmann 1968: 40)

In terms of later works, and specifically with regard to *rāga* systems and their classifications, the following sources are important: *Saṅgīta-Makaranda* (Nārada, between the 7th and 11th centuries), *Pañcama-Sāra-Saṃhitā* (origin and author unknown), *Nāṭya-Locanā* (author unknown, between the 9th and 11th centuries), *Sarasvatī-Hṛdāyālaṁkāra* (Nānyadeva, 1097-1133, based upon the work of Nārada, Mataṅga and others) and *Saṅgīta-Ratnākara* (Śārṅgadeva, first half of the 13th century) (1968: 40-42, 44). The last source, in particular, is a work which delves into *rāga* structure and related issues. Sometimes called the "*Liber Magnus*" of Medieval North Indian music, it describes scales by *śruti* numbers and string divisions, mentions correlation between

certain *rāgas* and deities (considered one of the first Sanskrit works to do so) and relates *rāgas* to specific performance times. Although this work, dealing mainly with the art of singing and dancing, has been subject to controversy as to whether it deals with Southern or Northern Indian music, it is nonetheless an important resource (Kaufmann 1968: 43-44).

One of the most comprehensive secondary sources that I used with regard to the theory of Indian music, has been Lewis Rowell's *Music and Musical Thought in Early India*. I relied upon this work for much of my discussion on musical structure and theory, although it does contextualize the mechanics by providing some information on history, ceremony, aesthetics and popular music. In addition to this source, *The Music of India,* (Massey), *The Music of Hindostan* (Fox-Strangways) and *The Rāgas of North Indian Music* (Daniélou) all provided excellent information from a theoretical standpoint.

In examining the philosophical issues, Guy Beck (*Sonic Theology*) supplied an excellent foundation for the discussion of India's philosophy of sound and his bibliography provided a wealth of additional resources. In the exploration of a broad range of musicological issues, from both a practical and philosophical

perspective, I have found the scholarly journal *Sangeet Natak* to be of great use.

Central Ideas

The music of India, like many other musical traditions of the world, was affected by the many cultural layers of its people. In the long history of India's multicultural society, music has been interactive incorporating both indigenous and outside influence(Daniélou 1968: 1). The Sanskrit word for music, *Sangīta*, is a conceptualisation of music in its complex form: melos, syllabic accompaniment and limb movement (Popley 1966:7; Rowell 1992: 5; Tagore 1982:1). In early times, Vedic music was used to invoke the presence of gods; later, music served the purpose of evoking personal feeling or heightened inner state of consciousness.

Hindus have always held music in high esteem: it is part of their religious and social life, but in both realms is considered to be of divine origin (Beck 1993:7). Musical sound is of considerable import in Hindu theology, as illustrated in the numerous citations of music in the sacred texts. Many sacred texts, such as the *Mahābhārata,* the *Bhagavadgītā,* and the *Upaniṣads* include comments on music and the arts. Sprinkled throughout this rich body of

literature is the embodiment of magical power in ritual chant and the deification of music. This includes the correspondence of godheads with specific instruments that, through associated mythology, reflect the embodiment of each godhead, as well as the existence of demi-gods in the godly realm in connection to music (Fox Strangways 1914: 76). Examples of this phenomenon, which we can note merely in passing, are also prominently reflected in the philosophical construct of classical Greek music in the association of Apollo and Dionysus with the lyre and aulos, respectively, along with the existence of the Muses as demigods in connection with music. Indian literature that is concerned with the arts in general makes frequent reference to the deities to a degree which may strike the uninitiated observer as almost casual in nature.[19]

Musical theory, practice and aesthetics are closely connected to the general systems of thought in India. The idea of sound and its importance figures significantly in these as revealed by the great variety of Sanskrit words for "sound". These range from definitions of ordinary,

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[19] Coomaraswamy goes as far as to equate the two: "Religion and art are thus names for one and the same experience -- an intuition of reality and of identity" (1948: 58) Beck points out the connection between "classical" Indian music and sacred texts is such that "...Indian music has been nearly always religious in character" (1993: 107).

everyday word or language (*śabda*) to terminology that is essential to the existence of music, as in *nāda* or transcendent sound(Beck 1993: 8; Rowell 1992: 41-43). The *Bṛhaddeśī* of Mataṅga illustrates and explains the concept of *nada* (1.17-23) in a passage that not only summarises the importance of sound (*nāda*) to music and to life in general, but also indicates a belief in the metaphysical origins of sound.

Hindus believe in the sacredness of speech, or *vāk*: that is, the language of both nature and earth (Beck 1993:25-26). *Vāk* embodies the notion that both articulate and inarticulate sound are all-pervading in the Hindu cosmos -- *vāk*, itself, being composed of both sound types. The accepted division of *vāk* is into four parts: three parts inarticulate and one part articulate, which is manifest in the human language. Sound is an integral part of all Hindu ritual and also acts as an agent of transformation.

Symbolic analogy is a common phenomenon in India's highly introspective philosophy. In terms of symbology in the sonic realm, the syllable AUM [Om] is perhaps the most significant. The *Māṇḍūkya Upaniṣad*, which is devoted to the examination and interpretation of this syllable, provides an excellent example of belief in the power of

sound. This *Upaniṣad* supports the belief that AUM represents the beginning and the end, the universe in its entirety (Radhakrishnan 1957: 55).[20] It is divided into four parts: three audible segments (a+u+m) and a fourth, inaudible segment -- the silence that follows any and all utterance (Rowell 1992: 36)[21].

Reference to ritual sound within the analysis of the *Māṇḍūkya Upaniṣad* suggests the existence of a connection between sound/music and the ritual. Further indication of this important correlation is demonstrated in the very structure of Vedic recitation. In enunciating "AUM", the embodiment of universal sound, at the beginning and end of each Vedic lesson or recitation, an infinite configuration of pervasive sound is created (See Figure 4.1).

Music in India has many of the same qualities as are found in Western music, but it differs in the common characteristics that define it. Especially important is its devotional and improvisational character. It should also be noted that vocal music is central: the human voice is considered to be the essential musical instrument (Beck 1993: 39; Joshi 1974: 11-19; and Rowell 1992: 308-312).

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[20] For further discussion on the syllable "AUM", see *Chāndogya Upaniṣad* I.i.1-2,5 and II.xxiii.3 found translated in Radhakrishnan 1957:64-65.

[21] See Rowell 1992 table 2, page 37 for a detailed explanation of the symbology involved.

Development

Much of India's classical music is rooted in the literary traditions of the *Vedas* (Beck 1993: 107). In fact, it is in the musical settings of Vedic chant that musical codification finds its origins. Although scholars are not in agreement as to the specific dates and length of the Vedic period, its main body of literature, the *Vedas* (divided into the *Samhitās,* the *Brāhmaṇas,* the *Āraṇyakas* and the *Upaniṣads*) provide us with a great deal of information on early musical practice. According to Vedic literature, melody in combination with meditation would lead to the world of *Brahmā* (Beck 1993: 23). Although mention of both instrumental and vocal music occurs in the sacred texts, vocal music (in the form of Vedic chant and verse singing) is predominant (Popley 1966: 8). The most obvious of these references to music is in the existence of the *Vedas* themselves -- specifically the *Ṛgveda* (*Ṛk* = verse, hymn) and the *Sāmaveda* (*Sāman* = tune, melody) (Radhakrishnan 1957:4). The connection of sacred scriptures to music was intrinsic; the verses of the *Ṛgveda* were chanted in a form of elevated speech and the verses of the *Sāmaveda* were presented in song form.

FIGURE 4.1
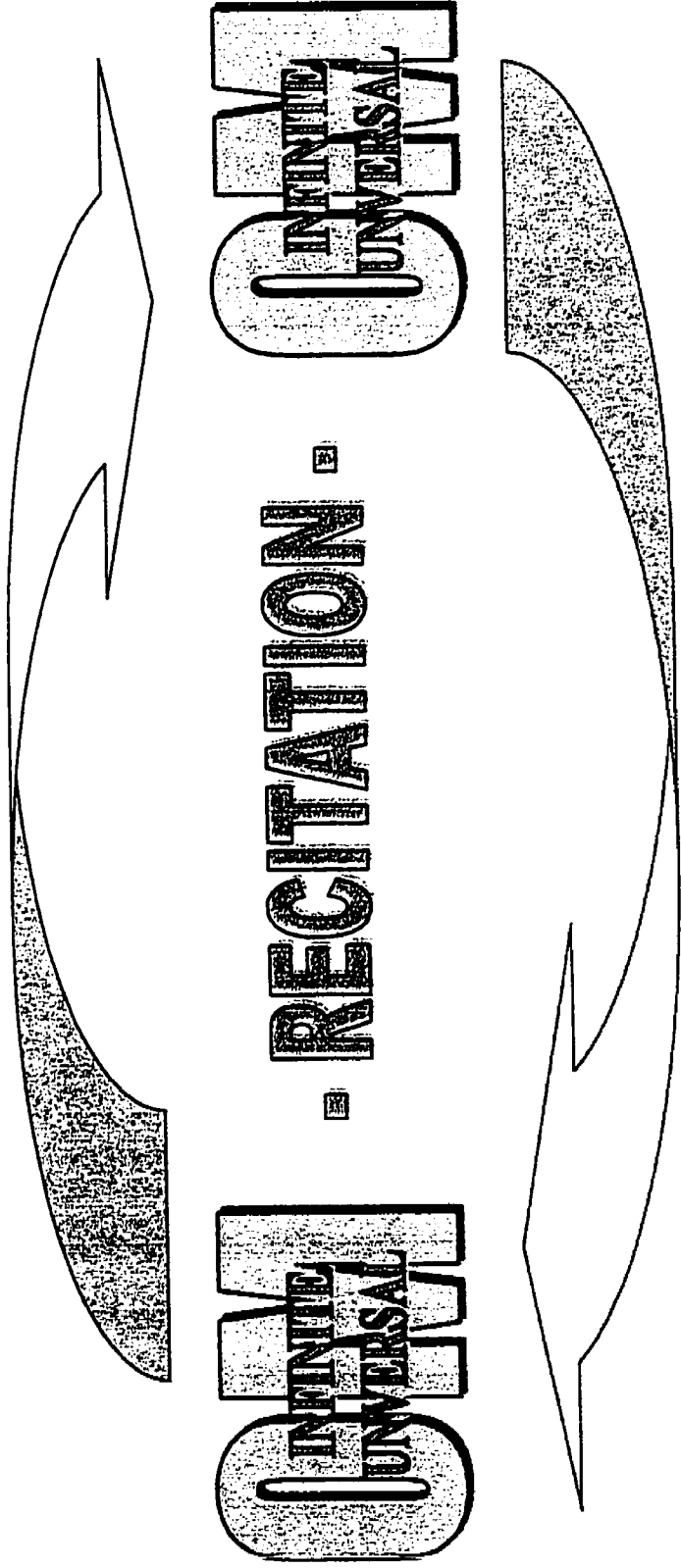
"Sonic theology" is the expression which Guy Beck uses to characterise the vital role that sound plays in India's religions and philosophies. As explained earlier, music by definition and logic also plays an equally important role. In his discussion of music in the Indian cosmology, Jackson describes music as " . . . a religio-cultural system that projects the potential of spiritual realisation through experiencing the power of sacred sound." (1996: 6). The *Vedas* consider human language to be the 4th audible or articulate component of *vāk*, which permeates the *Ṛgveda* (Beck 1993: 25). Vedic ritual is the vehicle by which the language of the *Vedas* comes to have its power and music, in the form of recitation it plays a vital role in this sacred power structure as one of its two central components, the sacrificial fire being the second component in Vedic ritual.

Proper and accurate performance was essential for a successful ritual or sacrifice. In order to ensure this success, the reading itself was ensconced in ritual through the recitation of the *maṅgala śloka*.[22] The *Vedāṅgas,* a body of auxiliary literature in the study of the *Vedas,* provide

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[22] *Maṅgala śloka* are hymns of praise and devotion addressed to the deities, the guru and the text itself, preceding a recitation (Klostermaier 1994: 65).

comprehensive learning devices designed to aid the oral learning process. This system ensured that the student would have complete mastery of the sacred texts required for the ritual sacrifices.[23]

The basic structure of early Vedic chant is not unlike that of early Christian chant. In its primary form, Vedic chant is a type of heightened speech or recitation that uses one principal, reciting tone that is embellished by either the tone above or the tone below. These melodic "ornaments" were used to enhance grammatical accents. Continuing the comparison between Plainsong and Vedic chant, there is a noticeable difference between the general melodic contours of the two: plainsong chant is structured in arch form while Vedic chant is a descending line from high to mid-range.

Early forms of Vedic chant were *ārcika* and *gāthika*, but later Ṛg Vedic verse singing utilised three tones or tonal regions (Rowell 1992: 83-85):[24]

1) *udātta*   (comparable to the 2nd scale degree)

2) *anudātta* (comparable to the 7th scale degree)

3) *svarita*   (comparable to the $1^{st}/8^{th}$ scale degree)

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[23] For a discussion of some of the techniques utilised, see Klostermaier 1994: 68.

[24] *ārcika* and *gāthika* were chants using one and two notes, respectively (Reginald and Massey 1996: 14)

The practice of three-note chant complexes in the *Rg Vedic* tradition gradually developed into the singing of the *Sāmaveda*.

While the *Rg Veda* contains only hymn *texts*, the *Sāmaveda* contains both text and music. It utilises largely the same texts as the *Rg Veda*, but its chant tradition is melodically more developed and sung according to strict rules. The basic format of *Sāma Vedic* chant is an elaborate melody based upon or as a variation of the more simple tonal ideas of the *Rg Veda*, set out in clusters of verses. Each verse is divided further into *paravans* (knots or joints) and each *paravan* is sung in a single breath with a pause at the end of each such phrase. These musical divisions bear striking resemblance to the segmentation of Plainsong chant into phrases and periods corresponding to the metrical divisions of the accompanying texts.

A unique feature of *Sāma Vedic* chant is the interpolation of the text using meaningless words or syllables called *stobha*. This process may have been used to disguise the meaning of the sacred texts from outsiders or it may have developed in response to the actual text (Rowell 1992: 60). These interpolations can range from the subtle (changes in vowel grade, letter substitution) to the more obvious (insertion of syllables and words). The most
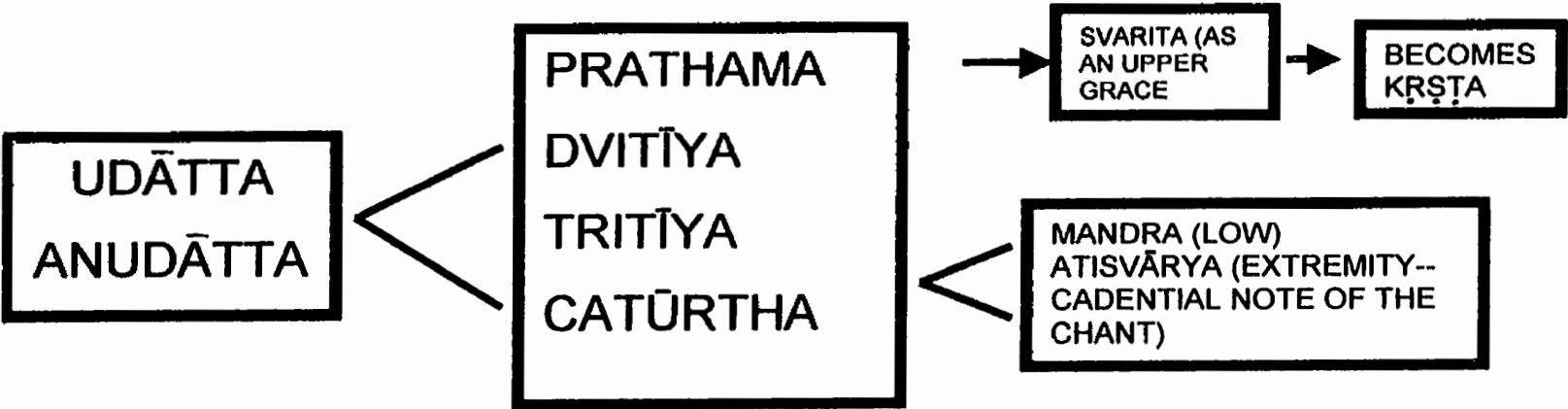
significant feature of this practise is that it was not improvised. There were rules prescribing the use of *stobhas* -- these and their practical applications were memorised by the singers. These practices resemble the practice of troping in the Christian music in which certain liturgical components of the mass were interpolated to provide enhancement and commentary on the text proper, but can also be loosely compared to the recitative and aria tradition of Western European music developing in the early Baroque era in its "prescribed" improvisation.

Sāman chant is of great historical interest in terms of the developing Indian musical scale: the original three chant notes serve as a point of departure, eventually becoming the seven *svaras* of the scale (See 4.2). The melodic structure of this chant was such that it produced a tetrachord conceived as a descending series similar to the Greek concept, but pivoting on the two main notes of Vedic chant: *udātta* (higher) and *anudātta* (lower). The four notes of the *Saman* tetrachord became the seven-note octave and further evolved through the ongoing, interactive relationship between vocal and instrumental music.

