"NATIVE AMERICAN FOLK SONG SUITE": A STUDY OF TRADITIONAL NATIVE AMERICAN MELODIES, THE ROLE OF MUSIC IN NATIVE AMERICAN SOCIETY, AND ITS TRANSLATION TO THE MODERN WIND ENSEMBLE

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NATIVE AMERICAN MELODIES, THE ROLE OF MUSIC IN NATIVE
AMERICAN SOCIETY, AND ITS TRANSLATION TO THE MODERN WIND
ENSEMBLE

BY

PRESTON NEAL PARKER, Bachelor of Music

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

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“NATIVE AMERICAN FOLK SONG SUITE”: A STUDY OF TRADITIONAL
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ABSTRACT

Music holds a sacred place for the many Native American tribes of the United States. Over the past 150 years, ethnomusicologists Dr. Theodore Baker (1851-1934), Dr. Frances Densmore (1867-1957), and John Donald Robb (1892-1989) have preserved these songs by sitting down with indigenous Native Americans and recording their music straight from the source. Through these recordings, these ethnomusicologists created a springboard for composers, including myself, to study the past and create new music that honors the traditions and culture of Native Americans. I have applied my new knowledge of these musical techniques and traditions to create a work for wind ensemble that adds harmony and thematic development to timeless Native American melodies and captures the spirit of their esteemed culture. A formal analysis of the musical themes and melodies used in creating “Native American Folk Song Suite” accompany this score, as well as a discussion on various Native American musical characteristics.
ACKNOWLEDGEMENTS

I would like to thank my wife, Randa, for her continued love and support through all of my endeavors, and my son, Graham, for bringing joy to my life and serving as inspiration for “Lullaby”. Thank you to Dr. Stephen Lias for setting me on a strong foundation as I began my graduate career and to Dr. David Campo for agreeing to take me on as a student, for your encouragement, and for helping me to continue to hone my skills as a composer. Thank you to the rest of my committee, Dr. Tamey Anglley and Dr. Barbara Qualls, for graciously agreeing to serve and lend your expertise through this process.
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INTRODUCTION

Growing up in East Texas, I have been surrounded by many influences of Native American culture. Our county, Cherokee, takes its name from a Native American nation and, as children, students growing up in my town were encouraged to study the Native American influences of the area through field trips to nearby Museums and landmarks such as the Caddo burial grounds or the Killough Monument. These trips and lessons sparked an interest for me, and after speaking with family, I discovered that one of my paternal great-great-grandmothers was of the Cherokee Nation in Tennessee.

Along with the positive influences revolving around Native Americans in our area, there come negatives, too. Although it is quite stereotyped, our high school mascot is even the “Indian”. In an effort to remove some of the social stigma surrounding this mascot and the music of the Eastwood era Western associated with “Indians”, I believe that researching the real musical traditions of Native Americans, and creating a work for wind ensemble that honors these traditions, would help educate others on the true characteristics of Native American music and culture.
For Native Americans, music and the cycle of life are inseparable. From birth to death, peace to war, bounty to famine, Native Americans have a song to describe the way they are feeling. Thanks to ethnomusicologists including Theodore Baker, Frances Densmore, and John Donald Robb, thousands of phonograph recordings captured during the late 1800s to early 1900s serve as documentation to keep Native American songs from fading into the unknown. Densmore said that there were several important reasons she studied the music of the Native Americans: so the songs of their vanishing race would live on, that composers may have their themes for use in “distinctly American compositions,” and that through their music, we can better understand their culture.¹ To the Native American, music is an expression of cultural heritage, and often, by its own organic nature, surrounds cultural events through an “aural framing of other aspects of culture” including life, dance, food, and storytelling, that are essential to their way of life.² Because of this intense connection, it is essential that the music of their culture be documented and continued.


Native American music-making remains centered around its significance in the social and cultural aspects as proven by an evaluation of past Native American musical examples and texts, the instrumentation of voices with tanned-skin drums and rattles, repetition in songs of healings, modes that are centered around the pentatonic scale, and melodies that do not always conform to a western notational style. Although specific musical and cultural characteristics vary between each Native American nation, there are many characteristics in common. For this reason, I will discuss both the musical nuances of the specific tribes whose songs I will be using for inspiration or quoting and compile a general overview to describe "Native American" music as a whole.

The historical recordings and writings of many previous ethnomusicologists have created a springboard for composers, including myself, to study the past and create new music that honors the traditions and culture of Native Americans. I plan to use my new knowledge of these musical techniques and traditions to create a work for wind ensemble that adds harmony and thematic development to timeless Native American melodies and captures the spirit of their esteemed culture.

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NATIVE AMERICAN MUSICAL CHARACTERISTICS

Instrumental Characteristics

The first few commonalities found in Native American music all involve the instruments, and various combinations thereof, that make up the backbone of Native American music. “Songs are the beginning and end of Indian music,” and as a means of its production, voice and percussion, with the small exception of the Native American flute, make up the vast majority of their vehicle for musical creation.\(^4\) Because Native American culture relies on the voice for storytelling and the passing down of history and instead of written notation, the music not only carries a melody to the listener but serves as a preservation device.\(^5\) With the large number of songs used by the tribes, “men with good voices and memories are the music teachers, who take pride in their accuracy of singing and frequently have at their command several hundred tribal songs.” The use of extended vocal techniques, such as the use of the hand waving over the mouth


to create a tremolo or letting the pitch of the voice slow fall or ‘sag’ on prolonged notes, also frequent Native American music. To complement the voice but not overtake it, various percussion instruments were added - the most essential being the drum.

Native American drums are typically non-pitched and made from the materials common to the environment of each individual tribe. The head of the drum was made from stretching hide across the hollowed out opening of a log and securing it with strong string made of sinew. Drums vary in size from small 8 to 10 inch hand drums that could be held while walking, riding a horse, or dancing, all the way to drums 3 or 4 feet in diameter that were used in ceremonial playing. When the drumming needed to be heard from long distances, perhaps to signal a war party, the use of the water drum was employed. Very similar to a traditional drum, the water drum had one head and was partially filled with water through a small hole, giving the drum a very loud resonating quality.

Other than drums, the other main types of non-pitched instruments were rattles and scrapers. Often, rattles or scrapers were formed from dried gourds, turtle shells, deer hooves, coconut shells, or other containers native to each area.