Figure 4.2

DEVELOPMENT OF THE INDIAN MUSICAL SCALE

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                              ┌─────────────┐      ┌──────────────┐      ┌──────────────┐
                              │  PRATHAMA   │─────▶│ SVARITA (AS  │─────▶│   BECOMES    │
┌──────────────┐              │             │      │ AN UPPER     │      │   KṚṢṬA      │
│   UDĀTTA     │              │  DVITĪYA    │      │ GRACE        │      │              │
│              │◀             │             │      └──────────────┘      └──────────────┘
│   ANUDĀTTA   │              │  TRITĪYA    │      ┌──────────────────────────────────┐
│              │              │             │◀     │ MANDRA (LOW)                     │
└──────────────┘              │  CATŪRTHA   │      │ ATISVĀRYA (EXTREMITY--           │
                              │             │      │ CADENTIAL NOTE OF THE            │
                              └─────────────┘      │ CHANT)                           │
                                                   └──────────────────────────────────┘
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Bhajan and Kīrtan

With its traditions rooted in ancient scripture, it is easy to understand why much of India's music is deemed devotional. Music plays a large role in the religious culture of India acting as a means of communicating both the words of sacred texts as well as religious ideologies. Perhaps the most illustrative example of this particular use of music is found in the *bhajans* and *kīrtans* of the *Bhakti* movement. As Beck points out, this is a movement that ". . . embraced the art of music as the most effective method of presenting and transmitting the mood or *rasa* of divine love of God." (1996: 1). *Bhakti* is essentially loving devotion to God -- the movement itself is characterised by its integration of emotion into the spiritual life through the recognition that emotion, versus pure knowledge, is an important element on the path to liberation (Cross 1994: 75) The appeal of this movement, which is one of the three paths to liberation, is in its universalism. It is open to all, regardless of sex and caste, focusing upon personal relationship with God (Cross 1994: 82). The belief of the *bhakta* is that worship through selfless devotion, attracting the grace of God, is the way to salvation.

According to the exponents of this movement, there are different degrees of devotion. The *Bhāgavata Purāṇa* names nine degrees, of which singing (*kīrtana*) is the second degree (Klostermaier 1994: 228-229). The *bhajan* or *kīrtan* was the song form used to express the vision of the *Bhakti* movement. Because these songs were sung in the vernacular, this movement, and its music became one with which all people could identify.

Both *bhajan* and *kīrtan* are names given to devotional music of the *Bhakti* movement in the form of both specific song type and the act of group singing. Although some argument exists for the delineation of separate functions, it is evident that both terms are used in relative equality to describe similar musical events and genres (Fowler 1997: 44; Huyler 1999: 36, 158; Klostermaier 1994: 258; Morgan 1987: 173; Slawek 1996: 58-60; Thielemann 1996: 173). The word *kīrtan* is a nominal noun form of the Sanskrit verb root *kīrt* (to mention, tell, name, recite, praise, glorify, etc.), but is more closely associated with a glorification of a deity set to music. Perhaps the confusion in attempting to classify this musical genre stems from its association with a popular religious mass movement that combines elements of classical literature, vernacular language, folk music and ancient *rāga*. In its

juxtaposition of popular and classical musical and literary material it is possible that *bhajan* and *kīrtan* defy exact classification or division.

Both of these terms are used to describe the devotional hymns of the Bhakti movement which are based on poetry promoting devotion to God (Klostermaier 1994: 258; Morgan 1987: 173). Music, in the form of these hymns, served the purpose of creating a heightened impact for the devotional poetry, not unlike the Gregorian chanting of the ancient Christian church. In addition to the different literary techniques used to strengthen the delivery of the transcendental messages embodied in this poetry, *bhajans* make use of musical mechanics that reflected the text: leader and group alternation, contrasting music for verse/refrain, and musical rhyme are just a few examples(Klostermaier 1994: 258; Powers 1980: 75).

While musical structure is intended to enhance the text, the music itself draws upon simple, well known folk tunes and *rāgas* that enables its mass appeal and accessibility. The text too, while embodying complex messages, is relatively short and simple in structure, but makes use of allusion to well known stories in order to

deliver these messages (Nagler 1999: 15).[25]

The singing of devotional hymns in a group setting may also be referred to as *kīrtan* or *bhajan*. These group musical offerings are often lead by a soloist and accompanied by drums and/or other musical instruments (Beck 1996: 119; Slawek 1996: 93-94; Thielemann 1996: 159). As a part of daily worship and an element of *puja*, obligatory daily worship of images representing the deities, groups singing *bhajans* can be heard at the temples, offering praise and honour through song (Fowler 1997: 41-44). These hymns are also heard on pilgrimages where the entire journey becomes an act of devotion (Fowler 1997: 75; Huyler 1999: 36).

The *kīrtan* is an important historical link in the development of Indian classical music. Beck describes the *kīrtan* as part of the rich history of *Vaiṣṇava* temple music, or *Devālaya Saṅgīt*, which in turn is called the "mother of North Indian Classical tradition" making use of similar language and lyrical content (Beck 1996: 116). Although this music changes from religious function to courtly entertainment, original *rāga*, *tāla* and performance

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[25] See Appendix A for examples of the devotional poetry used in *bhajans* and *kīrtans*.

practice are retained. *Haveli saṅgīt*, said to be a development of the *Puṣṭimārga kīrtan*, is a precursor or relation to the serious classical *Dhrūpad-Dhamār* tradition. *Kīrtan* has alternately been described as an intermediate stage between *dhrūpad* and *khyāl* (Slawek 1996:70).

Rāga

The *rāga* is often mistakenly referred to as the main song type found in Indian classical repertory. However, the *rāga* in and of itself is not a "song" as such; rather, it is the distillation of a body of musical material from which a large percentage of Indian music is generated. Although there are many adequate definitions of *rāga* available, Rowell defines it quite clearly as follows: "...a tonal matrix or framework, complete not only with nodal points and functions assigned to particular *svaras* [notes], but also furnished with characteristic ornaments, shapes and pathways" (1992: 168.[26]

This definition identifies the technical or tangible aspect of the *rāga*, but the intangible aspect is equally,

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[26] Various definitions can be found in Popley 1966: 40; Fox-Strangways 1914: 101; Deva 1973: 12 and Joshi 1974: 21, 96. Deva's comparison of *rāga* and its structure to language (1973: 4-12) provides an interesting and insightful perspective.

if not more, important. One of the key elements of any
rāga is its ability to arouse and affect the emotions of
its audience. The word *rāga* is derived from the root
rañj, which is variously defined as: "to be dyed, to glow",
"to please", "to be passionate", "to be coloured", "to be
affected or moved", "to take delight in" (Fox-Strangways
1914: 107; Daniélou 1968: 91; Popley 1966: 65 and Rowell
1992: 166, respectively).

It is evident from these various definitions that the
conceptualisation of *rāga* involves far more than mere sound
constructs; it embodies emotion, colour, intensity, love
and beauty. Each of these elements is an abstract, yet
clearly recognised aspect of *rāga*. Indian music carries
with it a vastly complex and intricate theory of aesthetics
that is embodied in the *rāga*. Because this theory is so
comprehensive in its embrace of the emotions and the
senses, it lends a distinct character to each individual
rāga and aids in its classification.

Before embarking upon a discussion of the organisation
and structure of the *rāga*, it is important to put it into a
historical context. Fox-Strangways points out that song
existed before the organisation and classification of *rāga*
-- in fact, many *rāgas* find their origin in local tribal
song, poetical creations, devotional songs and the labours

of scholarly musicians (1970: 154). Systems of organisation were also in place before the establishment of the present *rāga* system.[27]

The system of *rāgas* is an organisation of melodic compositional material, or as Joshi describes it: "melodic law and order" (1974: 21). This system is based upon the Indian scale of *svaras* (pitches or scale degrees) and *śrutis* (microtonal subdivisions of *svaras*). Although its basic structure of an octave, divided into 7 parts resembles the Western scale in its construction, it is very different in that it is built upon microtonal division rather than tonal and semitonal. The musical divisions start with the grouping of octaves into three different classes: chest/low, throat/mid and head/high (Daniélou 1968: 24). Each octave is divided into 7 *svaras* and further subdivided into 22 *śrutis* (Beck 1993: 107; Daniélou 1968: 28; Rowell 1992: 146 and Tagore 1982: 9).

Although the different *rāgas* should not be confused with the scales themselves, they are an extension of scalar

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[27] The predecessors of *rāgas* were the 18 mixed and pure *jāti* or classes, as well as the *grāmarāgas* or scalar *rāgas* (Rowell 1992: 169-175). Due to the imprecise and/or incomplete nature of some ancient manuscripts, it is difficult to determine whether these systems developed sequentially or contemporaneously. It is sufficient to say that each system represents a unique developmental phase in the organisation of Indian musical material. Both systems illustrate early attempts at the systematisation of musical material.

organisation. Allowing for the obvious cultural and contextual differences, the organisation of the *rāga* system is not unlike that of Gregorian chant.[19] Each *rāga* is a type of mode, and is classified according to the selection of *svaras* it utilises. Within its basic structure, the *rāga* has certain pivotal, weak and strong notes as well as characteristic melodic progressions and formulae. There are six principal *rāgas*, but nearly infinite possibilities for the generation of others. According to most sources, the number of *rāgas* in actual use is several hundred(Daniélou 1968:92; Joshi 1974: 22; Rowell 1992:178). In addition to the main body of *rāgas*, there are also the *rāginīs* or "satellite modes" with similar characteristics.

Rasa

Indian music is ensconced in a complex theory of aesthetics which is based on eight emotions, or *rasas*. Unlike the idea of music arousing abstract emotion in general, the *rasa* theory -- originally associated with early Indian theatre -- represents a systematised unification

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[19] See Chapter 2 for a discussion on this topic

unification of the performing arts that discusses musical
modes, rhythms and instruments as means of developing
emotional states.

   Rasa is the emotional flavour, or state that is an
integral part of every Indian musical performance intended
to create delight or rapture in the audience -- it is the
cumulative experience of emotion that transcends the
individual experience (Rowell 1992: 328). This theory of
emotions, that Deva describes as "emotional psychology",
has four components:

   1) *Vibhavas*   - determinants
   2) *Anubhavas*   - responses
   3) *Sattvabhavas* - involuntary responses
   4) *Bhāvas*   - states of mind, or emotions

According to Bharata's *Nāṭyaśastra*, each *amśa* (one of the
main notes of function in a *rāga*) is associated with one of
the eight *rasas* -- *śṛṅgāra* (love), *hāysa* (mirth), *karuṇā*
(tenderness), *bhayānaka* (terror), *vībhatsa* (disgust),
raudra (anger), *adbhuta* (surprise) -- making its selection
and usage vital to the musical meaning (Deva 1973: 67;
Joshi 1974: 13; Reginald/Massey 1996: 20-21; Rowell 1992:
329).

   This structure of emotional classifications and
associations succeeds in large part due to a set of
culturally extant factors. The expectations of the

individuals (the audience) are conducive to the suggestion of certain emotions, given their awareness of musico-emotional correlation that allows the recall of a specific set of images, feelings, etc. The possibility for the audience to undergo similar emotion is also generated via the experiences of the individuals themselves. These are manifest through a set of underlying culturally embedded emotions (the *rasas*) as well as through conscious and unconscious emotions including the memory of race and individual accumulated in the cycle of rebirth (Deva 1973: 66). The final factor in the creation of this unified emotional experience is the existence of the emotions themselves, which arise during the course of the musical performance.

In addition to having a particular *rasa*, each *rāga* is associated with particular seasons, hours, deities and colours. These associations are so detailed that a form of iconography, *rāgamala*, has evolved around the *rāgas* and *rāginīs*. Extremely detailed texts and poems are written for the *rāga* in association with the characteristics that have been attributed to it. The paintings are created in conjunction with the symbolic nature of the texts. In addition, the paintings themselves have a highly complex set of visual symbology connected to the associative

characteristics of the *rāga*s. Each painting is a reflection of the rich and intricate symbology found within the *rāga*.

Conclusions

Rasa philosophy is very similar to classical Greek theories and musical ideas. It is easy to draw a comparison between it and the Greek idea of *Ethos* that was applied to a diverse system of performing arts incorporating drama, dance, vocal and instrumental music. It is also interesting to compare the idea of *rasa* to the revival of similar ideals in conjunction with the Western European Humanist movement of the late Renaissance and early Baroque era. The theory of *ethos* and the *rasa* theory both appear to be an effort on the part of humanity to classify, control and explain the power of music. Each theory recognises the connection between music and emotion, as well as the potential effects of this connection. The attempt to unravel the powers of music through its correlation to emotion appears to be one that crosses cultural and temporal borders.

It is appropriate here to further compare the *rāga*, as the Indian system of melody classification, with that of the Medieval Church modes. Both of these systems arise or

evolve from scalar organisations and use the arrangement of intervals within each structure as a major point of classification. It is also pertinent to note that both the *rāga* system and the system of Church modes delineate the roles of two essential functional notes: keynotes (the *amśa* or *graha* of the *rāga* and the *finalis* of a Church mode) that determine the mode of each piece; as well as an additional note relating to the keynote by interval of a fourth or a fifth (*vādī/samvādī* and the tenor), that plays a dominant role in melody construction and development.

One final comparison between these two systems of melody classification is the indication of alterable notes within the scale systems utilised in the construction of the melodies themselves. In Indian music, this is evident in the differentiation between pure scale degrees deemed *śuddha* and alterable scale degrees, or *vikṛta* (Rowell 1992: 155). The alterable scale degrees, the 3rd and 7th, are raised to create stronger impulsion towards the strong, stable notes of the 4th and final scale degrees, respectively. The Church modes also employ alterable scale degrees, but in a slightly different context. In certain transposed modes, a B-flat is used, as opposed to B-natural in order to avoid the dissonance of a tri-tone (B to F). Perhaps more analogous is the use of *musica ficta* in the

14th century in which performance practice dictated the altering of written (or conceptualised) notes at the cadence in order to strengthen the impulsion from the leading tones, the 4th and 7th scale degrees, to the stable notes of the final chord, the 5th and unison.

According to the musical philosophy of India, the artistic experience is equated with the religious experience, as music can be viewed as the quickest path towards the realisation of divinity. Jackson explains that music can be a path to realisation because:

> "In India '...the quarter-tone itself was so subtle, it subtilized the mind, in addition to inducing contemplative trance, and the outcome was not merely the acquisition of knowledge, but of Wisdom, for Wisdom is but subtilized, spiritualized knowledge.'"
> (1996:27).

Because music is considered to have power in both the sacred and spiritual realms, it commands great respect. This respect stems not only from sacred and religious associations, but also from the power of musical aesthetics and the power of melody to invoke emotions. In turn, this respect demands that music be handled carefully, with reverence. Deference to music stems from the ideas of divine origin as well as the practice of personifying

music. As a result, music exists not only in a functional,
ritual context, but is, itself, ensconced in its own
ritual.

Chapter 5

Sacred and Ceremonial Music of Selected North American Native Groups

Introduction

Music, in its many forms, is inextricably blended into North American Native life. Like many other peoples, Native Americans had or have a range of musical types including those that deal with gambling, love, and war; there are also lullabies for infants, mourning songs and sacred songs. This chapter will address a body of music comprised mainly of this last type - the sacred song. Through sacred music the realm of the spiritual is opened up to the mundane realm; song and dance become united; legend, myth and ritual merge and communities become connected. Music acts as an expression of life experience as well as a vehicle for communicating prayer, thanksgiving, sorrow, joy and a wide range of other human emotions (Curtis 1 1970: 36-37; 2 1970: 13; Nettl 1989: 35; O'Brien 1994: 269,271; Olsen 1998: 546; Pietroforte 1965: 4-5).

As a channel of communication between the mundane world and the spiritual world, music is considered to be a

divine gift and is treated with an accordingly high degree of respect -- ideas common not only to Native American groups such as the Blackfoot, Chippewa and Ojibwa, but also to the musical cultures of ancient Greece, India, and Africa (Densmore 1910: 18; Hofmann 1968: 78-80; McNally 2000: 26; Nettl 1989: 59-60; Richards 1990: 218; see also Chapter 1 and Chapter 4 above). Respect is demonstrated in the singing of the music, the handling of the instruments and the learning of the songs.

In order to illustrate some of the above characteristics, there follows an examination of music that is primarily sacred or ceremonial in nature and drawn generally from relatively "small scale" (*i.e.* not complex in socio/political organisation, and comparatively small populations) Native American societies including Plains, Plateau, and some Woodlands groups. In addition to the aforementioned groups, I have included some discussion regarding the Nootka, Quileute, and Tlingit of the Northwest Coast. It is within this context that we find examples of a somewhat "traditional" music. In addition to the general groups listed above, musical samples found in this chapter will be drawn from the following groups in order to establish and delineate certain musical trends: Arapaho, Blackfoot, Chippewa, Choctaw, Comanche, Menominee,

Nootka/Quileute, Pawnee, Plains Cree, Acoma and Zuñi Pueblo, Teton Sioux and Yokut/Paiute.

Due to the limited nature of this research, a representative sample of each society was not possible. It should be noted, therefore, that an apparent oversight of such groups as the Inuit, the Yupik and others is not due to their lack of musical significance, but rather to restrictions of scope.

Sources

Many of the musical examples are from Frances Densmore's monumental collections of Native American Indian music and a great deal of information regarding its musical structures are based upon her observations.[20]

Despite criticisms of her analytical technique which may arise in the current, decidedly less Eurocentric group of ethnomusicologists, Densmore's work remains a touchstone in the field of Native American music. Her research, spanning over sixty years, included the recording of over three-thousand musical examples during her study of and

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[20] See Hofmann (1968: 1-2 . 119-120) for a description of Densmore's musical background and qualifications.

her study of and interaction with over twenty tribal groups including Sioux, Chippewa, Mandan, Hidatsa, Ute, Pawnee, Papago, Apache, Makah, Tule, Menominee, Winnebago, Pueblo, Seminole, Choctaw, Navajo, Cheyenne, Arapaho, Maidu and Omaha (Hofmann 1968: v, xi-xiii; Meyers 1993: 26). Matthew Stirling, former chief of the Bureau of American Ethnology, describes Densmore as:

> Undoubtedly the greatest pioneer in one of the most neglected fields of Indian ethnology, [who] realized that she was working in a period when real native culture was rapidly disintegrating. American anthropologists and musicologists will always be in her debt for the rescue work she accomplished during this critical time. (Hofmann 1968: viii)

Helen Myers calls her ". . . the most prolific collector of the period [*i.e.* the late 19th to mid 20th century] . . ." (1993: 6). With supporting research of later musicologists such as Nettl, McAllester and McNally, along with multi-volume works such as the *Handbook of North American Indians* (Sturtevant, general editor), Densmore's research, collection, and analysis of this music is invaluable.

General Characteristics

Native American music is consistently an oral music that is transmitted, preserved and acquired through oral means, not unlike most African art forms (Asante 1990: 73).[21] The oral nature of the music creates a complex community network of performance, transmission and preservation. In the transmission of a song from one singer to another, traditions are preserved and transmitted from one generation to the next. Contrary to Bierhorst's statement that "many [sacred songs] are deliberately composed," there are not many examples of sacred, "traditional" music literally composed by the musician; rather, much of it is believed to be a gift to the singer from the supernatural realm (1979: 5; Curtis 4 1970: 145; 6: 143; 7: 128; Olsen 1998: 549).

Connections to the spiritual realm can be noted when the musician speaks of songs which were given to him or her through dreams, fasts, or visions in which the "spirit" gives the gift of song while the individual is in an altered state of consciousness. This is documented among the Chippewa, Teton Sioux, Menominee, Blackfoot and

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[21] In this context, Asante clarifies that "African" includes "all people of African descent." He specifically mentions groups from eastern Zimbabwe, Zambia, Nigeria, Ghana, West Africa and Kenya. Therefore, the art forms being discussed may also be marked by this diversity.

Arapaho. It also occurs in at least some more complex societies of the Northwest Coast, for example Nootka/Quileute and Tlingit. This dynamic renders the musician a vessel of the music and reinforces the concept of a direct connection between the spiritual and mundane world (De Laguna 1972: 576; Densmore 1910: 118; 1918: 59; 1932: 19; 1939: 251; Curtis 2 1970: 518; McAllester 1949: 30; McAllester and Mitchell 1983: 65; Nettl 1989: 31, 56, 97).[22] Although the singer or musician may not have the defined role as intermediary, by virtue of the nature of song he or she acts as a communicator to the Spirit.

Ownership of Music

Belief in the right to possess a particular song is a natural consequence of the idea that a sacred song may be given to someone in a dream. Many Native American groups such as the Nootka/Quileute, Pawnee, Cree, Ojibwa, Blackfoot and Tlingit that support the idea of "dream songs", which are received from ghosts and spirits, believe

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[22] Compare this to a similar belief in some African art philosophy where the actual works, whether visual, musical or otherwise, are revered, but the identity of the creator is not. The job of the creator is respected, but often a signature will be omitted from an artwork to acknowledge indebtedness to the spiritual creator. Therefore, the artist is merely a conduit and not responsible for the greatness of the work (Asante 1990: 74, see clarification of "African," preceding page).

that the singer becomes the rightful owner of any revealed song, and therefore has the right to "sell" that song to another singer (De Laguna 1972: 564; Densmore 1939: 261; 1929: 55, 79, 87, 114; Kaczmarek 1999: 51-52; Nettl 1989: 30).

Respect and honour are embodied not only in a great deal of Native American sacred song, itself, but also in the process of acquiring the song. In the musical thinking of the Cree, Chippewa, Menominee, Piegan, Hidatsa, Assiniboin, Osage, Oto and the Ponca, the belief in "personal ownership" of sacred songs dictates that, in order to sing a certain song one must own it by buying the song and honouring its owner (Burleson 1990: 19; Curtis 3 1970: 132; 4: 64, 145; 6: 18; 19: 214; Densmore 1910: 2; 1932: 9). This phenomenon should not be compared to a transaction in which goods are exchanged but, rather, as a reflection of the honouring of the song owner.

Perhaps more significant are the rich historical and societal connections that are forged by this musical process which incorporates perpetuation of "traditional" sacred music while reinforcing community hierarchy through respect and acknowledgement of other musicians. Richard Burleson eloquently describes this cycle as ". . . a process of cultural cohesion which beautifully melds the

human and the spiritual realms within an integrated social tradition" (1997: 7). The oral traditions of sacred, "traditional" Native American music may also involve interaction with an elder. As a vessel for and teacher of the songs of his or her people, an elder becomes a link to tradition, enabling preservation and cultural stability.

Musical structure

Aboriginal music is, by and large, vocal music that is predominantly monophonic and instrumentally unaccompanied (Nettl 1989: 66; O'Brien 1994: 270; Pietroforte 1965: 8; Vennum 1986: 682).[23] While the drum has an active role in the performance of the music, it does not provide a melodic accompaniment in a harmonic sense. In its most basic construct, this music can therefore be described as horizontal (melodic) as opposed to vertical (harmonic) and is comprised of two rhythmically independent lines -- the

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[23] Exceptions exist as seen in the polyphonic part-singing of the Tlingit, Nootka and Quileute Indians. Other exceptions are the instrumental flute accompaniment of certain songs found in Chippewa and Menominee as well as in the existence of instrumental music played on the "elderberry courting flute" of some Plateau tribes (De Laguna 1972: 561-562; Densmore 1939: 25, 1910:11, 1932: 11; Olsen 1998: 547). Another instrument mentioned is a bone or reed whistle, used in a percussive rather than melodic manner, mentioned as a signalling instrument and in connection with some peyote and Sundance ceremony (Curtis 3 1970: 91, 95, 97; 7: 135, 137, 140; 19: 125-126, 207-208; Densmore 1939: 52; McAllester 1949: 28).

non-isochronous voice and the isochronous drum.[24]

Notation does not exist in the traditional context of North American Native music. Composition, transmission and preservation of this oral tradition rely instead on derivative processes, such as centonization.[25] It should be noted though, that there is an exception found in the rich musical traditions of the Chippewa *Mĭde'wĭwĭn* society. *Mĭde'* music is recorded in mnemonics on pieces of birch bark in order to remind the performer of the song and its symbolism (Densmore 1910:15). While this symbolic notation is not detailed prescriptive notation, it is understood by all members of the society and is capable of expressing complex ideas (Densmore 1910: 16-17).[26]

Orality and musical construct

Whether used consciously or unconsciously, many of the elements that characterise the sacred Native American music

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[24] Isochronous and non-isochronous are the terms employed by Burleson with regard to Native American music. They were first used by Jaques Chailley in the article "Apport du vocal et du verbal dans l'interprétation de la musique française classique", in *L'interprétation de la musique française aux XVIléme et XVIIléme siècles*. (Paris: CNRS, 1974).

[25] Centonization is a compositional technique commonly found in Eastern music that involves the use of melodic motives or formulae upon which a melody would be based. This process is also reflected in the Psalm Tone traditions of early monophonic Christian chant (Grout 1988: 27).

[26] Prescriptive notation is a term coined by Charles Seeger to define notational methods in which the music is notated, or "prescribed" through notation before it exists as sound; descriptive notation sets forth, for largely analytical purposes, a music already in existence.

examined in this research aid the memory of the performer. In terms of basic structure, periodicity, use of short rhythmic or melodic motives, descending melodic trend and symmetrical form are just a few such elements common to Chippewa, Pawnee, Menominee, Pueblo, Cree, Ojibwa and some Peyote music (Densmore 1910:5; 1929: 18; 1932: 20, 1957: 5-6; 1936: 60; Kaczmarek 1999: 69 and McAllester 1949: 42-43).

The employment of an ancient concept of consonance (the "primary consonances") strongly suggests the longevity and preservation of "traditional" sacred Native American music. It does so by emphasising fundamental intervals that are prominent in the harmonic series -- the unison and octave, the perfect fifth and the perfect fourth. These are intervals which are intuitively recognised by music-makers in many different cultures. In fact, Helmholtz states that these intervals are found in all known musical scales (1954: 253).

If grouped in pairs (prime/octave and fourth/fifth) these intervals are mutually invertable, producing their complement. By way of example, the interval of a fourth,

as the notes C and F, when inverted becomes a fifth, as F
and C:
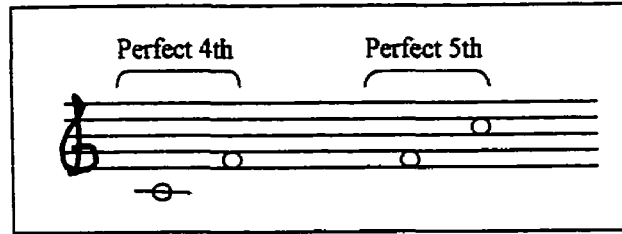
In order to generate the entire set of "primary
consonances," only the intuition of the prime is required.
Indeed, one could argue that the intuition of the octave,
seen naturally to denote the high and low register of the
female and male voice, enables the deduction of the entire
set.[27]

The drum

The significant presence of the drum in Native
American music indicates the practical aspect of music and

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[27] The generation of these intervals is possible due to the audibility of harmonic upper partial tones heard when any single musical tone is sounded, and , as explained by Helmholtz: ". . . the ear [detects] . . . a whole series of higher musical tones." (1954: 22). The generation of the octave and the fifth occur as the 1st and 2nd upper partials of the prime, while the 3rd upper partial generates the perfect fourth -- the final component of the primary consonances (Helmholtz 1954: 183). When two musical tones are sounded simultaneously, these partials will either coincide or conflict. When they coincide, the intervals are said to be consonant and the tones sound uniformly without disturbance (beating) as in the octave, the perfect fifth and the perfect twelfth (Helmholtz 1954: 181). The uniformity, or consonance of these intervals was discovered by " . . . merely following the judgement of the ear respecting the most pleasant concord of two sounds;" thus these primary consonances were a natural intuition (Helmholtz 1954: 181).

its connection to dancing as reflected in the names of many Native American songs with the word dance in the title such as the Cree "Round Dance Song", "Grass Dance", "Chicken Dance"; the Choctaw "Snake Dance" and the Teton Sioux "Song of the Grass Dance". Because both the drum and the voice have significant, independent roles, it is important to note that the drum is not meant as merely an instrument of accompaniment. As the isochronous element of the music, it provides the rhythmic component to which the dancers would move.

In addition to being a practical component of the music, the drum also plays a central role in ceremony and commands great respect as seen in the ceremonial drums of the Chippewa, Cree and Ojibwa peoples that are ornately decorated, suspended above the ground and addressed as living entities (Densmore 1910:11; Diamond 1994: 161; Kaczmarek 1999: 22, 24-25, 40)). For the Chippewa and Menominee, this reverence resulted in the formation of a "drum religion," [sic] perpetuating respect and official guardianship for the drum (Densmore 1913: 142; 1932: 152).

In the Menominee "drum religion", the drum is addressed as an entity ascribed with supernatural powers and capable of granting requests (Densmore 1932: 152-153). Other societies, such as the Plains Cree and Ojibwa, also

address the drum as a sacred and powerful link to the supernatural, where instrument and singer are thought to be in direct communication with the transcendent realm (Kaczmarek 1999: 42). One belief related to me by a Cree elder is that when one strikes the drum, all of Creation is silent, listening and waiting to hear what one is going to ask. In striking the drum, one might ask for help for one's people, or for healing; thanksgiving for the ability to drum and sing, or for understanding of life, might also be expressed (Bonaise 1998: personal communication).

Music as an embodiment of power

Societies such as the Chippewa, Ojibwa, Assiniboin and some Plateau believe that song has a connection or accessibility to supernatural power enabling intercession on behalf of the community as well as the transfer or renewal of personal power (Curtis 3 1970: 132; Densmore 1913: 35; 1936: 63; McNally 2000: 25-27; Olsen 1998: 546). In fact, Olsen states that with many of the Plateau Indians, "song and rhythmic movement functioned in a central role with respect to personal power, protection, communication with natural forces, healing, prophecy and prayer." (1998: 546).

Some groups placed such merit in the healing power of music that special societies formed for the purpose of its cultivation. Densmore makes mention of the following: the *Sai'yuk* of the West Coast Nootka and Quileutes, the *Mĭde'wĭwĭn* religion of the Chippewas and the *Mĭtä'wĭn* of the Menominee (1939: 302; 1910: 12; and 1932: 189, respectively). The purpose of music and song for members of *Mĭde'wĭwĭn* was to secure ". . . definite results through supernatural power [with] the music being an indispensable factor" (Densmore 1910: 35). People of this medicine society believed that power and healing were achieved through music, medicine, and the aid of the spirit world; in order to heal, both the proper song and the proper medicine were required.

The Ghost Dance

It is important to mention the significance of the Ghost Dance religion in addition to special societies that associated music with power and the supernatural. Music played an important role in this movement which was built upon an over-riding general principle which accommodated each tribe's own mythology: the entire Native population, both living and dead would be reunited on a renewed earth in a time of great happiness for aboriginal peoples (Mooney

1909/1973: 777). This movement supported a belief in the possibility of communication with the supernatural realm that took place through visions, which were produced through a combination of hypnotic trance and music (Mooney 1909/1973: 925).

The proliferation of Ghost Dance songs associated with this movement is due, in part, to the fact that upon recovering from trance-induced visions, the affected dancer would represent his or her experience in song form. Therefore, in addition to the songs that were required for the ceremony, there might be twenty to thirty "new" songs generated that would be sung at the next ceremony (Mooney 1909/1973: 953). Mooney reiterates the important role of the music in this ceremony by stating that:

> The Ghost-dance songs are of the utmost importance . . . as we find embodied in them much of the doctrine itself, with more of the special tribal mythologies, together with such innumerable references to old-time customs, ceremonies, and modes of life long since obsolete as make up a regular symposium of aboriginal thought and practice. (1909/1973: 953).

Text

A significant portion of sacred Native American music is native song and is not necessarily an expression of both melody and text as in Euro-American song, but any music that is expressed vocally (Nettl 1989: 30). By way of example, we need only take note of the fact that native song does not necessarily incorporate text, yet can be meaningful.[28]   This meaning embodied in untexted Native American song may be derived from extra-musical associations that are known to the singer alone and are, therefore, not necessarily general knowledge. Burleson has coined the term "introversive meaning" -- a turning inward of meaning -- to describe this phenomenon in association with Cree music (1990: 18-19; 1997: 10-11).

While the communication of a general idea is important, a great deal of sacred Native American music valued melody over text (McNally 2000: 28-30). In fact, Densmore states that words in Chippewa music often serve as merely " . . . a key to the idea, without fully expressing

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[28] Later Native American religious movements, such as the Ghost Dance and Peyote Cult did, however, utilise poetic texts that sometimes incorporated elements of both Native and Christian ideology.

it", or that " . . . the text, in literal translation would [often] be meaningless, but the words themselves. . . bear an occult significance" (1910: 2, 14). This meaning is possible due to cultural awareness surrounding the music.

Many social songs are preceded by a brief speech that explains and perpetuates the history of a song, making reference to well-known stories (Densmore 1910: 2; Nettl 1989: 56-57; O'Brien 1994: 270). It is in this manner that song, whether it be ceremonial or social, sacred or secular, may enable the preservation of mythology, tradition, and history.

A comparison of performance dynamic

The fact that music has the potential for "introversive" meaning, as discussed above, creates an interesting dynamic between the song, the singer and the listener. In order to clarify this aspect of some Native American music, we can compare it to the "classical" music of Western or Euro-American culture.[29] When we examine

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[29] In this context, the term "classical" in not denoting a specific period (*i.e.* late 18th Century), but rather describing a popular conception of a musical genre that includes sacred and secular music from the Medieval, Renaissance, Baroque, classical and Romantic periods, as well as from the 20th Century.

musical events of this category (*i.e.* Western classical, or "high art"), we can delineate three specific participants, or groups of participants:

1) composer: the creator of the music

2) performer: the vehicle for the music

3) listener: the observer of the music

In this tri-partite configuration, each element plays an active and integral role: the composer is the vessel for the music, which does not exist until it is recorded in written form; the performer acts as the agent of transformation, allowing that music to become an aural reality, and the listener is the recipient of that music and its meaning. This final element is one that creates a significant point of distinction between Western music and aboriginal music.

In drawing a comparison between the above dynamic, where there is interaction and reaction between three separate parties and the musical dynamic found in performance of some Native American songs, we can draw the conclusion that there is essentially only one figure in the latter context: the singer. Through this person sacred music is created through divine revelation, dreams, etc.; performed and in essence, received. Because the meaning is

introversive, it is the owner of the song that is the intended "audience".

While the meaning of Euro-American song is understood and directed at the audience, the meaning found in native song can be intensely personal and perhaps only intended for the singer. This creates a dynamic where the singer/drummer is the vessel for and agent of the music, while the listener may be effectively rather remote from the actual musical event. In terms of its potentially introversive nature, some Cree song for example, not performed as public ceremony is not intended to communicate meaning to an outside party, or audience, but rather to possess meaning for the performer.

Conclusions

Throughout the course of this chapter, I have attempted to illustrate the communicative powers of music in a Native American context. As a vehicle for communication, sacred music is a "two-way" channel in which the spiritual realm communicates with the mundane and vice versa. The following story, dealing with the origins of the Northern Lights song illustrates this communication dynamic. It was recounted to me by a Cree elder in the

course of my studies (Bonaise 1998: personal communication):

> A round dance was a very sacred dance used for healing. It was meant to heal the soul and the spirit. The Northern Lights Dance was a special round dance used in healing ceremonies. The story of the Northern Lights dance is of a young woman who was very sick. She was very close to death and her people gathered around her, waiting for her passing. She fell asleep and the Northern Lights spoke to her. They told her how important life was and gave her instructions, telling her that if she followed them she would live for a long time.
>
> They told the woman to do four things: to feast and sing, to dance, to respect herself and to look down and tell them what she saw. When the woman looked down, she saw a wide road going south. The Northern Lights told her that it led to the place where people go when they die. These people were hungry and had to be fed by food offerings from the living. The woman was told to instruct her people about these things.
>
> When she woke up, she told her people about the dream. One of the men took the pipe that was being passed around, prayed with it and went to the young woman, who sang the song that she had heard in the dream. The whole village gathered for dinner. After the dinner a young man rose in the centre and began singing the Northern Lights song. The girl's parents picked her up and began to dance in a circle. They danced around the circle three times and on the third time she asked her parents to let her go. They did, and she continued to dance on her own, completely healed.

Clearly, music in Native American societies may reflect communication between the realms of the spiritual and the mundane, producing the gift of song through dreams and

visions as well as offering a medium of expression for
intercession, thanksgiving and other prayers.