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and could be filled with seeds, pebbles, sand, shells, or corn, or perhaps scraped with a stick. These shakers always accompanied singing and drumming, typically in a faster pattern than the drum, and added another element to the Native American’s musical ensemble. Dancers even wear rattles on their ankles during ceremonies to reinforce the beat of the music as they dance. A rattle tied to the leg would be heard each time the leg is stomped and a gourd rattle shaken in the hand at a steady pace are common, causing musical hemiolas to occur as a result. Because Native American music typically relies on the voice as its primary means of melodic expression and drums and rattles for rhythm, there are very few pitched instruments that are used in traditional music.

The primary Native American pitched instrument, the plains flute, does not look or sound like a traditional Western flute but more like a whistle or recorder, and is played out in front of the body instead of to the side. While this is the most common type of flute traditionally used, the one of the oldest transverse flutes, dating back to 4000 BCE, is made of bone and was excavated in East Texas. Most Native American flutes are made of woods including cedar or sumac, and


are played by blowing air into hollow tube while the fingers cover or expose small holes that are bored out down the top of the instrument’s barrel. The flute is typically not used in group ritual ceremonies or corporate music making, but is rather associated with a solo musician playing love tunes or courting melodies or used by a medicine man in the healing process. Today, Native American flautists including R. Carlos Nakai, are still performing the music of their ancestors as well as creating new music that is available to the listener therefore prolonging the life of the Native American plains flute. While the flute does not hold as large of a part as the voice and drum in Native American music, it is still an integral part of the Native American musical voice.

Songs and Cultural Characteristics

The songs of Native American culture can be broken down into two primary categories: individual songs and ceremonial songs. Ceremonies and rituals are one of most well-known outlets in which Native Americans use their voices and musical instruments, especially as a group, but the larger collection of songs belongs to the average man and his songs of everyday life. Personal

songs often came to Native Americans in the form of dreams, and the melodies and words of these songs were considered to be personal belongings which no other man could sing without submitting payment and gaining permission. A Native American might trade his song for goods such as blankets, a horse, or even a herd of horses, depending on the “power” the song held. Native Americans believe there to be power in all things and that this power can be transferred and absorbed through song from one being to another. This is one of the main reasons that Native Americans have a song for each occasion: to give power to themselves and one another by the power of the living things around them.\textsuperscript{13} When a Native American sang, he believed that what he sang brought about a definite result and therefore the songs were used to accomplish specific goals. These songs were essential because the Native American needed them in his life, whether it was for rain and sunshine for crops, for hunting, or for victory in battle.\textsuperscript{14} Personal songs could also be songs of love sung to a potential mate or a lullaby to quiet a crying baby. Young men often composed songs in secret that

\begin{footnotesize}
\footnotesub{13} R. Carlos Nakai, and James DeMars, \textit{The Art of the Native American Flute}, 113.

\footnotesub{14} Charles Hofmann, \textit{War Whoops and Medicine Songs} (Boston, MA: Boston Music Co., 1952) 6.
\end{footnotesize}
they would later sing while hiding nearby young women in hopes of impressing
them and gaining their attention.\textsuperscript{15}

Songs of healing sung by medicine men are another example of personal
songs that might either be written by the medicine man or passed to him by
another healer. The function of the healing song was to “go beyond human
power” and restore the ailing individual. Often accompanied by the shaking of a
rattle and a deer tail, and in the privacy of a tent, the singing of these songs was
considered an actual form of medical treatment. There were even songs the
medicine man sang to bless himself and the healing herbs for which he
searched, while out gathering healing plants.

Personal songs known as “honor songs” were written in honor of a person
who had been successful in war or generous to the community. These songs
were typically shared freely without payment so that the person whom they were
written about would receive as much ‘power’ through the singing of the song as
possible.\textsuperscript{16} If a song did not belong to an individual, it would typically be used for
ritualistic or ceremonial purposes.

Ceremonial songs were often written to explain powerful religious or
supernatural happenings in the life of the Native American community. For

\textsuperscript{15} Alice C. Fletcher, \textit{A Study of Omaha Indian Music}, 14-15.

\textsuperscript{16} Charles Hofmann, \textit{American Indians Sing}, 46-47.
example, the “Sacred Pipe Song” was said to have been brought to the Sioux when the White Buffalo Maiden appeared and described the power of the pipe to the people. Each tribe held special ceremonies, with corresponding songs, that related to the specific needs of their individual tribe. Some songs and dances were to promote rainfall or to make the harvest bountiful, but in some way revolved around the preservation or improvement of food and water sources.¹⁷ These ceremonial songs typically featured a group of musicians that led in the singing and drumming, often in a call and response manner. The leader of the group would probably be a strong singer who made the preliminary call. He would then be answered by the rest of the musical ensemble while they drummed, along with the rest of the tribe’s ceremonial participants.¹⁸

“War Whoops,” as they are known, were a type of ceremonial war or victory songs that were common during times the tribe faced conflict and featured the largest number of drums played at a loud volume with a heavy, accented, martial rhythm. These songs were always accompanied by dancing of some sort and featured screeching or quick bursts that crescendo in pitch and volume. These are actual “whoops” from which the songs get their name.¹⁹ There are a

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vast number of war songs and personal songs that have been recorded through the efforts of transcribing ethnomusicologists that have many musical characteristics in common.

Compositional Characteristics

The rhythmic gestures of Native American music have several things in common. First they do not strictly adhere to the time signature parameters that we typically place in Western music. Because they did not originate through notation, but rather by rote singing or playing, transcriptions often require frequent changing of time signature. This results in what might sound like the singer dropping a beat or coming in a beat too late, while the beating of the drums keep the steady pattern throughout the entire song.\(^\text{20}\) There is repetition of rhythmic material within Native American music but it is often repeated on a different pitch level, similar to what we would consider a musical sequence. Often, the rhythmic emphasis of the singing may change so much that a natural hemiola occurs. There is also a common use of the triplet figure over a drum beating eighth notes, signifying the use of both simple and compound rhythmic patterns. Not only are there tendencies to change between duple and triple patterns within one beat of a song, but there are multiple documented songs that change from a simple meter of 2/4 to a compound meter of 6/8 half-way through

the song and never change back (an example of this is the “Buffalo Dance” of the Kiowas). Other instances of cross-rhythmic commonalities include the “Peon Game Song” which is written in 3/4 time with a large drum beating quarter notes accenting on beat one, while a small drum simultaneously beats in 6/8 time with accents on beats one and four. Along with the complex rhythmic gestures found in Native American song, there are also well-developed melodic gestures and ornamentation.