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Chapter 6

Shamanism and Its Music

Introduction

Music has a significant presence in the activities and rituals of the many variations of shamanism found around the world (De Laguna 1972: 675, 688-690, 697-699; Eliade 1964: 83, 96, 168; Grim 1983: 12-13; Nordland 1975: 168, Ripinsky-Naxon 1993: 49, 128; Townsend 1997: 453; Winkelman 1997: 398). To this point, we have examined music in terms of its function as a vehicle for communication between the "worldly" realm and the spiritual or transcendent realm. Although shamanic music plays a similar role, there is an important distinction: rather than act as a vehicle of *communication*, it is a vehicle for the *communicator*.[30] This role is filled by the shaman, who functions as an intermediary between the spiritual and mundane realms. Townsend aptly describes the shaman as one who " . . . traffics in supernatural power and communes with spirits." (1997: 429). This interaction is normally accomplished

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[30] The information in this chapter is drawn from many sources, but the analysis of the music is based upon examples from Tlingit society (De Laguna: 1972) as well as a transcription of a Tamang ritual, recorded in Nepal (Townsend September 1989).

while the shaman is in an "ecstatic" state, or an altered state of consciousness (ASC) - a factor which distinguishes the shaman from other "magico-religious practitioners" and highlights an important element of shamanism (Hultkrantz 1967: 32-33).

Definitions

Shamanism may be " . . . a part of a range of religious beliefs and practices . . . embedded within the whole social and religious fabric of a society" with many variations in the different cultures supporting it (Townsend 1997: 431). There is no single universal manifestation of shamanism, but rather a plurality in the existence of many types of shamanisms with " . . . common themes and general patterns that appear among widely dispersed populations" (Atkinson 1992: 308). In fact, there is a basic underlying principle that unites the diverse conceptions of shamanism: "[the] interact[ion] with the spirit world for the benefit of those in the material world." (Townsend 1997: 431).

This underlying principle is supported by some fundamental characteristics and criteria that delineate shamanism from other forms of supernatural interaction and intercession. In addition to the criteria listed below,

shamans may be male or female (depending on societal beliefs), and have different levels of power and different levels of involvement with the supernatural (Eliade 1964: 17, 184-189, 237-238; Townsend 1997: 439-440).

Characteristics and criteria

The following is a collection of primary criteria used to classify shamans, based upon the work of De Laguna (1972: 672, 674); Eliade (1964: 182); Gowan (1975: 60-61); Holtved (1967: 23-31); Ripinsky-Naxon (1993: 62-66, 71-92) and Townsend (1997: 431-432, 438-444):

- ❖ The shaman is an intermediary between the mundane realm and the spirit realm. As such, he or she has the ability to call, control or be "inspired" by the spirit world for aid.
- ❖ The shaman may hold social rank/authority or inspire fear in his or her community, depending on societal beliefs, due to an association or alliance with the spirit world.
- ❖ The shaman makes use of altered or shamanic states of consciousness (SSC, discussed below) including trance, soul flight, dreams, form change, divination, curing, and introduction of spirits into the shaman's body.
- ❖ The shaman has control of ASC/SSC, is able to enter these states at will and has some recollection of the experience afterward.
- ❖ Shamanic activities taking place in ASC/SSC are conducted on behalf of and for the benefit of the community or an individual in the community, and not for personal enlightenment.

The need for shamanism is entrenched in the belief of a cosmos divided into spiritual and living reality. Within this cosmos, balance and reciprocity are the ruling fundaments and the shaman's role is to restore and/or maintain balance (Grim 1983: 78; Townsend 433, 437).

Altered & shamanic states of consciousness

Soul flight, ecstatic travel and trance are all elements of shamanic activity that occur in ASC which Stanley Krippner defines generally as:

> . . . a mental state which can be subjectively recognized by an individual (or by an objective observer of the individual) as representing a *difference* in psychological functioning form that individual's 'normal,' alert, waking state."
> (1972: 1)

ASC, the medium in and by which a great deal of shamanic activity occurs, is also an aspect of a "complex of criteria" that together distinguishes the shaman from other ritual specialists (Hultkrantz: 1967: 32; Ripinsky-Naxon 1993: 67; Townsend 1997: 431-432; Winkelman 1997: 394). It plays such an important role in shamanism that Michael Harner has introduced the term "shamanic state of

consciousness" (SSC) to delineate it from general ASC experiences (1982: xvi, 20-30, 46-56).

Because travel to and communication with the spirit realm are dependent upon experience of an altered state of consciousness, SSC is essential to shamanism. It can be distinguished from ecstasy, trance or other general ASC due to the fact that rational thought and control usually still exists while the shaman is in an SSC. There are various "kinds and degrees" of SSC. Townsend describes these in terms of occurring on a continuum (1997: 442):

1) At one end of the spectrum is light SSC, in which the shaman:

❖ alters consciousness to interact with the spirit world
❖ has the ability to undertake journeys into the spirit world
❖ has marginal awareness of the spirit world (ability to issue instruction to assistants, etc.).

2) At the other end of the spectrum is deep SSC, in which the shaman:

❖ appears to be comatose
❖ is oblivious to the material world.

No matter what level of SSC is undertaken, it should be noted that *the shaman determines the circumstances of SSC* -- an extremely important factor in shamanism, as it represents a key factor in the separation of shamanism from

those suffering the effects of mental disorder such as schizophrenia.[31]   By establishing control over his/her movement into and out of ASC/SSC, the shaman is able to control his interactions with the spirits and the spirit realm.

Music in shaman life and ritual

Music is present throughout shamanic activity, but is not limited to activities within a séance setting. Shamans have their own sets of songs and may also have songs associated with particular spirits or animals (De Laguna 1972: 571, 670; Eliade 1964: 96). Song also plays a role in the call of the shaman, as seen in examples cited by both De Laguna and Eliade where future shamans are recognised by their ability to sing a particular song, or by their ability to fall into trance during the singing of a particular spirit's song (1972: 675; 1964: 19, 83).

In Tlingit society the songs of the spirit familiars (*yek*) were traditional and so well-known that it was possible for the community to recognise future shamans by their behaviour when one of these songs was sung. In the

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[31] See Richard Noll 1992: 271-272 for the delineation between the two.

initial stages of a shaman's career, many would go through periods of isolation and other forms of personal restrictions in quest of spiritual contact to learn these songs (De Laguna 1972: 677-678; Eliade 1964: 14, 16; Holtved 1967; 27-29).

Through music, the shaman is able to induce and maintain trance, call and communicate with the spirits, strengthen power and journey to the spirit world (De Laguna 1972: 670, 702; Eliade 1964: 168-169, Ripinsky-Naxon 1993: 50; Townsend 1997: 453). De Laguna states that percussive instruments and ornaments on a shaman's costume are important factors in ritual, but the drum is the most significant instrument among musical regalia, which may also include rattles, tapping stick and other percussive instruments (1972: 688-689, 697).

The shaman's drum

According to Eliade, "the drum has a role of first importance in Shamanic ceremonies. Its symbolism is complex, its magical functions many and various" (1964: 168). The drum has many connections to the supernatural; it is often linked to origin and/or "Cosmic Tree" mythology and has great powers associated with it (De Laguna 1972: 685; Eliade 1964: 168-170; Grim 1983: 47-48, 78; Ripinsky-

Naxon 1993: 46-47, 49). Sometimes referred to as a "mystical horse" or "boat", the drum is connected to the spiritual realm by virtue of the fact that its size, type and decoration are often "chosen" by the spirits and revealed to the shaman in an SSC (Eliade 1964: 170; Grim 1983: 47-48; Ripinsky-Naxon 1993: 46). Eliade states that the distinguishing feature (and arguably the most important one) of the drum is its ability to create, enable and maintain "ecstatic" experience through the "charm" of its sounds or the extreme concentration provoked by long periods of drumming, a phenomenon he calls "musical magic" as opposed to "magical noise" (1964: 174-175).

The ability of the drum to induce an SSC is supported by the research of Bourguignon (1972:332-333), Grim (1983: 12-13, 147), and Ripinsky-Naxon (1993: 142), and explained by Winkelman (1997: 398) as the drumming, or "rhythmic auditory stimulation" imposing patterns on the brain waves which affect the alpha and theta waves.[32] The act of drumming, combined with some form of repetitive "extensive motor behaviour" can slow brain waves, alter breathing patterns and stimulate the release of "endogenous opiates",

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[32] For an explanation of the biology and physiology of ASC, see Winkelman 1997: 393-394, 397-398

which "produce basic ASC patterns" (Bourguignon 1973: 333; Winkelman 1997: 398-399). Patterns of drumming and singing or chanting, when used in a ritual setting where the "expectant and participating audience" is present, combined with rhythmic frequency and intensity will produce a trance state (Bourguignon 1972: 333; Nordland 1967: 168).[33]

Shaman songs of the Tlingit

Songs that are used by the shaman may be associated with extensive symbolism, as in the songs of the Yakutat Tlingit. In this group songs, costumes, regalia and instruments are all associated with a shaman's *yek* or familiar as illustrated in costume design and colour, or carving and ornamentation on instruments and other regalia (De Laguna 1972: 688-690, 697-699). Music plays an especially important role in Tlingit séance by invoking SSC (as detailed above). When the shaman begins the music at a ritual (drumming and singing of the spirit songs), he is assisted by the members of his clan or other shaman assistants.

These assistants played a very important role in the music making at each ritual. Among other things, the

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[33] See FIGURE 6.1 for an example of séance structure.

FIGURE 6.1

Tamang Séance Structure
(based upon Townsend 1997: 453)

- ◆ may take place indoors or outdoors, but usually at night
- ◆ audience and "patient" assemble
- ◆ altar is prepared with offerings and sacred objects

} PREPARATION

1) Shaman sits in front of the altar, in costume and begins by drumming and chanting.
2) Shaman begins to shake as the spirits enter
3) Shaman continues chanting and begins to dance
    - drumming is continued by either the shaman or assistants to the shaman
4) During the drumming and dancing, the shaman journeys to the spirit world
5) The drumming and music stop
    - spirits may speak through the shaman
    - assistants may encourage the spirit through questions
    - the shaman may gain understanding of the patient's illness with the aid of the spirits
6) Dancing resumes and the shaman returns to the altar to say goodbye to the departing spirits.

> Music plays a role in the early stages of the ritual as well as during the "soul-flight" of the shaman.
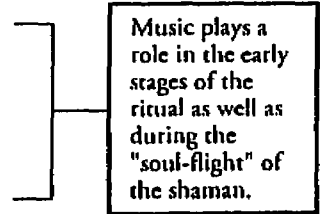
assistant was expected to play the drum, keep rhythm with the tapping sticks and sing the shaman's songs for him. Also important was the assistant's recognition the spirit was inspiring the shaman at each ritual so that the correct, corresponding song was sung. The assistant was expected to have extensive knowledge of both the songs and the specific drum beating patterns that were used because the occurrence of an incorrect drum beat or song would cause the shaman to come out of his trance state (De Laguna 1972: 702). The assistant fulfilled a very demanding role: he had to be ready to appear whenever the shaman wanted to summon the spirits, or whenever the spirits were inspiring the shaman (De Laguna 1972: 702).

The Tlingit shaman songs (' *ixt' da ciyi*) are those of his *yek,* and function as an indicator of the shamanic calling, invoke spirits and strengthen shamanic power (De Laguna 1972: 571). During a séance, the shaman will most often utilise a "principal song" -- the one obtained from the shaman's *yek* while on the quest to contact the spirit world. These songs contain power which is strengthened by the number of times it is used and the number of people singing it (De Laguna 1972: 571). De Laguna describes these songs as traditional, plentiful, having irregular

rhythm, rapid beat and a two-stanza plus refrain structure (1972: 571).

Tlingit shamans have special costumes and accessories that are linked to their profession and therefore to their power. De Laguna speculates that all of the shaman's possessions (both the mundane and the ceremonial) were sacrosanct (1972: 685). With the exception of the shaman's drums and sticks, all of these items were kept in a special cache outside of the house. These possessions were considered very powerful, with those of the dead shaman considered to be most powerful and dangerous. Musical instruments like the drum (the most important), tapping sticks, rattles, and "percussive" jewellery (e.g. bones on necklaces and aprons) were the instruments of shaman rituals (De Laguna 1972: 685-686). Shamans sometimes had a special room in the house called a drum room where this powerful instrument was stored (De Laguna 1972:685). These percussive instruments were used to accent the irregular rhythms of the ritual music.

Music of a Nepalese Tamang shaman ritual

The other example used in the course of this research is one taken from a Nepalese Tamang shaman ritual, recorded by Dr. Joan Townsend in September of 1989 and transcribed

by the author. According to the informant interviewed prior to the ritual, the songs of Tamang shamans are sung in pairs (7 pairs in total). This particular ritual involved incantations, or chanting, drumming, singing and dancing. The two-headed drum is described as highly decorated with symbolic ornamentation representing familiars and deities. Along with the external ornamentation, different objects, including metals, seeds and jewels, are placed inside of the drum before it is sealed.

The informant described five specific beat patterns used by some shamans with the qualification that "junior" shamans used only a portion of these (Townsend 1989).[34] Variations such as the number of sticks used could occur within the patterns, but most drummers would be familiar with the basic patterns and their uses (Townsend 1989).

The musical material of the ritual which was analysed, can be described as a cycle of intensity and relaxation beginning with intermittent drumming, adding the voice and then continuing to build in intensity until it reaches the first plateau. At this point, the vocal line changes, becoming more folk like and more pentatonic. The music reverts back to its chant-like format and begins to build

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[34] See 6.2 for a diagram of these patterns.

FIGURE 6.2

FIVE RHYTHMIC PATTERNS OF TAMANG SHAMANS

1) THERO SILLI

2) KALCHURE SILLI

3) PARO SILLI

OR

4) DUKULA SILLI

5) SAMING SILLI
      -similar to paro silli, but played with one stick

(PATAL)
      -mentioned as another rhythmic pattern, but is a non-pattern as such: it is a lack of drum beat and is used in the calling of the under world.

* all information derived from transcriptions of sessions recorded by Dr. Joan Townsend in Nepal in 1989.

intensity once more. Rather than taper off, it ends abruptly with the stripping down of the elements until only a rattling sound (perhaps objects in the drum, or costume decoration) is left, and finally stops.

The melody of the shaman's ritual music follows similar patterns to those found in Aboriginal music. The melody line is highly inflected, incorporates microtonality and forms a descending line, from mid-high range down into the low range. The melody seems to float above the drums; not only is it non-isochronous, but it also lacks clear pitch definition. The occurrence of microtonality is so great that it is sometimes difficult to define a pitch contour.

The tonal vocabulary of this ritual is limited, appearing to exhibit elements of pentatonicism, but consisting mainly of only 4 pitches. Therefore, it can be most appropriately described as gapped, consisting of four main pitches (C → Eb → F and G) and may be further classified as *anhemitonic* -- lacking semitones.

A unique feature of this shaman ritual music is the juxtaposition of different aspects within the music. Rhythmically, there is a constant shift between regular beats and irregular (*i.e.* hemiola and/or syncopation), along with the interplay between the different percussive

instruments (which are constantly shifting in and out of the music). The drum plays an important role in the ritual, but other percussive accents are created by the ornamentation on the shaman's costume as well as by the vocal yelps and hissing. The overall structure makes use of free-floating, chant-like portions in contrast to quasi-folk song portions, creating a complex and dynamic music.

These examples serve to illustrate the significant role that music plays in shamanistic ritual. Travel to and communication with the spirit realm through an SSC is a major function of the shaman in his role as intermediary between mundane and transcendent world -- "the importance of musical sound, as a transporting technique, is a fundamental phenomenon in every shamanistic culture" (Ripinsky-Naxon 1993: 49, 128).

Chapter 7

Musical Examples and Analysis

The musical examples and analysis in this chapter serve to illustrate of some of the structural tendencies discussed above. In comparing the analysis of musical examples from different groups, it is evident that some similarities do exist over cultural and temporal boundaries, including: a noticeable descending trend in the melodic contour, generation through derivative processes and limited pitch material (as noted in Figures 7.2b, 7.3b, 7.4b, 7.8b, 7.10b, 7.18b, 7.19b, 7.24b and 7.25b). The basic structural similarities within the sampling of Native American music should also be noted. It is interesting to note that in addition to shared structures, the musics examined, do in fact, share a common function as a vehicle for communication between the realms of the mundane and the transcendent.

The analysis below demonstrates some of the structural characteristics of each piece. The written analysis is followed by graphic representation of tonal material, song transcription, pitch distribution, and in some cases, an analysis of the melodic contour.

FIGURE 7.1 b

Arch-form of plainsong chant
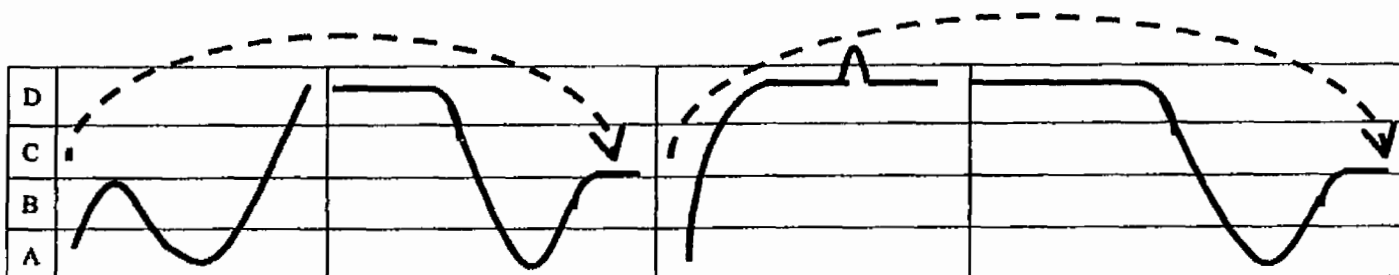
Magnificat - Canticle of the Blessed Virgin

> Note: This example of plainsong chant, taken from the *Liber Usualis*, exhibits the arch form typical of chant structure.

FIGURE 7.2

Nepalese Tamang Shaman Ritual

FIGURE 7.2 b
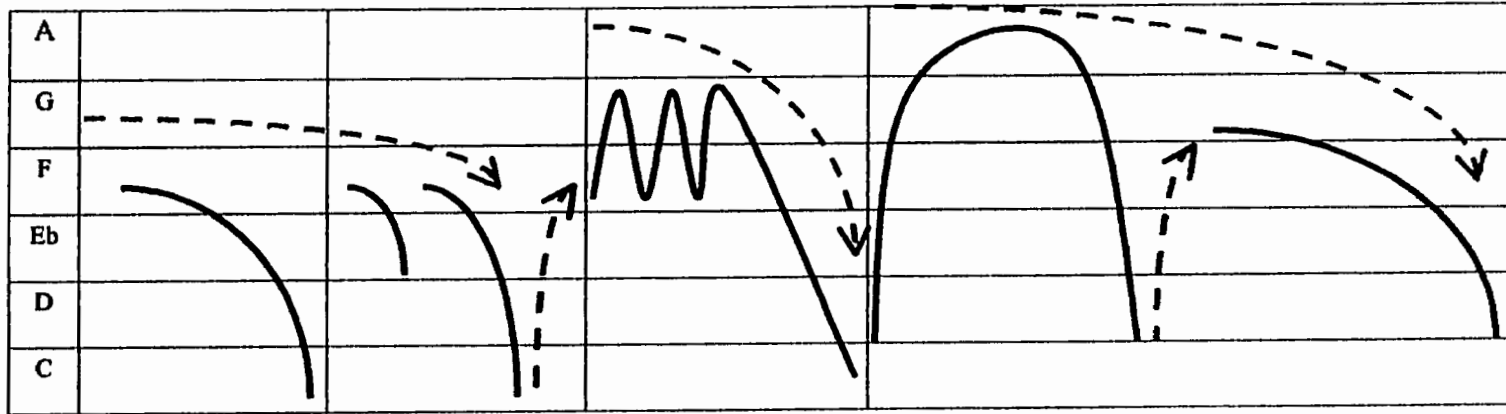
Tamang Shaman Ritual

TITLE: Lipkæt

NUMBER OF TONES: 5

SCALAR TYPE: pentatonic

RANGE: 6th, not including the lowest note, which only

occurs once.

INTERVAL ANALYSIS: M2   = 26/54 = 48%

Unison   = 15/54 = 28%

M3   = 6/54 = 11%

Others   = 7/54 = 13%

*Note: Not including the Unison, descending intervals
account for 52% of all intervals used.

PHRASE STRUCTURE: A - A^1 - B

DRUM BEAT: recorded as 6/4 metre against a 9/6 metre in the
voice, indicating two independent units.

TONE REPETITION: see Figure 7.3

OTHER COMMENTS: This particular example uses text and
vocables, with vocables taking the role in the following
pattern where each bar is equal to 9 beats:

vocables: 3 bars + 3 beats

text: 6 beats + 3 bars

vocables: 3 beats + 3 bars

FIGURE 7.3

Lipkakaet - Angyadae Wolf Clan, sung by Chief Weerhae
(Barbeau 1955: 37)

NOTE	REPETITIONS	PERCENTAGE
D	20/63	31.75
G	8/63	12.7
B	2/63	3.18
C	16/63	25.3
E	17/63	26.98
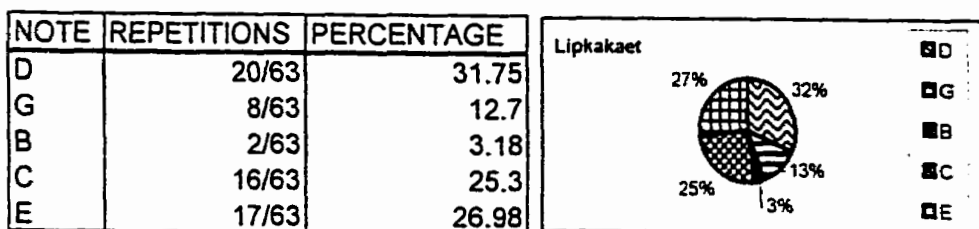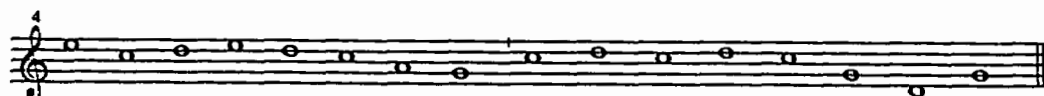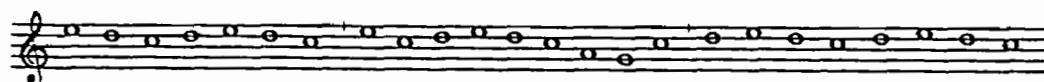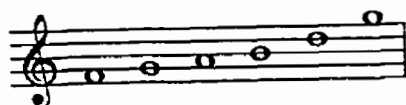
FIGURE 7.3 b
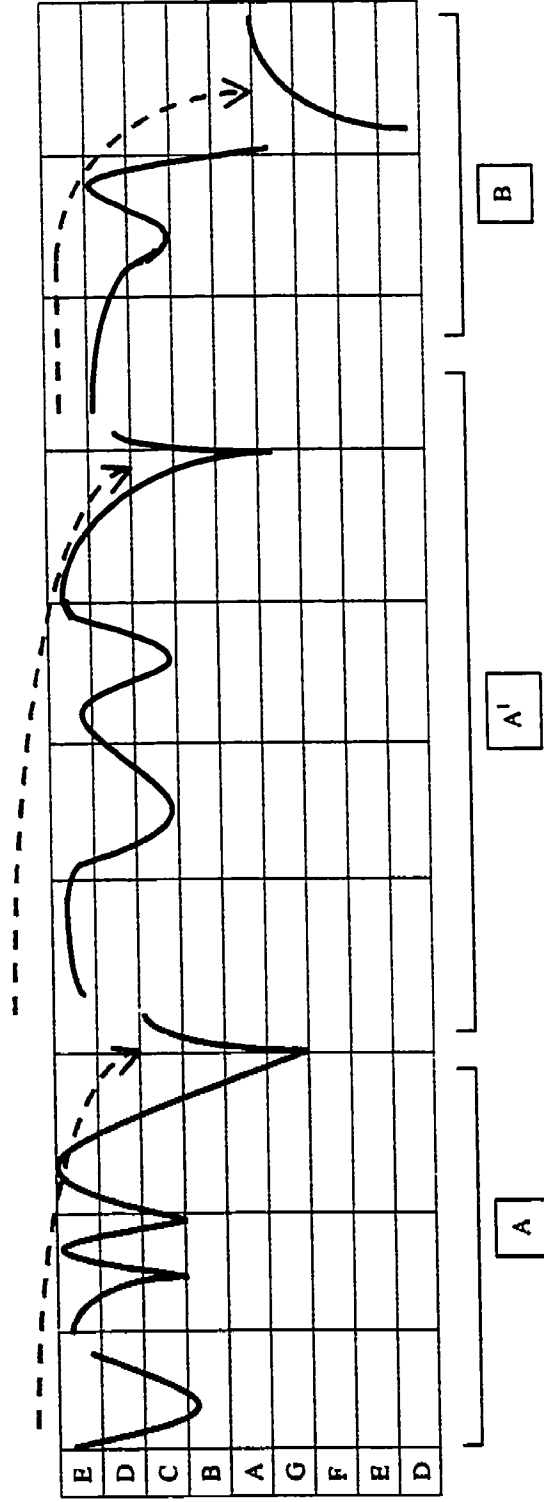
Lipkakæt

TITLE: Arapaho Song #80

NUMBER OF TONES: 5 (without octave duplications)

SCALAR TYPE: pentatonic

RANGE: M9

INTERVAL ANALYSIS:

Unison	= 9/18	= 50%
M2	= 6/18	= 33%
Others	= 3/18	= 17%

*Note: Not including the Unison, descending intervals account for 67% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follow:

$$A - B - B^1 - C - D$$

*Note: The first three phrases of this example are all of equal length (5 measures of 3 beats each).

DRUM BEAT: The drum accompaniment is transcribed as a basic duple pattern against triple metre in the vocal line. The drums may not enter until the third phrase, the transcription layout makes it difficult to determine this detail.

TONE REPETITION: see Figure 7.4

OTHER COMMENTS: This piece uses vocables, but no text.

FIGURE 7.4

Arapaho Peyote song - Arapaho, singer unknown
(McAllester 1949: Appendix, song # 80)

Arapaho Peyote Song
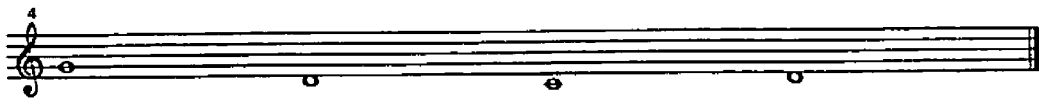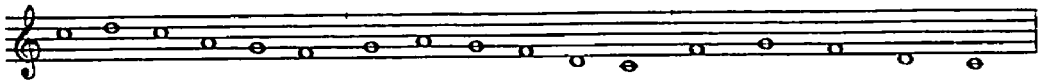
NOTE	REPETITIONS	PERCENTAGE
C	1/3	33.33
D	11/39	28.21
F	5/39	12.82
G	8/39	20.51
A	2/39	5.13
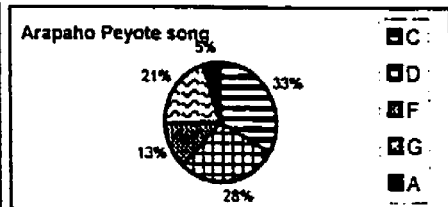
FIGURE 7.4 b
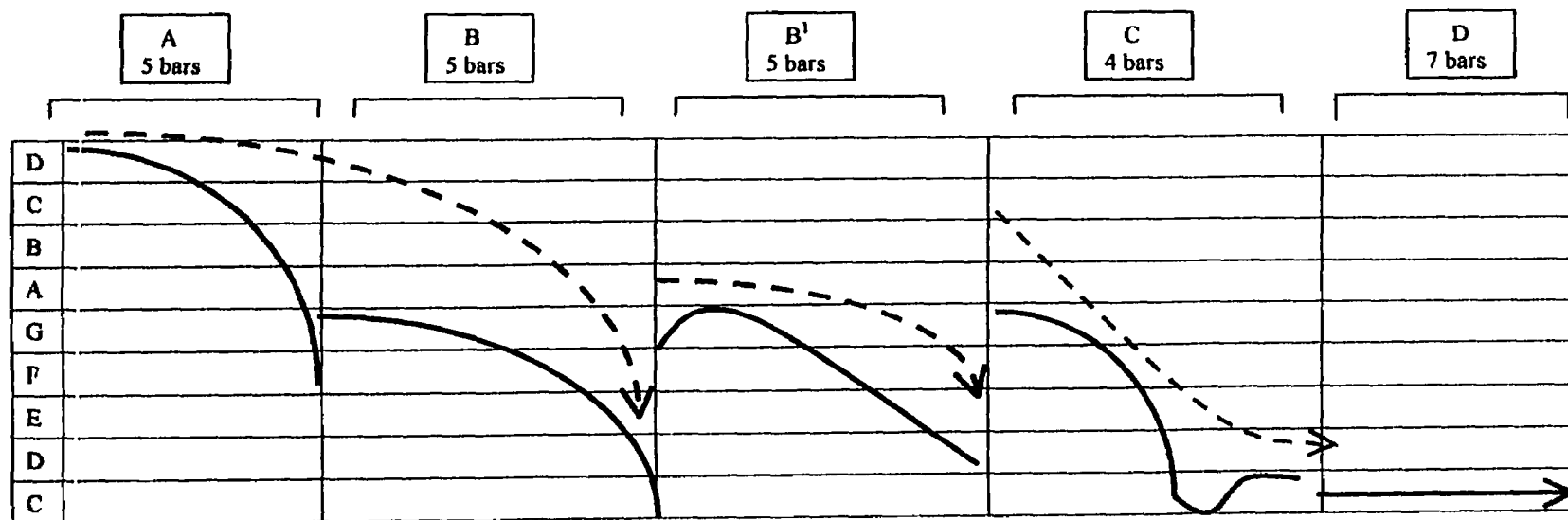
NOTE:
"B" and "B¹" consist of the same melodic material. Both phrases use the material presented in "A" transposed down a perfect fourth.
"C" has a comparable melodic contour and also uses similar melodic material as the first two phrases.
"D" comprises the closing formula of this song.

Arapaho Song

TITLE: Blackfoot Song #1

NUMBER OF TONES: 6 (not including octave duplication)

SCALAR TYPE: hexachordal

RANGE: M13

INTERVAL ANALYSIS:

Unison	= 14/39	= 36%
M2	= 14/39	= 36%
P4	= 5/39	= 13%
M3	= 4/39	= 10%
m3	= 2/39	= 5%

*Note: Not including the Unison, descending intervals account for 60% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows, where B^1 is B with a closing formula added:

$$a - a - A - A - B - B^1$$

*Note: If "a" represents the original melodic unit, "A" is that same unit, transposed down a P5 and B is that same unit transposed down an octave.

DRUM BEAT: There is no mention of a drum accompaniment.

TONE REPETITION: see chart 7.5

OTHER COMMENTS: This example combines text and vocables in the following construct:

Phrase a: vocables

Phrase A: text

Phrase B: vocables

FIGURE 7.5

Song # 1 - Blackfoot, singer unknown
(Nettl 1989: 181)

Blackfoot Song #1

NOTE	REPETITIONS	PERCENTAGE
G	11/53	20.75
C	19/53	35.85
D	8/53	15.09
F	11/53	20.75
A	2/53	3.77
E	2/53	3.77
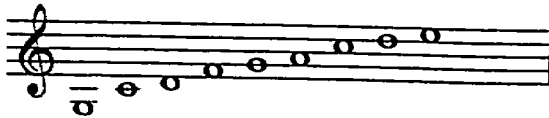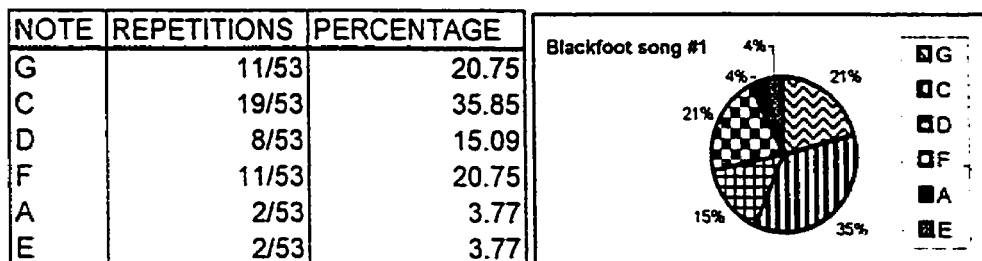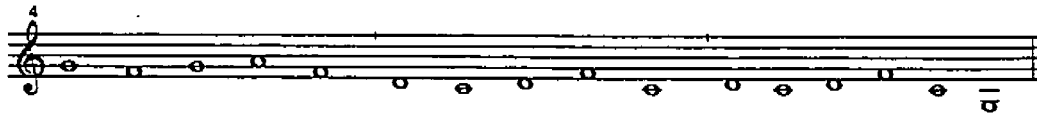
TITLE: Blackfoot Song #2

NUMBER OF TONES: 5

SCALAR TYPE: pentatonic

RANGE: P5

INTERVAL ANALYSIS: Unison   = 10/17 = 59%

                        M2   = 3/17 = 19%

                        m2   = 2/17 = 11%

                        Others   = 2/17 = 11%

*Note: Not including the Unison, descending intervals account for 71% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

$$A - B - C$$

DRUM BEAT: no mention of drum accompaniment

TONE REPETITION: see Figure 7.6

OTHER COMMENTS: This example uses both text and vocables. The translation given is "you're going to die and be alone in the graveyard" (Nettl 1989: 182).

FIGURE 7.6

Song # 2 - Blackfoot, singer unknown
(Nettl 1989: 182)

Blackfoot Song #2

NOTE	REPETITIONS	PERCENTAGE
G	13/33	39.39
Bb	1/33	3.03
B	7/33	21.21
C	8/33	24.24
D	4/33	12.12

Blackfoot Song #2

12% 40% 24% 21% 3%

■G ■Bb ■B ■C ■D
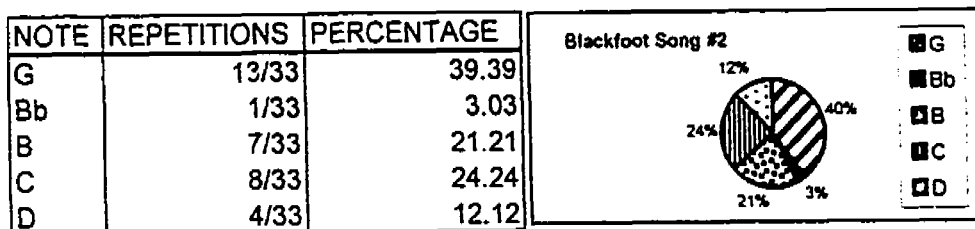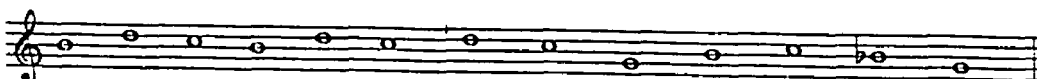
TITLE: Song of Thanks for a Pony

NUMBER OF TONES: 5 (not including octave duplication)

SCALAR TYPE: pentatonic

RANGE: 1 octave

INTERVAL ANALYSIS: Unison   = 5/14 = 36%

                          M2   = 5/14 = 36%

                          m3   = 4/14 = 28%

*Note: Not including unisons, descending intervals account for 78% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

A -B

DRUM BEAT: A drum beat is mentioned and noted at a faster tempo than the vocal line.

TONE REPETITION: see Figure 7.7

OTHER COMMENTS: No text is included for this example, but the rhythmic patterns may be suggestive of a galloping pony.