Although traditional Native American music has no fixed pitch tuning system like the A440 tuning system, given a starting note, a Native American singer would observe graduated intervals to sing any given song. Melodies in Native American songs usually begin high in the register, descend in patterns as they continue, and finally end in the low register. These melodies tend to start out with a repeated note, or a note followed by the jump of an octave, but if a melody does not employ this technique, it will follow step wise motion above or below or leap up or down no more than a third, remaining within a third of the starting pitch for the first several measures. From there, melodies typically move downward,


following in a sequential manner as they descend. When a phrase finds a stopping point, it is common for that note to be held for an irregular amount of time or repeated before moving on to the next phrase. While there is not a set scale that these melodies always follow, they seem to be based on what we would consider a pentatonic major or minor scale, which is familiar in Scottish, Irish, and Chinese traditional music.\textsuperscript{25} This conveys a more open sound to the listener by omitting the fourth and seventh scale degrees from the major scale. As a song finishes up, it is common for the last note to be the lowest note sung during the duration of the song. This note does not need to be lower than all other notes, but is at least \textit{in common} with the lowest note used in any of the melodic ideas.\textsuperscript{26}

Because Native American melodies lack much harmonization and use a sense of tonality that does not strictly adhere to the typical functions of the Ionian scale degrees, it is very hard to force them into a Western key signature.\textsuperscript{27} The only harmony that is typically added to the music is the overlapping of voices in a call and response section of a song. This singing is not chordal in the Western art

\textsuperscript{25} Alice C. Fletcher, \textit{A Study of Omaha Indian Music}, 60.

\textsuperscript{26} Charles Hofmann, \textit{War Whoops and Medicine Songs}, 7.

music tradition, being composed of stacked thirds and fourths, but rather in near unison. This sound has an overall raw or primal sound to the ear of someone who only listens to tuned, standard pitched music. Musical ornamentation including the sagging or wavering of pitch and the addition of breath accents are qualities present in Native American music that are difficult to accurately notate, but help give Native American music its characteristic sound.

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JUSTIFICATION AND CULTURAL APPROPRIATION

The act of creating new music is essential to the further success of musicians. Without new compositions, musical performances run the risk of become stagnant and repetitive for both the performers and listener. Through the creation of this work for wind ensemble, performers and audiences will have the chance to immerse themselves in new music that honors melodies and ideas of a society that is misunderstood by many. This composition will pay homage to Native American musical traditions, techniques, and musical instruments as well as serve as a vehicle of musical expression.

Not only does this composition add to the wind ensemble repertoire, but it also serves as a cultural bridge between modern symphonic music and the chants and melodies of the Native American people. Because there are very few pieces for wind ensemble that feature authentic Native American melodies and techniques, the composition would contribute to the resurgence of interest and performance of music in this style.

With concern for respecting the culture and tradition of Native Americans, I hope to convey these themes in a way that honors their original creators. I am hoping to avoid negative cultural appropriation through the use of these melodies and expand the audience to which these songs reach. Cultural appropriation can be summarized as: “taking historically and emotionally significant elements from
often marginalized cultures without the understanding of these elements." In many instances, the aspects of Native American culture or traditions are represented in a manner that demean their worth and perhaps belittle their culture. This is seen in art, music, fashion, and especially television and movies. T-shirts feature headdresses, feathers, or dream catchers in a misleading way, and without giving the proper context and appreciation, become examples of cultural appropriation.

When speaking about the use of Native American themes by Anglo composers, “for Native Americans, these performance styles and contexts provide opportunities to reaffirm core cultural values, to celebrate identity, and to maintain connections to the past - Music and tradition in Native American communities are continually renewed through creative processes (of non-Natives) and play an integral role in the ongoing reproduction of culture.” In order to strengthen this idea, some degree of cultural appropriation is appropriate and even unavoidable. It is not possible to incorporate transcriptions of live

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music and direct quotes of Native American without any appropriation, as it is not possible for me to change my heritage or ethnicity. Rather than using cultural appropriation in a negative way, this form of cultural appropriation is built on someone from outside a culture embracing and learning from the musical styles that are uniquely Native American.

It is encouraging to see how many of their traditional ways of life have been incorporated with an ever-evolving technological society. Through my research I discovered some of the ongoing problems of appropriation and unfair treatment plaguing these tribes. The Tule, who are now known as the Tule River Tribe of California, currently reside just to the west of the Sequoia National Forest in Central California. This group is still thriving, but is currently undergoing a Water Rights settlement with the United States Government. “The Tribe’s ultimate goal is to confirm federally reserved water rights sufficient to secure permanent self-sustaining homeland for the Tribe and the Tribe is cautiously optimistic that the on-going negotiations will result in a fair settlement of the Tribe’s federally reserved water rights,” says the Tule River Tribe webpage. It is my hope that “Rain Dance” will represent my support and solidarity for their efforts in securing the resources needed for living and thriving in their homes.

The in-depth study of traditional Native American music and its application to the modern wind ensemble serves as a resource for other composers who wish to utilize aspects of Native American music in their own musical settings.

Review of Existing Literature

In order to preserve the rich, diverse musical heritage of Native Americans, ethnomusicologists have been researching, recording and transcribing their songs for over 130 years. The literature relevant to the subject of Native American music is found in books, notated scores, recordings, theses, dissertations, and online sources.

Many of such books were written by Dr. Frances Densmore who spent many years interviewing and recording Native Americans in the tribal setting of the turn of the 20th Century. The recordings of Dr. Densmore still remain and are available from several resources including records that have since been digitized. Not only are these original recordings available online, but these songs have also been transcribed using traditional western notation and are featured in many song books. Several of these songs such as “Song of Welcome” from the Winnebago, “Lullaby” from the Cherokee, and “Song of War” from the Navajo, are quoted in my piece for wind ensemble, representing some of the major aspects of Native American life.
A large online database features the work of another ethnomusicologist, John Donald Robb, who studied many southwest Native American tribes. These now-digitized recordings feature the actual interviews of Native Americans singing and talking about their culture. Recordings are accompanied by both a musical and text transcription and could serve to provide background information on Native American styles of southwestern tribes.

To better understand the applications of traditional Native American music to wind ensemble music, I found several compositions that are loosely based on the traits of Native American musical style. The majority of these works are musical publication for piano or choir that use Native American style with composer-created words or syllables of text. Works for concert band including “Pueblo” by John Higgins feature musical styles of southwestern Native American tribes and contains a soprano recorder part to emulate a Native American flute.\(^{32}\) “Ghost Dance” by Quincy Hilliard features music based solely on ghost dance legends of the Sioux. The most generalized use of Native American musical style for wind ensemble can be seen in “Native American Homage” by Kevin Mixon, which starts with a background track of nature sounds

\(^{32}\) J.W. Pepper, “Pueblo” by John Higgins, https://www.jwpepper.com/Pueblo/2255503.item#/#submit
like crickets and wind blowing.\textsuperscript{33} However, the pieces I found seem to generalize and stereotype many of the themes in terms of compositional development and do not employ the use of actual Native American musical themes.

One final example of a more difficult piece for band influenced by Native American music is “Symphonic Dance No. 1: Comanche Ritual” by Clifton Williams. While Williams is well known for his “Symphonic Dance No. 3: Fiesta,” one of the movements from his Symphonic Dance Suite written to commemorate the twenty-fifth anniversary of the San Antonio Symphony Orchestra, “Comanche Ritual”, is much less known. This movement is currently only available for purchase from one source, J.W. Pepper, and is exclusively on CD-ROM.\textsuperscript{34}


\textsuperscript{34} J.W. Pepper, “Symphonic Dance No. 1” by Clifton Williams, https://www.jwpepper.com/Symphonic-Dance-No.-1/10334764.item#\#submit
NATIVE AMERICAN FOLK SONG SUITE
for wind ensemble

Preston Parker

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**NATIVE AMERICAN FOLK SONG SUITE**
for wind ensemble

**PRESTON PARKER**

**INSTRUMENTATION**

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<td>Bassoon 2</td>
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<td>Bb Clarinet 1</td>
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<td>Bb Clarinet 2</td>
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<td>Bb Clarinet 3</td>
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<td>Bb Bass Clarinet</td>
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<td>Eb Alto Saxophone 1</td>
<td>Snare Drum</td>
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<td>Eb Alto Saxophone 2</td>
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<td>Bongos/Congas</td>
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<td>Wind Chimes</td>
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PROGRAM NOTES

Music holds a sacred place for the many Native American tribes of the United States. Over the past 150 years, ethnomusicologists have preserved these songs by sitting down with Native Americans and recording their music straight from the source. Through these recordings, these ethnomusicologists created a springboard for composers, including myself, to study the past and create new music that honors the traditions and culture of Native Americans.

This piece aims to add harmony and thematic development to timeless Native American melodies and capture the spirit of their esteemed culture. “Native American Folk Song Suite” is filled with melodies from several different Native American Nations from across the country. Melodies including “Song of Welcome” from the Ho-Chuck Nation, “Rain Song” from the Zuni Pueblo, “Lullaby” from the Cherokee, and “Song of War” from the Navaho, are some of the songs transcribed by musicologists and further developed in this composition for wind ensemble.

With concern for respecting the culture and tradition of Native Americans, I hope to convey these themes in a way that honors their original creators and promotes their rich culture to new generations.


PERCUSSION NOTES

Percussion is one of the primary means of Native American musical expression and plays a large part in “Native American Folk Song Suite.” The auxiliary instruments that are common between percussion parts, such as suspended cymbal and woodblocks, are intended to be shared between players and should be centrally located for performances. Special consideration should be taken to use the specific mallets called for in the score so that the sound will be as close to that of authentic Native American drums. For an added effect, players may wear chajchas around their wrists while they play, as desired.
Score

NATIVE AMERICAN FOLK SONG SUITE

. I  SONG OF WELCOME

PRESTON PARKER
(ASCAP)

© Harpeo Music 2019
II. Rain Dance
### NATIVE AMERICAN FOLK SONG SUITE: II. RAIN DANCE

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</table>

**Notes:**
- Bass: Play as usual.
- Fl. and Tuba: Play together only.
- Trumpet: Play in unison with each other.
- Ob.: Play together only.
- Bass Clarinet: Play together only.
- Percussion: Play together only.
NATIVE AMERICAN FOLK SONG SUITE: II. RAIN DANCE
III. LULLABY
NATIVE AMERICAN FOLK SONG SUITE: III. LULLABY

A little slower than before 3/4
NATIVE AMERICAN FOLK SONG SUITE: IV. WAR WHOOP
ANALYTICAL COMMENTARY

Overall Form

The form of “Native American Folk Song Suite” is, as the name describes, a musical suite made up of several individual, yet related musical themes. These themes are inspired by Native American songs from many different tribes and are sometimes quoted verbatim. In other instances, the melodic qualities surrounding Native American melodies inspired completely original musical themes. Themes or motives from the first three movements do, however, resurface and are quoted in Movement IV. The form within each movement is described in each movement’s individual analytical commentary.
“Song of Welcome” Analysis

The first movement of the suite, “Song of Welcome”, comes from the former Wisconsin Winnebago Tribe, which is now called the Ho-Chunk Nation. Until 1993, the Ho-Chunk people were called the Winnebago because of a misnomer referring to the name of the marsh-lands of the region. Ho-Chunk people are proud of their musical heritage and refer to themselves as “People of the Big Voice.”

Recorded in 1946 by Charles Hofmann in Wisconsin and transcribed by Catherine Ficco, this song was included as a transcription in the book “War Whoops and Medicine Songs.” Literally used as a song to welcome another tribe, this song was given to the Ho-Chunk by a tribe in Oklahoma when they visited one another.

---

Although the original transcription alternates between 4/4, 3/4, and 5/4 time, there is an overwhelming triplet feel through the use of quarter-eighth tuplets. I found that this translated best to a compound time signature and chose 12/8 time because it allowed for an accented drumbeat every four beats that lands at the beginning of each measure.

---

37 Hofmann, War Whoops and Medicine Songs, 9.
The movement’s form is as follows:

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>SECTION</th>
<th>KEY</th>
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</thead>
<tbody>
<tr>
<td>1-13</td>
<td>Introduction</td>
<td>F Pentatonic/G</td>
</tr>
<tr>
<td>14-29</td>
<td>Fragmented Theme 1</td>
<td>F Pentatonic/G</td>
</tr>
<tr>
<td>30-36</td>
<td>Transition</td>
<td>A Minor Pentatonic</td>
</tr>
<tr>
<td>37-46</td>
<td>Theme 1 Development</td>
<td>Modulating</td>
</tr>
<tr>
<td>47-52</td>
<td>Metric Modulation</td>
<td>Ab Major</td>
</tr>
<tr>
<td>53-67</td>
<td>Transition</td>
<td>F Mixolydian</td>
</tr>
<tr>
<td>68-78</td>
<td>Theme 2</td>
<td>F Mixolydian</td>
</tr>
<tr>
<td>79-82</td>
<td>Transition</td>
<td>F Lydian</td>
</tr>
<tr>
<td>83-93</td>
<td>Theme 2</td>
<td>F Lydian</td>
</tr>
<tr>
<td>94-105</td>
<td>Juxtaposed Theme 1 &amp; 2</td>
<td>Ab/Eb Lydian</td>
</tr>
<tr>
<td>106-113</td>
<td>Final Statements Call and Response</td>
<td>Eb Lydian (b7)</td>
</tr>
<tr>
<td>114-119</td>
<td>Codetta</td>
<td>Eb Mixolydian</td>
</tr>
</tbody>
</table>

Figure 2: Form of Movement I: “Song of Welcome”

The core motive is centered on the F major pentatonic scale and is repeated at two primary pitch levels. The first begins on G, the second scale degree, which is uncommon in most Western music, and the second time it is centered on D, which brings the melody to a close on tonic at the end of a triplet figure.
Although the melody is centered on the pentatonic scale, I harmonized the melody of Statement 1 using G as tonic. Because of this, on occasion, the ending is altered in the full score to resolve to G. Because of the variance in pitch levels, this allowed me the opportunity to also stagger entrances metrically and harmonically to add interest and color.