FIGURE 7.7

Song of Thanks for a Pony - Chippewa, sung by Gi'wita'bines
(Densmore 1910: 202)

Song of Thanks for a Pony

NOTE	REPETITIONS	PERCENTAGE
A	4/23	17.39
C	8/23	34.78
D	6/23	26.1
F	3/23	13.04
G	2/23	8.6
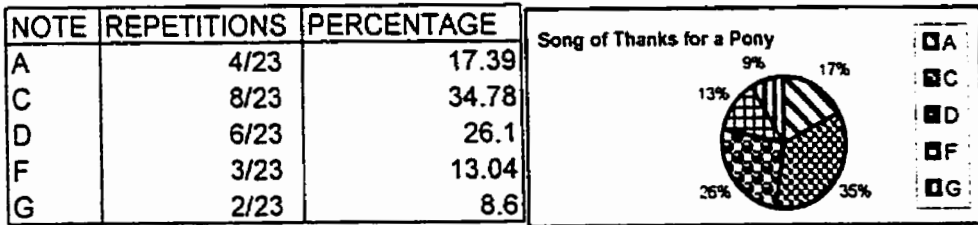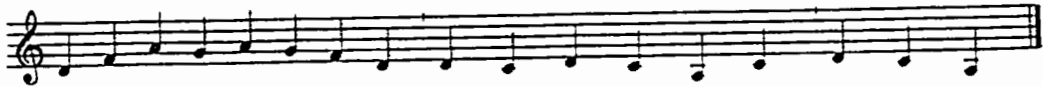
TITLE: Choctaw Bullet Game Song

NUMBER OF TONES: 5

SCALAR TYPE: gapped pentatonic

RANGE: Major 6th

INTERVAL ANALYSIS: M2 = 21/48 = 44%

Unison = 18/48 = 38%

m3 = 9/48 = 18%

*Note: Not including the Unison, descending intervals account for 87% of all intervals used.

PHRASE STRUCTURE: Although phrase structure for this particular piece was somewhat difficult to determine, there seems to be a derivative pattern approximated by the following, where phrases A and B, B and D are similar:

$$A - A - B - A - C - A - C^1 - C - D - C^1$$

Phrases A and C/C^1 each occur 4 times, occupying approximately 40% of the melodic material

DRUM BEAT: Drum beat not recorded.

TONE REPETITION: see Figure 7.8

OTHER COMMENTS: This example includes a text which Densmore freely translates as: "Here are four counters" (1972: 133). The descending interval of a M2, as F# → E appears to be a type of cadential phrase end, as it occurs in each of the different phrases.
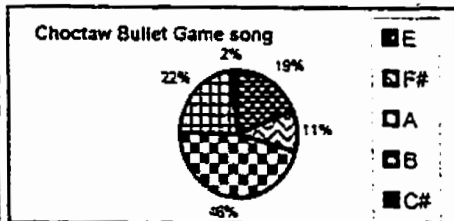
FIGURE 7.8

Bullet Game song - Choctaw, sung by Sidney Wesley
(Densmore 1943/1972: 133)
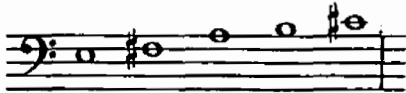
Choctaw Bullet Game
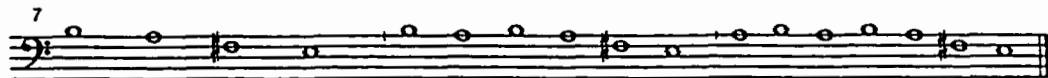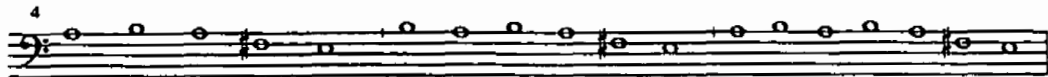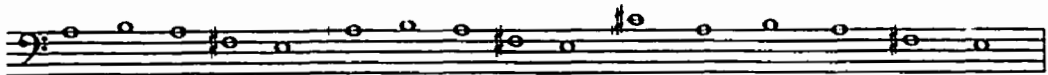
NOTE	REPETITION	PERCENTAGE
E	16/85	18.82
F#	9/85	10.56
A	39/85	45.88
B	19/85	22.35
C#	2/85	2.35

FIGURE 7.8 b

Choctaw Bullet Game Song

NOTE:
-phrase patterns are derivative, although no two are identical.
-phrase structure in terms of beat numbers is:
3+3+3+4+5+4+4+9+6
-phrase 1 and 2 are similar
-phrase 2 and 4 are similar
-the last three phrases seem to exhibit a more gradual descent.

TITLE: Snake Dance Song

NUMBER OF TONES: 4

SCALAR TYPE: tetrachordal

RANGE: m6

INTERVAL ANALYSIS:

Unison	= 19/34 =	56%
M2	= 9/34 =	26%
M3	= 3/34 =	9%
P4	= 3/34 =	9%

*Note: Not including the Unison, descending intervals account for 67% of all intervals used.

PHRASE STRUCTURE: The phrase structure is represented as follows, where A^1 is a fragment of A as illustrated in the subdivision below the over riding phrase scheme:

$$A \ - \ A \ - \ A^1 \ - \ B \ - \ B \ - \ C \ - \ B \ - \ B$$
$$abcb^: \ - \ abcb^: \ - \ ab \ - \ de \ - \ de \ - \ f \ - \ de \ - \ de$$

DRUM BEAT: No drum accompaniment
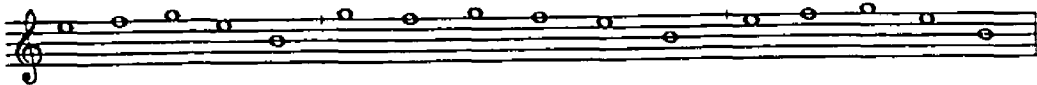
TONE REPETITION: see Figure 7.9

OTHER COMMENTS: This example is untexted.

FIGURE 7.9

Snake Dance song - Choctaw, sung by Sidney Wesley
(Densmore 1943/1972: 152)
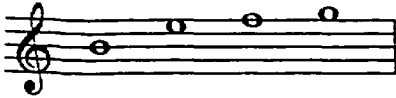
Choctaw Snake Dance Song

NOTE	REPETITIONS	PERCENTAGE
D	10/69	14.5
G	43/69	62.32
A	8/69	11.59
B	8/69	11.59

TITLE: Comanche Dawn Song

NUMBER OF TONES: 5 (without octave duplication)

SCALAR TYPE: pentatonic

RANGE: 1 octave

INTERVAL ANALYSIS:

Unison	= 31/47 =	66%
m3	= 12/47 =	26%
M2	= 4/47 =	8%
m2**	= 10	

** Note: the m2 intervals, in both descending and ascending form, occur as quasi-ornamental elements, and are therefore not counted in the totals.

*Note: Not including the Unison, descending intervals account for 100% of all intervals used.

PHRASE STRUCTURE: Including the Introduction, the phrase structure is as follows:

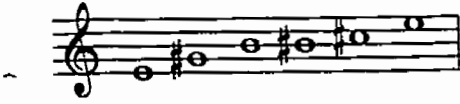INTRO - A - B - B^1 - C - B - B - C

DRUM BEAT: no comments are made other than to state that there is a drum accompaniment.

TONE REPETITION: see Figure 7.10

OTHER COMMENTS: This example does not include a text, but vocables were used according to McAllester's transcription (1949: Appendix, Song #4)
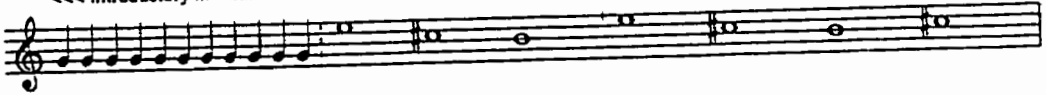
FIGURE 7.10

Comanche Dawn Song - Comanche, singer unknown
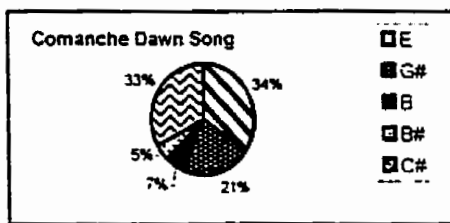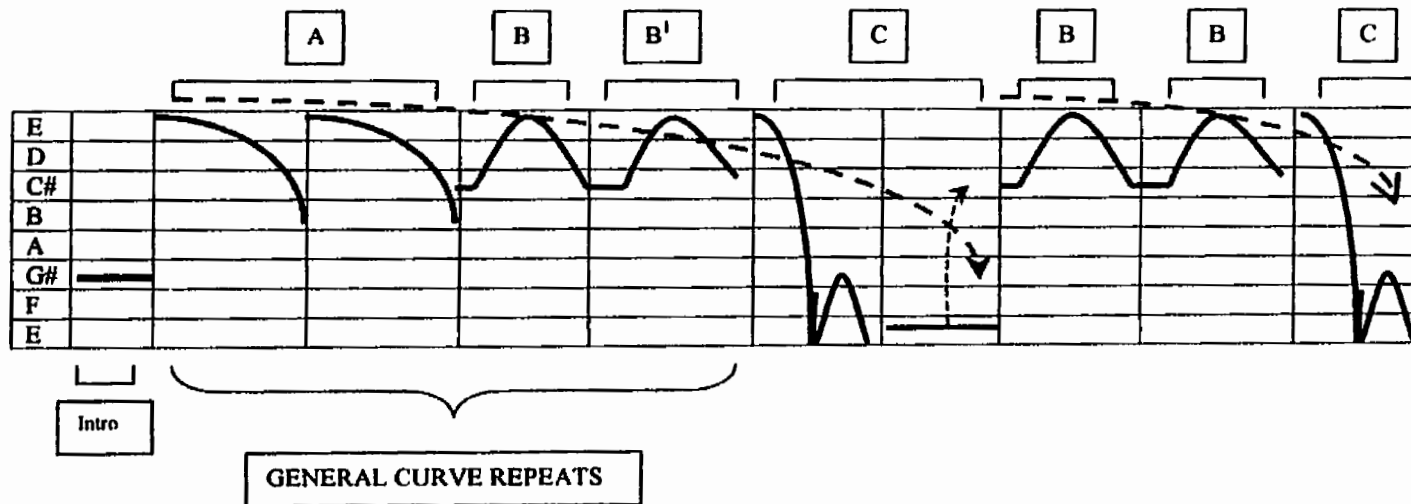(McAllester 1949: Appendix, Song #4)

Comanche Dawn Song

NOTE	REPETITIONS	PERCENTAGE
E	37/107	34.58
G#	23/107	21.5
B	7/107	6.54
B#	5/107	4.67
C#	35/107	32.71

FIGURE 7.10 b

Comanche Dawn song

TITLE: Song During Treatment of the Sick

NUMBER OF TONES: 8 (including octave duplication of the "key note".

SCALAR TYPE: quasi-major, without the raised seventh degree

RANGE: 1 octave

INTERVAL ANALYSIS:

Unison	= 14/23 =	61%
M2	= 5/23 =	21%
P4	= 2/23 =	9%
Other	= 2/23 =	9%

*Note: Not including unisons, descending intervals account for 100% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:
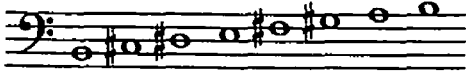
$$A - A^1 - B - C$$

DRUM BEAT: No drum is mentioned for this example.
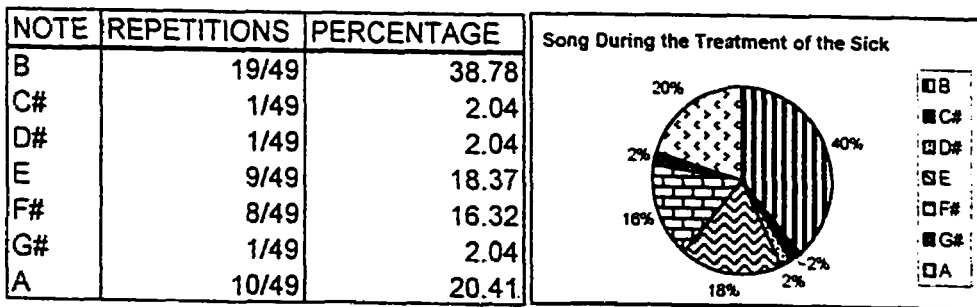
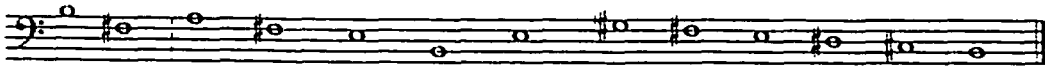TONE REPETITION: See Figure 7.11

OTHER COMMENTS: The free translation of the text for this example, as given by Densmore is: "My lodge stands solid. I walk all over the world" (1932: 107).

FIGURE 7.11

Song During Treatment of the Sick - Menominee, sung by Arnab
(Densmore 1932: 107)

Song During Treatment of the Sick

NOTE	REPETITIONS	PERCENTAGE
B	19/49	38.78
C#	1/49	2.04
D#	1/49	2.04
E	9/49	18.37
F#	8/49	16.32
G#	1/49	2.04
A	10/49	20.41

Song During the Treatment of the Sick

□B
■C#
□D#
■E
□F#
■G#
□A

TITLE: Song for the Owner of a Drum

NUMBER OF TONES: 6 (not including octave duplication)

SCALAR TYPE: diatonic (includes all tones of the C major scale).

RANGE: octave

INTERVAL ANALYSIS:

Unison	=	16/29 = 56%
M2	=	7/29 = 24%
M3	=	3/29 = 10%
Others	=	3/29 = 10%

*Note: Not including the Unison, descending intervals account for 92% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

A - A - B - C

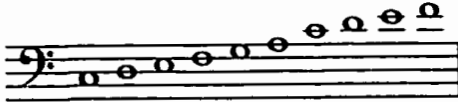DRUM BEAT: There is no drumbeat mentioned for this example.

TONE REPETITIONS: see Figure 7.12

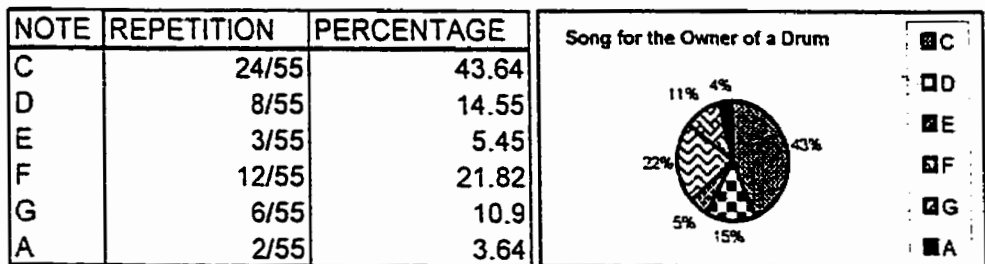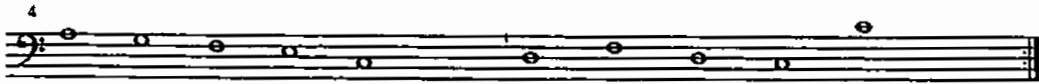OTHER COMMENTS: This piece is untexted.

FIGURE 7.12

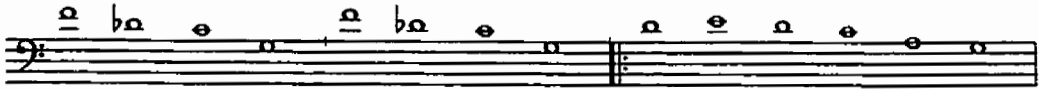*Song for the Owner of a Drum (b)* - Menominee, sung by Little
Thunderer
(Densmore 1932: 170)

Song for the Owner of a Drum

4

NOTE	REPETITION	PERCENTAGE
C	24/55	43.64
D	8/55	14.55
E	3/55	5.45
F	12/55	21.82
G	6/55	10.9
A	2/55	3.64

Song for the Owner of a Drum

■C □D ■E ■F ■G ■A

4% 11% 43% 22% 5% 15%

TITLE: Song of the Manido

NUMBER OF TONES: 6 (not including octave duplication)

SCALAR TYPE: hexachordal

RANGE: m10

INTERVAL ANALYSIS: Unison   = 31/48 = 65%

                          M2   = 11/48 = 23%

                          m3   = 4/48 = 8%

                          Others   = 2/48 = 4%

*Note: Not including unisons, descending intervals account for 59% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

$$A - B - B^1 - B^1 - B - B^1 - A^1 - A$$

*Note: Each phrase contains identical rhythmic patterns with only slight variations, and/or transposition in the melodic pattern.
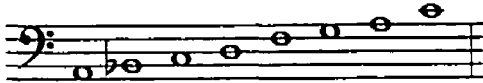
DRUM BEAT: given as having the same tempo as the voice line.

TONE REPETITION: see Figure 7.13

OTHER COMMENTS: Text is paraphrased by Densmore as "on the center [sic] of a peninsula I am standing" (1910: 230). This text is interspersed with vocables and is repeated to accommodate   the   melodic   material.

FIGURE 7.13

Song of the Manido' - Mide', sung by Little Wolf
(Densmore 1910: 230)

Song of the Manido

NOTE	REPETITION	PERCENTAGE
A	11/73	15.07
Bb	3/73	4.11
C	21/73	28.77
D	15/73	20.55
F	7/73	9.56
G	16/73	21.92
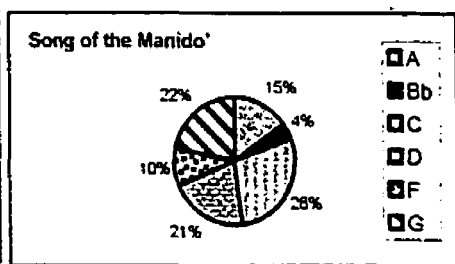
TITLE: Clayquot War Song

NUMBER OF TONES: 3

SCALAR TYPE: triadic

RANGE: m3

INTERVAL ANALYSIS: Unison = 12/19 = 63%

  m2 = 4/19 = 21%

  M2 = 3/19 = 16%

*Note: Not including unisons, descending intervals account for 100% of all intervals.

PHRASE STRUCTURE: The phrase structure is as follows:

  A - B - C - B - C - B - C

DRUM BEAT: There is no mention of drums accompanying this example.