To draw the listener in and set the tone, solo Bb clarinet accompanied by maracas plays a rubato version of the “Song of Welcome” theme that has been ornamented with trills, turns and grace note figures. In combination with playing
in the clarion register, these embellishment techniques are intended to mimic a Native American flute that has a more reedy quality.

As the “Song of Welcome” continues, more instruments gradually enter and a pulse is established by the bass drum entrance. The members of the ensemble begin at soft dynamics and crescendo like a group of Native Americans beginning to gather and come near for a celebration, perhaps to welcome a visiting tribe. As instruments enter, reminiscent of nature, piccolo and flute play birdlike figures built on the basic pattern of the original motive, slightly adjusted by omitting the resolution to C and instead jumping back to F.
Through the remainder of the introductory material, the initial motive moves around the band in canon, in much the same way new singers might join in at a time of call and response. The clarinets employ this technique in the most interrupted way, entering two and sometimes three beats after one another. The theme is presented without interruption several times by other individual instruments as the clarinet canon morphs into a musical texture pattern centered on the same motive and the pentatonic scale.

![Figure 7: Bb Clarinets Thematic Texture Pattern](image)

Mvt. 1, ms. 23-25

Set at different pitch levels (beginning with concert G, then D, as in the original transcription), the brass section plays the original motive in fanfare patterns one after the other in an overlapping antiphonal effect.
Shortly after these staggered brass entrances, a metric modulation begins using syncopations in the winds and percussion. This pattern begins by accenting the third and fifth eighth-notes of the measure, then eventually accenting all of the odd numbered eighth notes in each measure. This essentially uses a hemiola to reduce the metric value of the primary beat and the quarter note value remains the same before and after the time signature change.
Along with the change in metric feel, a textural change is made. Instead of the fanfare-like figures, a flowing arpeggiated bass line and crisp, sparse interjections set the tone for the second musical theme of “Song of Welcome.”

The second theme of “Song of Welcome” is an original theme intended to mimic the style of Native American melodies. I referenced the first theme by once again starting on the second scale degree, however, this time; I went up with two whole-steps followed by one half-step. This motive returns to G then jumps up by a fourth to C. This five-note motive is repeated then extended, moving down the scale in small leaps. As with many Native American melodies, it is concluded on the lowest note of the melody, in this case by way of large leap down to concert Bb.\(^{38}\)

\[^{38}\text{Hofmann, War Whoops and Medicine Songs, 7.}\]

Figure 10: Theme II - Oboe solo  
Mvt. I ms. 68-77
After the first statement of the theme, a short transition and another change in texture, the theme is stated again, but one step higher than before. However, while the theme moves upward, the chord structures and key center remain centered around F and, in essence, change the mode but not the key center. This provides a much brighter scoring. The trumpet melody is also harmonized in a manner which includes the melody doubled a fifth below (beginning on concert D) for several measures.

Figure 11: Harmonized Theme II - Trumpets (concert pitch condensed score)  
Mvt. I ms. 83

Once the second theme has been stated the second time, the themes are juxtaposed against one another. Theme I interrupts the last sustained note of the trumpets playing Theme II. Immediately, the next section begins with Theme II and is answered first by an arpeggio. However, during the second phrase of Theme II, it is answered by Theme I while the sustained note is played.
Following this juxtaposition, a rhythmic call and response pattern lead in to a group crescendo. Final statements of Theme I and Theme II are once again interconnected and played among members of the ensemble now in the Eb Mixolydian mode. With the inclusion of D flats, the melodic and harmonic structures are pushed to add color and tension.
The movement concludes with a surprising cadence on a brightly scored Eb chord followed by the low voices playing an augmented version of Theme II. The penultimate chord can best be described as a Dominant 7 (Bb-D-F-Ab) chord with an added raised fourth, which in this case would be E natural. This chord accompanied by a rhythmic pattern in the percussion section, is full of tension and includes several notes pushing for resolution by a half step to end on Eb major.

![Figure 14: Movement I Ending - Simplified Short Score](image)

The final bars of Movement I are meant as a tip of the hat to “March” from Gustav Holst’s First Suite in Eb because of his mastery of incorporating folk songs into his works. This suite is one of the most famous and recognizable pieces in the wind ensemble repertoire and several features are quoted including the basic voicing of the final chord. The tuba is omitted to achieve the shimmery-sound of the last few measures and returns on the very last note just as in the
Holst. Most noticeably, the Holst is mimicked through the augmentation of the primary melodic idea. Lastly the brass background rhythm and woodwind triplet runs are direct quotes of the Holst.
Figure 15: Gustav Holst's Suite in Eb Ending
Figure 16: Movement I: Song of Welcome Ending
“Rain Dance” Analysis

“Rain Dance”, Movement II, was originally intended to be the third movement and was composed after the now Movement III, “Lullaby.” The inspiration for “Rain Dance” came from watching a bad storm come into my hometown in the late afternoon; sunny but starting to grey. It begins in a calm manner, but slowly grows into a tumultuous frenzy of sound, signaling the arrival of the thunder, lightning, and rain.

Two different Native American melodies, as well as an original motive, serve as the basis for “Rain Dance.” The first of these melodies is an un-named rain song from the Zuni Pueblo of New Mexico. For this group of Native Americans, rain plays an integral part in the growing of crops in a dry climate and in religious ceremonies. A portion of the original translated lyrics to this song are as follows:

“Over your field of growing corn, All day shall hang the thundercloud;
Over your field of growing corn, All day shall come the rushing rain.”

“Wedding Song” from the Tule Nation serves as the secondary motivic inspiration for “Rain Dance.” Although weddings are unrelated to rain, the use of open fifths, short interjections of sound, and ascending patterns from “Wedding

39 Charles Hofmann, American Indians Sing, 82.
Song” set the perfect tone for emulating a quiet rain. It goes against modern ideology, but, because rain is the “ultimate blessing” to Native American people and an “answer to prayers,” I would like to think that a Native American bride would have been honored to share her wedding day with a rainstorm.

Within this movement the listener will hear several parts of a thunderstorm: the prayer for rain, the approach of the storm, the calm before the storm, thunder and lightning, and the rain as the showers fade away. The form is as follows:

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<tr>
<th>MEASURES</th>
<th>SECTION</th>
<th>KEY</th>
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<tbody>
<tr>
<td>1-14</td>
<td>Introduction</td>
<td>Ab major</td>
</tr>
<tr>
<td>15-22</td>
<td>Theme Development</td>
<td>F minor</td>
</tr>
<tr>
<td>23-33</td>
<td>Rain Chant – Euphonium Solo</td>
<td>F minor</td>
</tr>
<tr>
<td>34-43</td>
<td>Thunderheads Approach</td>
<td>F minor – Cadence on Eb major</td>
</tr>
<tr>
<td>44-54</td>
<td>Wind/Building Sounds</td>
<td>Cadence on Bb</td>
</tr>
<tr>
<td>55-58</td>
<td>Storm Building Transition</td>
<td>Extended Techniques</td>
</tr>
<tr>
<td>59-67</td>
<td>Thunder and Lightning</td>
<td>Bb minor - Cluster Chords</td>
</tr>
<tr>
<td>68-80</td>
<td>Rainfall Chorale</td>
<td>Ab major</td>
</tr>
<tr>
<td>81-92</td>
<td>The Storm Passes</td>
<td>Ab major</td>
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</table>

Figure 17: Form of Movement II: “Rain Dance”

Throughout the movement a fluctuating sixteenth-note pattern moves in thirds, changing pitch as the harmonic structure changes. While this and the
other major themes are present, the mallet percussionist plays a sixteenth-note drone throughout almost all of the movement. These two features help to set the tone of a gentle rain.

The Zuni “Rain Song” can be heard throughout the movement, sometimes as the predominant theme, and other times as an echo. It is based on the G minor pentatonic scale.

![Figure 18: Zuni Pueblo “Rain Song” Transcription](image)

The rhythmic pattern and melodic contour of the first phrase are the most commonly used and can be heard starting in the second measure of the movement. The idea is continued a few measures later and borrows material from the fourth and twelfth measure of the transcription, sliding into a resolution on Ab.

---

Charles Hofmann, American Indians Sing, 82.
“Wedding Song’s” original transcription provides quotable material and inspiration for a new musical theme. The primary motive enters in the upper register and is made up of open fifths, stated three times moving in parallel harmony.

This pattern and voicing can be seen in Movement II ms. 11-14 in the flute. The third and fifth recitations of the motive are exact quotes (in a new key) while the first, second, and fourth recitations mirror the rhythmic activity, harmony, and style of the original.

---

This idea and its rhythm are developed into an original theme. This five-note theme is often scored with an open fifth, like in the original transcription, and can be heard echoing throughout the movement played simultaneously or in canon and at different pitch levels. It’s compositional make up is a descending fourth, a repeated note, an ascending fourth, and then a descending whole step.

Combined with elements of the “Rain Song,” this new five-note motive serves as a bridge between the two Native American melodies. It is seen several times throughout the movement in the oboe, which serves as the primary melodic voice of “Rain Dance.”
This “five-note” motive is further developed into a flowing solo played by the euphonium over a shifting harmony. As it is developed, the motive takes on a minor quality and descends through several non-diatonic harmonies. This euphonium solo is meant to be reminiscent of a lone singer, perhaps a medicine man or shaman, chanting the prayer for rain. The first rumbles of thunder are heard after this statement.
The second musical idea present from the original Tule transcription is the ascending eighth-note pattern, which also moves in open fifths. In some instances, the open fifth is preserved, whereas other times, a single melodic line is present, often overlapping with another recitation of the same theme. This theme can be broken down into one single set of pitches that is just repeated at the fifth and played simultaneously. The melody is a whole step, then jump of a minor third, followed by another whole step. The theme continues ascending at a perfect fourth, which is an octave above the initial note, and repeats the pattern again.

Figure 25: Theme II from “Wedding Song”

Below, the theme can be seen in its most original form, played with open fifths in the flutes and the piccolo continuing the melody in the upper octave.

---

42 Gail Smith, Native American Songs for Piano Solo, 30.
The theme is further harmonized and developed through subdivision and staccato markings, then fragmented as interjections in the background behind the euphonium solo.
The “five-note” motive returns again as the driving motion behind the lightning storm section of the movement. As the first major lightning strike hits (bass drum and suspended cymbal hit) the motive is moved to different pitch levels with the last note of the pattern becoming the first note of the recitation. The motive is also metrically augmented then brought back to its original sixteenth note rhythm.
Figure 28: Theme I Use and Development
Mvt. II ms. 59-63
From here, tone clusters made up of notes from the Db major scale (Gb, Ab, Bb, C, Db, Eb, and F) create a striking harmony and repeat in the same rhythmic pattern used for Theme I (four sixteenth notes and one quarter). These chords signify the chaotic nature of the thunderstorm and the listener can hear lightning cracks (cymbal) and moments of silence between their recitations.
Figure 29: Tone Clusters

Mvt. II ms. 64-67
The thunder and lightning section resolves to the chorale motive. This motive is originally seen in the first few bars of the movement, played by the low brass. After the rain storm section, the low brass section is joined by the horns, which now have the melodic line. This chorale is intended to be very contradictory in style and motion to the previous themes. The chorale is solid and smooth compared to the staccato nature of the repeated sixteenths of Theme II.

Figure 30: Brass Chorale from Movement II: Rain Dance
Mvt. II ms. 68-81
Lastly, one of the major compositional characteristics employed during this movement at one time or another, is the use extended techniques: blowing air through the horn without buzzing to signify wind, pattering feet on the floor to create thunder rumbles, rubbing palms together to create the sound of soft rain, and snapping fingers or tapping fingernails on the bell of a brass instrument to signify large raindrops. Most of these techniques enter in a staggered manner as to layer and build the effect of rain. Under the conductor’s discretion, the audience may be asked to join in by snapping or rubbing palms together during the rain sections. When the band reaches the chorale section the instrumentalists resting perform one of these tasks so that the sound of the rain happens in conjunction with the chorale.
Figure 31: Notation of Layered Extended Techniques
Mvt. II ms. 55-58
The movement closes with the mallets slowing down the Ab drone through rhythmic augmentation while the instrumentalists performing the extended rain techniques slowly phase out, too. As the extended techniques subside, the flute and oboe have the final exchange of statements of the “Rain Song” above a sparse and shifting low reed accompaniment, fading to nothing.