TONE REPETITION: see Figure 7.14

OTHER COMMENTS: This example contains no text.

FIGURE 7.14

Clayquot War Song - Nootka/Quileute, sung by Sarah Guy
(Densmore 1939: 193)

Clayoquot War Song (a)

NOTE	REPETITION	PERCENTAGE
G	7/29	24.13
A	20/29	69
Bb	2/29	6.87

TITLE: Song in the Canoes

NUMBER OF TONES: 5

SCALAR TYPE: Although there are five tones used in this example, I would still deem it tetrachordal as the "fifth" tone is only used once.

RANGE: P5

INTERVAL ANALYSIS: Unison   = 15/59 = 25%

                        M2   = 39/59 = 66%

                        m3   = 3/59 = 6%

                        P4   = 2/59 = 3%

*Note: Not including unisons, descending intervals account for 80% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

$$A - B - C - B^1 - B^1 - D - B^1 - E$$

*Note: All of the melodic motives in each phrase are very similar, but incorporate different rhythmic patterns. Because there is not a lot of exact repetition, it may be more accurate to classify this structure as strophic.
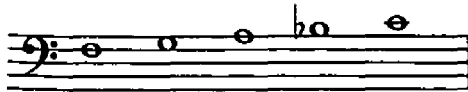
DRUM BEAT: The drums in this example correspond to both the vocal line and the paddle stroke of the canoe (Densmore 1939: 73).

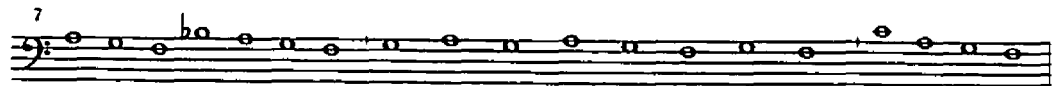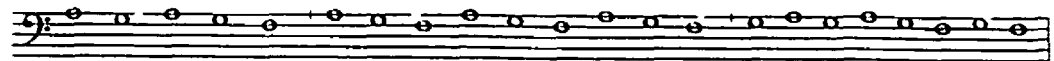TONE REPETITION: see Figure 7.15

OTHER COMMENTS: no text mentioned

FIGURE 7.15
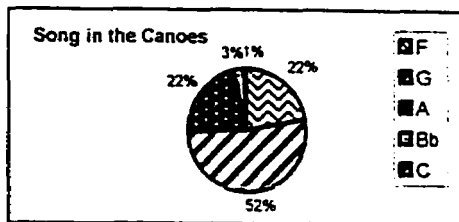
Song in the Canoes - Nootka/Quileute, sung by Young Doctor
(Densmore 1939: 73)

Song in the Canoes

NOTE	REPETITIONS	PERCENTAGE
F	24/109	22.02
G	57/109	52.29
A	24/109	22.02
Bb	3/109	3.01
C	1/109	0.1

TITLE: Eagle Chief's War Song

NUMBER OF TONES: 5 (not including octave duplication)

SCALAR TYPE: pentatonic

RANGE: octave

INTERVAL ANALYSIS: Unison   = 8/17 = 47%

                       M2   = 3/17 = 18%

                       M3   = 3/17 = 18%

                       m3   = 2/17 = 12%

                       P5   = 1/17 = 5%

*Note: Not including unisons, descending intervals account for 44% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

A - B - C - D

DRUM BEAT: Drum accompaniment is notated as strict duple meter in eighth notes.
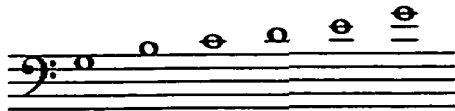
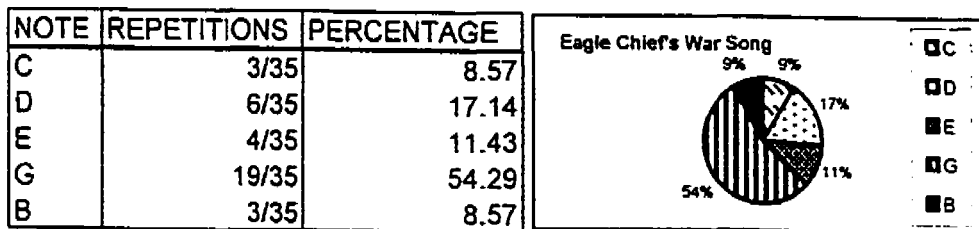TONE REPETITION: see Figure 7.16

OTHER COMMENTS: There is no text transcribed for this example.

FIGURE 7.16

Eagle Chief's War Song - Pawnee, sung by John Luwak
(Densmore 1929: 61)

Eagle Chief's War Song

NOTE	REPETITIONS	PERCENTAGE
C	3/35	8.57
D	6/35	17.14
E	4/35	11.43
G	19/35	54.29
B	3/35	8.57

TITLE: Ghost Dance Song

NUMBER OF TONES: 4

SCALAR TYPE: Bi-cellular tetrachordal

RANGE: P5

INTERVAL ANALYSIS: Unison   = 23/33 = 70%

                        m3   = 8/33 = 24%

                        M2   = 2/33 = 6%

*Note: Not including unisons, descending intervals account for 92% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows, with a subdivision below the over riding structure where "c" is a cadential modification of "b" and "c*" is an extension of this cadential formula:

$$A - B - A^1 - B$$
$$aabc\ bc*\ aa^1d\ bcbc*$$

DRUM BEAT: drum not recorded

TONE REPETITION: see Figure 7.17

OTHER COMMENTS: No text was given in this example. The rhythmic patterns of the vocal line, as transcribed by Densmore, are all duple rhythms (1929: 81).

FIGURE 7.17

Ghost Dance Song - Pawnee, sung by Horse Chief
(Densmore 1929: 81)

Pawnee Ghost Dance Song

NOTE	REPETITIONS	PERCENTAGE
E	24/77	31.17
F#	8/77	10.38
A	29/77	37.67
B	16/77	20.78

TITLE: Round Dance Song: Northern Lights

NUMBER OF TONES: 3

SCALAR TYPE: triadic

RANGE: M12

INTERVAL ANALYSIS: Unison   = 6/41 = 15%

                                   P5   = 11/41 = 27%

                                   M3   = 9/41 = 22%

                                   m3   = 9/41 = 22%

                                   P4   = 4/41 = 10%

                                   Others = 2/41 = 4%

*Note: Not including unisons, descending intervals account for 60% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows where A^1 is almost identical to "A" and "B" is a decorated augmentation of A^1 using shorter note values:

$$A - A^1 - A - B$$

DRUM BEAT: The accompanying drum beat is notated, not in any particular metre, but as compared to the number of vocal units.
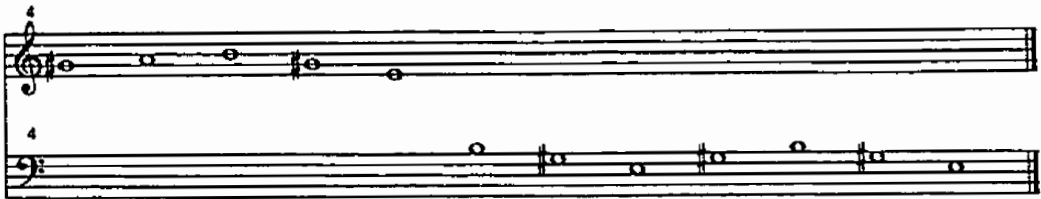
TONE REPETITION: See Figure 7.18

OTHER COMMENTS: This example uses both text and vocables. The text translation is given as "When I was young I was in love" (Burleson Songs and Singers, Meaning and Structure).

FIGURE 7.18

Northern Lights Round Dance Song - Plains Cree, sung by Walter
Bonaise
(Burleson 1990: 15)

Northern Lights Round Dance Song

NOTE	REPETITIONS	PERCENTAGE
E	23/54	42.59
G#	11/54	20.37
A	19/54	35.19
B	1/54	1.85

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FIGURE 7.18 b

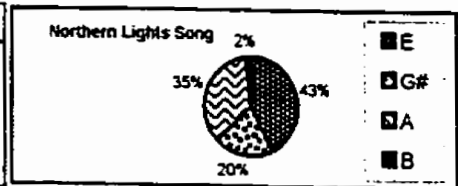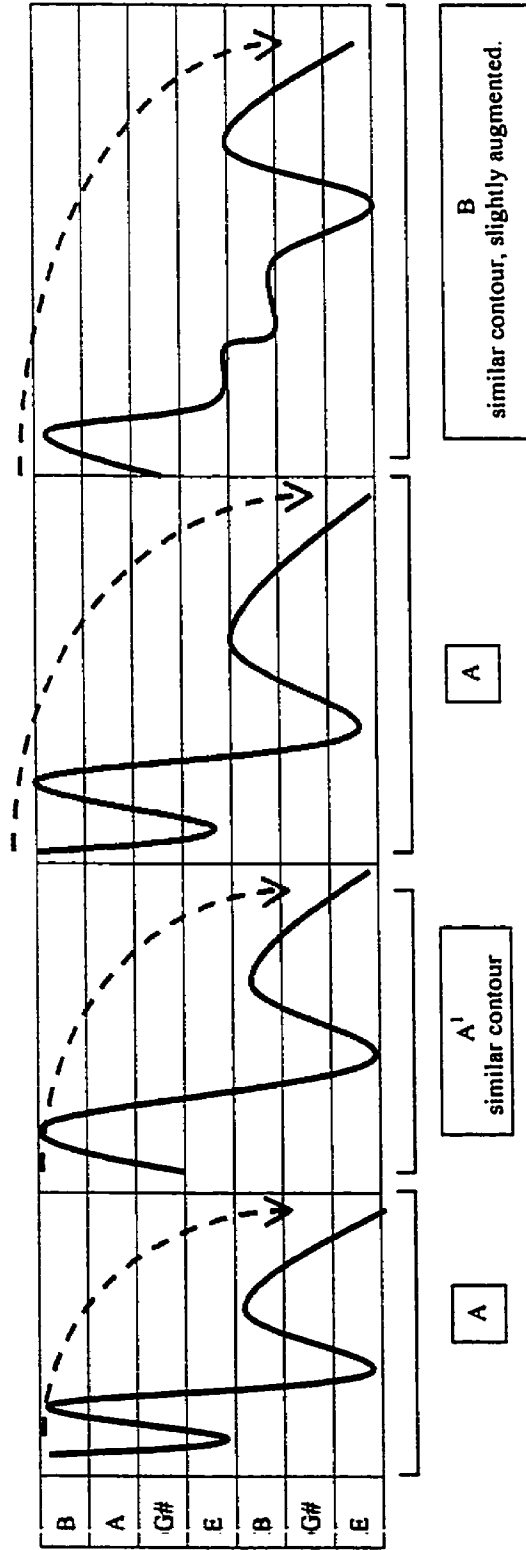| | A | A¹
similar contour | A | B
similar contour, slightly augmented. |

Northern Lights Round Dance Song

TITLE: Slow Traditional Song

NUMBER OF TONES: 5

SCALAR TYPE: gapped pentatonic

RANGE: 1 octave

INTERVAL ANALYSIS: M2   = 14/24 = 58%

                       m3   = 7/24 = 29%

                       Others   = 3/24 = 13%

PHRASE STRUCTURE: The phrase structure is as follows:

$$A - A \quad - \quad A^1$$
$$abc \ abc \ a(fragment)$$

DRUM BEAT: A drum beat is present and notated as a basic duple pattern.
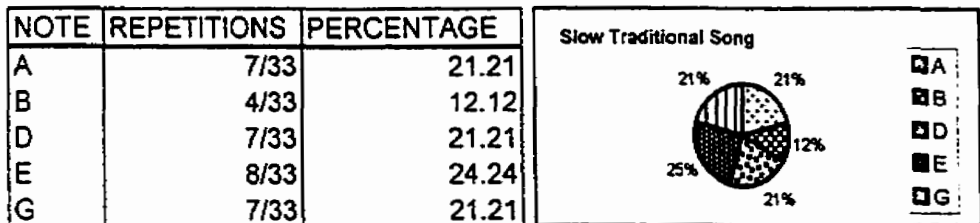
TONE REPETITION: see Figure 7.19

OTHER COMMENTS: This example uses vocables as opposed to text.

FIGURE 7.19

Slow Traditional Song - Plains Cree, sung by Walter Bonaise
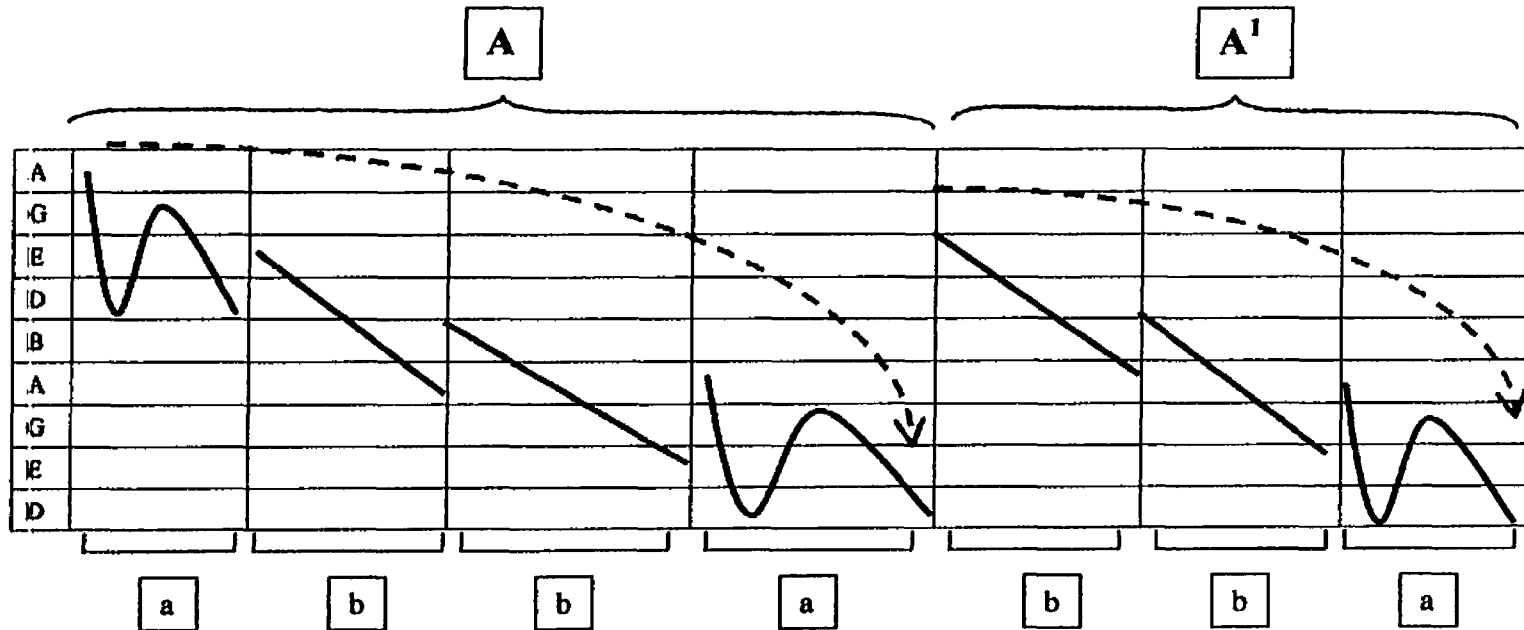(Burleson 1997: 12)

Slow Traditional Song

NOTE	REPETITIONS	PERCENTAGE
A	7/33	21.21
B	4/33	12.12
D	7/33	21.21
E	8/33	24.24
G	7/33	21.21

FIGURE 7.19 b

Slow Traditional Song

NOTE:
The melodic material of each phrase (a and b) remains the same. Each repetition is a transposition of the material.

TITLE: Corn-grinding Song

NUMBER OF TONES: 6

SCALAR TYPE: gapped scale, quasi major

RANGE: m13

INTERVAL ANALYSIS:

Unison	= 41/78	= 53%
M2	= 19/78	= 24%
M3	= 11/78	= 14%
m3	= 7/78	= 9%

*Note: Not including unisons, descending intervals account for 73% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows:

A - B

These phrases may be further subdivided, but there is no repetition of melodic material.

DRUM BEAT: Densmore states that tapping was used to accompany this song, rather than drumming (1957: 106).
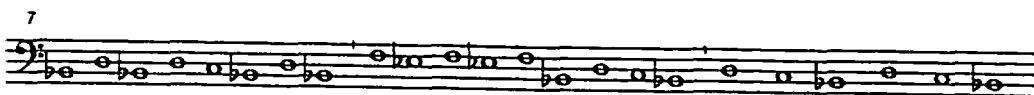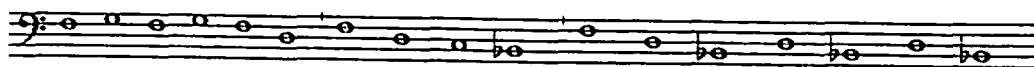
TONE REPETITION: see Figure 7.20

OTHER COMMENTS: There is no text used in this example. Although there is no repetition of melodic material, the use of similar rhythmic patterns as well as the general descending line throughout maintains structural cohesiveness.