Figure 32: “Rain Song” Theme at Ending played by Flute and Oboe
Mvt. II ms. 81-91
“Lullaby” Analysis

“Lullaby” was inspired by the long nights my wife and I spent singing our son to sleep as a newborn baby. Chronologically composed second, it was originally intended to be Movement II. After more development and writing, I felt that “Lullaby” was a better transition from “Rain Dance” and would aid in contrasting against the loud, bombastic nature of “War Whoop”. The form is as follows:

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<th>SECTION</th>
<th>KEY</th>
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<td>Introduction (Themes I &amp; II)</td>
<td>Eb Lydian</td>
</tr>
<tr>
<td>20-24</td>
<td>Transition</td>
<td>Eb Lydian</td>
</tr>
<tr>
<td>25-34</td>
<td>Theme II Statement &amp; Development</td>
<td>Bb Major/G Minor</td>
</tr>
<tr>
<td>35-40</td>
<td>Transition</td>
<td>Modulating</td>
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<tr>
<td>41-58</td>
<td>Theme II in 3/4 Piccolo Solo</td>
<td>F Minor</td>
</tr>
<tr>
<td>59-73</td>
<td>Building Material/Climax</td>
<td>F Minor</td>
</tr>
<tr>
<td>74-77</td>
<td>Transition</td>
<td>Bb Mixolydian</td>
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<tr>
<td>78-94</td>
<td>Theme II Final Statement Euph/Tpt</td>
<td>F Minor</td>
</tr>
<tr>
<td>94-99</td>
<td>Theme I Closing</td>
<td>Eb Lydian/F</td>
</tr>
</tbody>
</table>

Figure 33: Form of Movement III: “Lullaby”
The two major themes in “Lullaby” are presented simultaneously at the beginning of the movement. At first, one of the themes would probably be heard as a harmonic structure, when it is actually a melodic line. This theme, called “Lullaby” by the Cherokee tribe, is quite beautiful and simple. The text of this lullaby tells of the “sounds of the night, the beauty of the sky and that mother is near.”  

Figure 34: Lullaby Original Notation with Lyrics

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44 *American Indian Songs*, 32.
This melody is essentially six measures that repeat with different words. Because of the simplistic nature of the melody and the unusual number of measures in each statement, the melody is harmonized through and the phrasing is shortened or extended in various places. The melody holds exclusively to the C minor pentatonic scale but can also be harmonized with chords from the relative major, Eb. In this case, the melody is harmonized in the key of Eb Lydian, with a raised fourth from Ab to A natural, giving it a dreamlike quality.

![Figure 35: Movement III Harmonized Theme I](image)

The second theme present at the beginning of “Lullaby” comes from the Ho-Chunk Tribe (formerly known as the Winnebago) and is titled “Flute Call” or “Winnebago”. Of the folk songs and musical themes researched for this project, “Flute Call” or “Winnebago” showed up in several publications and articles unlike many of the themes that were published in only one of the resources. As far as the actual notation was concerned, one version was only four measures in length while another version featured a thirteen measure transcription with repeated phrases and slightly altered melody at cadences.
To combine these melodies together, the “Flute Call” was altered to fit the time signature of 4/4. The melody was reworked with the new time signature keeping the harmonic ideas and overall melodic contour in mind. Because of this, the Bb quarter-note in the third measure (in the original transcription) was moved up to C. The same change is made each time this section of the melody is used. The repeated dotted-sixteenth thirty-second is also altered to fit in the 4/4 time signature by omitting one of the iterations and augmenting the note values to dotted-eighth sixteenth patterns. The last major change to the first section is the change from G as an anticipation to the resolution, to an F. Even with these minor changes, the first section of the melody remains very close to the original

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45 Gail Smith, Native American Songs for Piano Solo, 27.
notation. However, the second section was altered more drastically to add interest to the melody and its harmonic motion.

The second section of the reworked melody observes the octave jump of the original melody from the first phrase to the second through the addition of the trumpets over the former horn melody. This melody is altered further, continuing in the same style as the original melody. As the trumpets take over the melody, the pickup quarter note from the original transcription is turned into a syncopated pattern of three eighth notes. From this point the melody ascends in the same rhythm as the original but at different pitch levels to the climax point of a high concert Ab. From here, the melody begins to descend and returns to the pitches originally found in the dotted-sixteenth thirty-second note rhythm, but they are augmented and simplified to eighth notes. Lastly, the original melodic contour is used once more, this time syncopated, with the last rhythm inverted from dotted-eighth sixteenth to sixteenth dotted-eighth right before resolving to tonic.

Figure 37: Movement III: Lullaby Theme II
The fully realized melody is used several times more throughout the movement. The first instance of these is in a piccolo solo where the time signature is again altered, lengthening the dotted quarters to two and a half beats, each with the sixteenth notes remaining to push into the next measure. Here the musical texture is also very different as the piccolo plays the solo in the high register above bassoons in fifths, a clarinet choir in an undulating waltz feel resting on count one of most measures, and the snare drum played with brushes.

Figure 38: Piccolo Solo with Accompaniment Pattern
Mvt. III ms. 40-58
After the piccolo solo, the saxophones, horns, euphonium, and tuba enter beginning to build a harmonic base for a newly composed melody that mimics the characteristics of the original “Winnebago Flute Call.” (Theme II) Some of these characteristics are the use of a dotted-quarter followed by two sixteenth notes and the overall melodic contour. The final three measures of this section present a new motive, Ab – G – F, which carries over to the end of the movement. Here, it is presented with two sixteenth notes between the three notes but immediately after the climax of the movement, it is the “echo” melody played un-embellished with two half notes and a whole note.

Figure 39: Transitional Melody to Climax
Mvt. III ms. 59-71
Under this melody, a shifting harmony can be found starting in F minor and moving through several non-diatonic chords, particularly with the use of Gb. Just before the climax of the movement, an Eb pedal point is established. Quarter notes moving in parallel motion pass through the chords, Ab, Eb7, and Db, over the pedal point making the ear think a resolution to Ab is near. However, a deceptive cadence on a Bb/F chord occurs at the climax. The final thoughts of this section can be heard as an echo after the cadence in the horn section. The horns fade out with the aforementioned melodic motive moving from concert Ab and G down to F very deliberately. This idea is repeated once more, before the euphonium takes over with Theme II on the final statement.