FIGURE 7.20
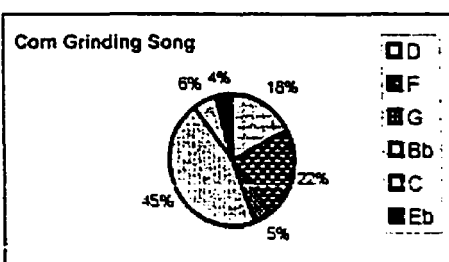
Corn-grinding song - Zuñi Pueblo, singer unknown
(Densmore 1957: 263)
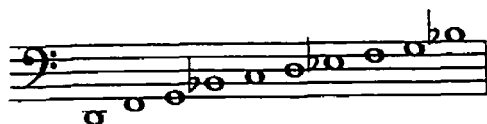
Corn Grinding Song

NOTE	REPETITIONS	PERCENTAGE
D	23/131	17.56
F	29/131	22.14
G	6/131	4.58
Bb	60/131	45.8
C	8/131	6.11
Eb	5/131	3.81

TITLE: Song Addressed to the Medicine Bowl

NUMBER OF TONES: 7

SCALAR TYPE: resembles a transposed mixolydian scale in its arrangement of tones and semitones (T-T-S-T-T-S-T-T)

RANGE: M9

INTERVAL ANALYSIS:

Unison	= 12/33	= 36%
M2	= 13/33	= 40%
m3	= 4/33	= 12%
Others	= 4/33	= 12%

*Note: Not including unisons, descending intervals account for 62% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows, where "E" is the cadential material:
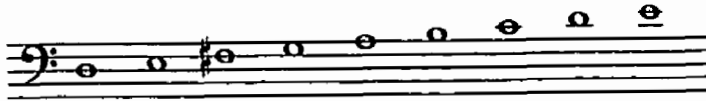
$$A - B - C - D - B - C - E$$

DRUM BEAT: No drum is mentioned, but Densmore states that gourd rattles would often accompany this type of song (1957: 26)

TONE REPETITION: see Figure 7.21

OTHER COMMENTS: The text is freely translated by Densmore as "Medicine bowl, you are going to brush away the sickness" (1957: 26).

FIGURE 7.21

Song Addressed to Medicine Bowl - Acoma Pueblo, singer unknown
(Densmore 1957: 26)

Song Addressed to Medicine Bowl

NOTE	REPETITIONS	PERCENTAGE
D	19/51	37.25
E	4/51	7.84
F#	2/51	3.92
G	10/51	19.61
A	8/51	15.67
B	4/51	7.84
C	4/51	7.84
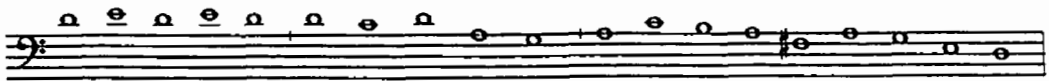
TITLE: An Appeal to the Bear

NUMBER OF TONES: 5 (not including octave duplication)

SCALAR TYPE: pentatonic

RANGE: octave

INTERVAL ANALYSIS: Unison   = 9/17 = 53%

                      m2   = 4/17 = 24%

                      M2   = 2/17 = 12%

                      m3   = 2/17 = 12%

*Note: Not including the Unison, descending intervals account for 100% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows, where B^1 is equal to B, transposed down a M2:
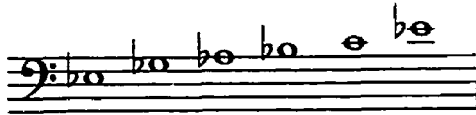
$$A - B - C - B^1 - C^1 - C - B^1 - C^1$$

DRUM BEAT: drum not recorded

TONE REPETITION: see Figure 7.22

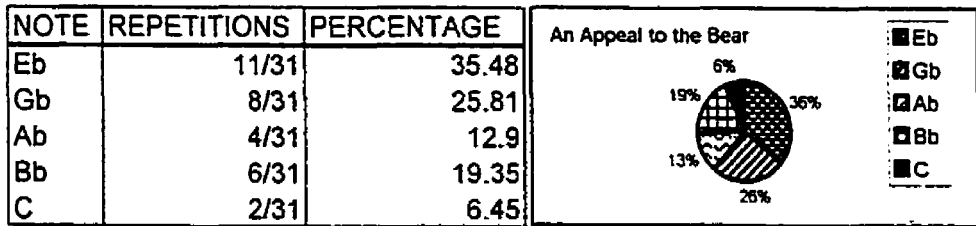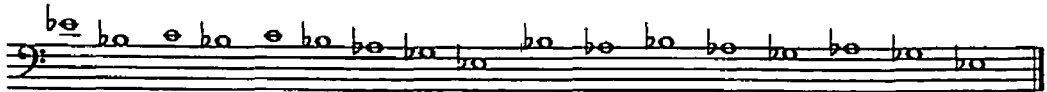OTHER COMMENTS: This example includes text, which Densmore paraphrases as "father send a voice a hard task I am having" (1918: 263).

FIGURE 7.22

An Appeal to the Bear - Teton Sioux, sung by Eagle Shield
(Densmore 1918: 263)

An Appeal to the Bear

NOTE	REPETITIONS	PERCENTAGE
Eb	11/31	35.48
Gb	8/31	25.81
Ab	4/31	12.9
Bb	6/31	19.35
C	2/31	6.45

TITLE: Grass Dance Song

NUMBER OF TONES: 5

SCALAR TYPE: bi-cellular pentatonic constructed of two descending m3 intervals, connected by a M2.

(i.e. e ←m3→ g ←M2→ a ←M2→ b ←m3→ d).

RANGE: m10

INTERVAL ANALYSIS: Unison   = 22/44 = 50%

                       M2   ≈ 11/44 = 25%

                       m3   = 9/44 ≈ 20%

                       P4   = 2/44 = 5%

*Note: Not including unisons, descending intervals account for 73% of all intervals used.

PHRASE STRUCTURE: The phrase structure is as follows, where "b¹" is a transposition of "b":

$$A - B - B$$
$$a \quad bcb^1d \quad bcb^1d$$

DRUM BEAT: Drum not recorded

TONE REPETITION: see Figure 7.23

OTHER COMMENTS: This example is untexted. After the opening phrase (A), which may be treated as an introduction, the phrases repeat exactly. It is interesting to note that phrase "A" could be described as an augmentation of phrase "B", demonstrating that this example makes uses of repetition as a structural device.
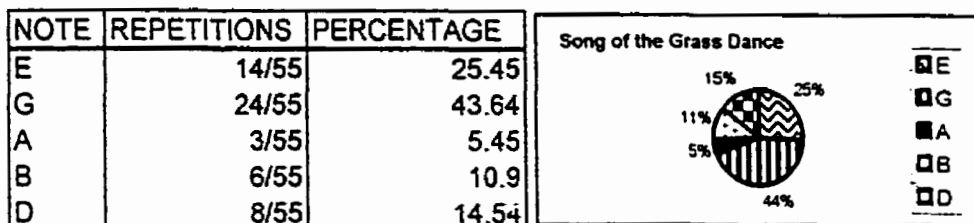
FIGURE 7.23

Song of the Grass Dance - Teton Sioux, sung by Kills at Night
(Densmore 1918: 475)

Song of the Grass Dance

N.B. Entire piece is repeated once according to Densmore transcription.

NOTE	REPETITIONS	PERCENTAGE
E	14/55	25.45
G	24/55	43.64
A	3/55	5.45
B	6/55	10.9
D	8/55	14.54

TITLE: The Mountain Lion Song

NUMBER OF TONES: 5

SCALAR TYPE: bi-cellular pentatonic, constructed of two ascending m3 intervals, connected by a M2 on either side (see above for illustration).

RANGE: m7

INTERVAL ANALYSIS: Unison   = 16 = 53%

                       M2   = 9 = 30%

                       M3   = 5 = 17%

*Note: Not including the unison interval, descending intervals account for 100% of all intervals used.

PHRASE STRUCTURE: The phrase structure of this example can be represented as follows, where B^1 is an extension of B:

$$A - B - A - B^1$$

DRUM BEAT: No mention of a drum is made.

TONE REPETITION: see Figure 7.24

OTHER COMMENTS: According to the singer, as paraphrased by Pietroforte, the text of this song is a glorification of and statement of respect for the mountain lion (1965: 39).

FIGURE 7.24

The Mountain Lion Song - Yokut/Pauite, sung by Leon Manuel
(Pietroforte 1965: 39)
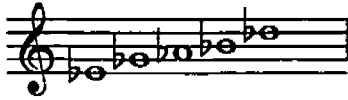
Mountain Lion Song
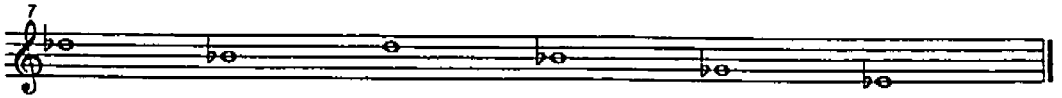
NOTE	REPETITIONS	PERCENTAGE
Eb	2/59	3.4
Gb	8/59	13.56
Ab	19/59	32.2
Bb	17/59	28.81
Db	13/59	22.03

153
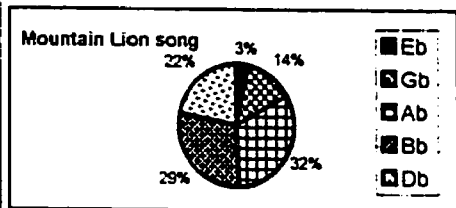
FIGURE 7.24 b
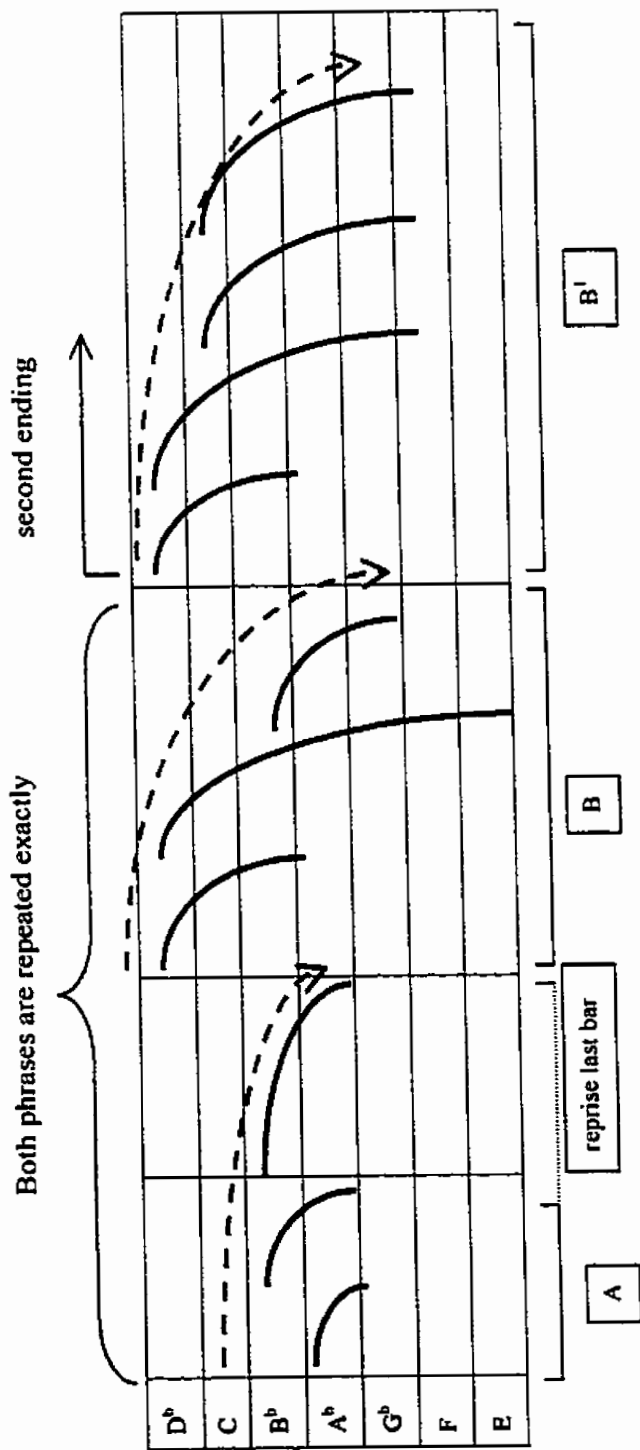
The Mountain Lion Song

TITLE: Song of the Snowflakes

NUMBER OF TONES: 5

SCALAR TYPE: bi-cellular pentatonic constructed of two descending m3 intervals, connected by a M2.

(*i.e.* e ←m3→ g ←M2→ a ←M2→ b ←m3→ d).

RANGE: m7

INTERVAL ANALYSIS:

Unison	=	11/18	=	61%
M2	=	4/18	=	22%
m3	=	2/18	=	11%
M3	=	1/18	=	6%

*Note: Not including the Unison, descending intervals account for 86% of all intervals used.

PHRASE STRUCTURE: Strophic:

A - B - C

DRUM BEAT: no mention of a drum is made

TONE REPETITION: see Figure 7.25

OTHER COMMENTS: According to the singer of this piece, as paraphrased by Pietroforte, the text describes the gentle falling of the snowflakes (1965: 35).

FIGURE 7.25

Song of the Snowflakes - Yokut/Pauite, sung by Molly Pomona
(Pietroforte 1965: 35)

Song of the Snowflakes

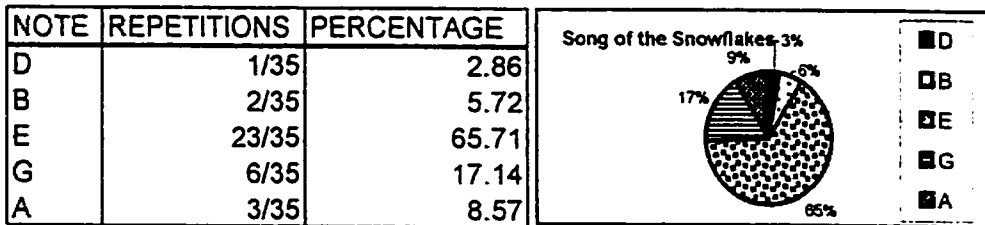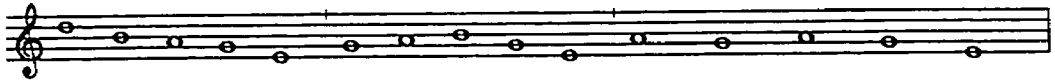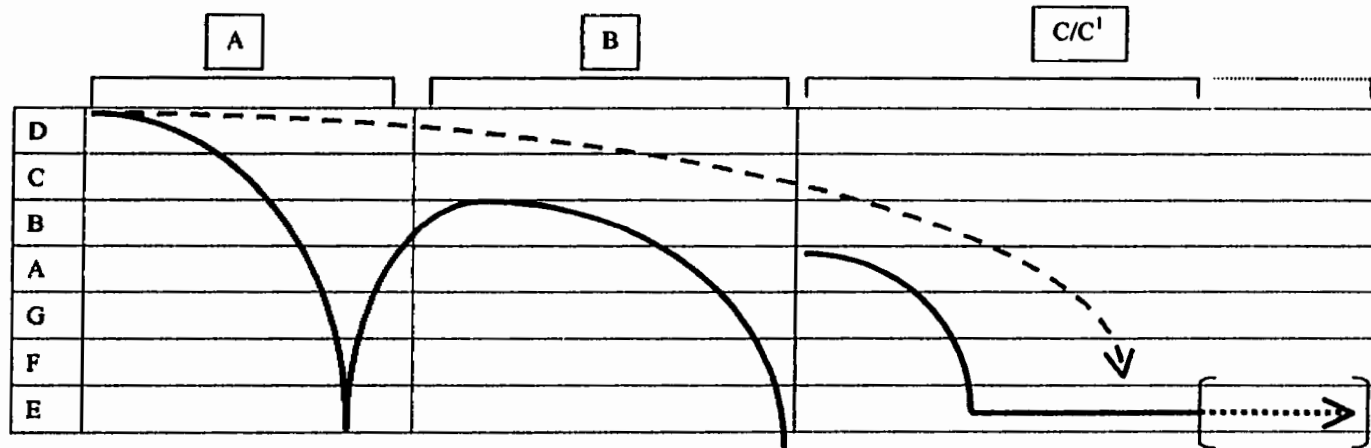| NOTE	REPETITIONS	PERCENTAGE
D	1/35	2.86
B	2/35	5.72
E	23/35	65.71
G	6/35	17.14
A	3/35	8.57

FIGURE 7.25 b

NOTE:
Phrases "A", "B", and "C" are repeated, with an extension of section C (C').

Song of the Snowflake

Conclusions

The field explored here is vast. The research presented can, therefore, offer some preliminary steps toward raising significant questions and posing plausible answers. It is remarkable that existing literature reveals very little investigation of the central issues explored in this thesis. Are we, therefore, to assume the existence of such factors as transcendence and communication beyond the mundane, without further analysis or detailed commentary? Is this the type of thinking which engenders the essential problem noted herein: namely, that "music is a universal language"? Perhaps it is the rather imposing array of questions that arise out of investigations into statements such as these that have inhibited in-depth enquiry. Although this research represents an initial investigation, it is hoped that it will provide a catalyst for further investigation and research by others interested in the topics that are encompassed here.

It was stated in the opening remarks that this research intended to suggest a general underlying principle in music, developed around a central premise: that sacred music may be a vehicle for communication, manifest through

the need and desire for intercession between the mundane realm and the transcendent realm. Throughout the course of this investigation, two themes have repeatedly emerged: transcendence and communication. Although the scope of this research does not allow the statement that these themes are absolute in their universality, their presence in the material examined suggests a predominant, if not universal, musical trend.

Music has been documented as an instrument of communication and expression since the time of the Jewish Temple. Belief in its power to elevate the word of the people, to *transcend* the mundane realm, is illustrated in the use of music in the sacred ceremony and ritual of the Christian church. It is also documented in Vedic ritual, some Native American sacred ceremony, and Tamang séance structure. The examples given in the preceding pages clearly demonstrate that music often acts as a vehicle for communication with the transcendent realm. Although this communication takes many forms, it is evident that music is viewed as a means of achieving contact with the transcendent. With the music of shaman ritual, music's ability to realise communication occurs due to its role in achieving transcendence, itself. In this context, music

becomes the facilitator of a state in which communication is possible.

The majority of this work has focused on the philosophical, rather than the practical, but the introduction of musical analysis invites the reader to examine the issues from a theoretical perspective as well. Upon comparison of musical samples from different cultural groups and historical periods, it is evident that these musics share some fundamental characteristics. In comparing the musical development of some literate musical cultures (*i.e.* societies in which at least a portion of its literature is dedicated to the recording of music, music theory, aesthetics, and/or musical philosophy), these "universal tendencies" appear to be rooted in the beginnings of musical development. Where the societal function of music is a common denominator, perhaps it is this factor that gives rise to shared musical constructs.

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