![Figure 40: Horn “Echo” Melody at Climax](Mvt. III ms. 71-76)

The final statements of “Lullaby” can be heard in solo euphonium which is joined by a solo trumpet on the second section of the phrase. As I composed this section, I imagined the euphonium to represent the father’s voice being joined by the trumpet, representing the mother, as they finish singing the child to sleep. This is the first time in the movement that the melody is harmonized in this way.
Figure 41: Euphonium and Trumpet Solos
Mvt. III ms. 77-94

In the last six measures of this movement, Theme I can be heard one final time played by the flutes, almost as a whisper, on top of the static low brass harmony. The low brass harmony is rooted on F, includes only G and C in the harmony, creating an unsure, dreamlike sound as it fades away.
“War Whoop” Analysis

“War Whoop” is vastly different when compared the previous movement, “Lullaby.” In an effort to suddenly awaken the listener, the movement begins with a quick suspended cymbal crescendo and a staccato tutti hit on the down beat of ms. 2. From here, previous themes are interwoven with new melodic ideas. This is the longest and most complex movement of the suite. The form is as follows:

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>SECTION</th>
<th>KEY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-28</td>
<td>Introduction</td>
<td>F Minor</td>
</tr>
<tr>
<td>29-40</td>
<td>Theme I</td>
<td>F Minor</td>
</tr>
<tr>
<td>41-53</td>
<td>Transition</td>
<td>F Minor</td>
</tr>
<tr>
<td>54-70</td>
<td>Theme I</td>
<td>F Minor</td>
</tr>
<tr>
<td>71-86</td>
<td>Theme II - Woodwinds</td>
<td>Ab Major</td>
</tr>
<tr>
<td>87-103</td>
<td>Theme II - Brass</td>
<td>Ab Major</td>
</tr>
<tr>
<td>104-123</td>
<td>Theme III</td>
<td>F Minor</td>
</tr>
<tr>
<td>124-137</td>
<td>Transition</td>
<td>Modulating</td>
</tr>
<tr>
<td>138-152</td>
<td>Lullaby Theme (Singing)</td>
<td>C Minor</td>
</tr>
<tr>
<td>153-177</td>
<td>Development</td>
<td>C Minor/F Minor</td>
</tr>
<tr>
<td>178-186</td>
<td>“Drum Circle”</td>
<td></td>
</tr>
<tr>
<td>187-206</td>
<td>Theme I - Final Statements</td>
<td>F Minor</td>
</tr>
<tr>
<td>207-219</td>
<td>Closing Material</td>
<td>F Minor</td>
</tr>
</tbody>
</table>

Figure 42: Form of Movement IV: “War Whoop”
The introduction of “War Whoop” sets the tone for the movement by introducing the listener to fragments of the musical themes that have yet to be fully realized. One of the first themes heard is a driving triplet based rhythm that comes from the Navajo Tribe: “Song of War.” Although the Navajo were seldom at war, this song is traditionally accompanied by a strong, martial beat, and is now only performed for exhibition purposes. This driving rhythm is present much of the time and changes between simple and complex rhythms as accompanimental patterns. 46

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Figure 43: “Navajo Song of War” Transcription 47

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46 Charles Hofmann, War Whoops and Medicine Songs, 30.
47 War Whoops and Medicine Songs, 31.
The original melody, called “Corn Grinding Song” of the Zuni Pueblo Tribe of New Mexico is the second source of inspiration for the fourth movement. This work song would have been used in general day-to-day life and perhaps something to pass the time while anxiously awaiting a group to return from war. Its minor key center and repeated driving rhythms lend themselves well to music representing conflict and blend well with the elements of the Navajo “Song of War.” In the second half of the song, two measures of contrasting material with a triplet feel are transformed into a lyrical theme with a major key center. Both are partially presented without the listener’s full knowledge within the first twenty measures.
The first six measures of the original transcription become Theme II of “War Whoop” and are almost a complete quote of the transcription on the first use. After the theme returns and as it is developed, subtle changes are made to vary the rhythm or melody, often inverting the rhythmic values or melodic steps and leaps. The rhythmic values were also doubled for playability. This melody is

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48 Charles Hofmann, War Whoops and Medicine Songs, 27.
first heard in its entirety when played by a solo horn player who is quickly joined by the rest of the section.

The texture found in the background of the horn melody is provided by the clarinet section, playing a repeating figure dovetailed together. This method allows the clarinets to easily breathe while still maintaining a continuous background figure.
After the first statement of Theme II, the “echo” motive from “Lullaby” is subtly quoted and combined with the “Song of War” melody in the trumpets as the transition to the second statement is made.

Immediately following the return of the “echo” theme, the clarinet background figure morphs from a dovetailed pattern into a unison staccato texture as the clarinets are joined by the saxophones. This section also foreshadows the inclusion of Theme II as a solo trumpet plays the first two measures of the theme into the stand.
Theme I is played again but includes a harmonized melody in the brass section. The low brass section creates a strong foundation for the melody playing quarter notes on beats one and three, mimicking the bass drum beat, while new woodwind flourishes crescendo to the end of the statement. As this section comes to an end, the final note of the cadence fades away to nothing.

Suddenly, a texture change occurs as the upper woodwinds, accompanied by glockenspiel, play Theme II for the first time. Measures 9 and 10 of the original transcription are the basis for Theme II but are developed into an original melody. This melody is also rhythmically doubled for playability. The second
phrase is built of parallel melodic material containing virtually the same rhythm, but with a different melodic contour. The second phrase pushes directly into the final phrase of the melody, leaping an octave above the original melody and making its way back down.

Figure 50: Theme II Motive from Original Transcription

Figure 51: Theme II from Movement IV: War Whoop
Mvt. IV ms. 71-87

When scoring and developing this theme, I imagined warriors riding horses into battle. This narrative is embodied through the use of a triplet feel in the bongos and tambourine parts, while the flowing melody occurs in the forefront. At measure 87, the full brass section takes the reins, playing a harmonized melody over thick chords. Joined by more woodwind flourishes, in
the last few measures of the section, the forward motion is pushed to the arrival
of a tutti F minor chord. The woodwind section is exposed again, the most fully
realized version of “Song of War.” This 4 measure repeated pattern begins with
the piccolo and flute, and is then joined by the clarinets in canon two measures
later. The overlapping entrances create add harmonic interest before chordal
accompaniment enters.

![Figure 52: “Song of War” Realized Theme
Mvt. IV ms. 109-114](image)

The low brass and percussion begin to play a syncopated rhythm pattern
used as an accompaniment to the woodwind motive. The brass move down in
parallel harmony through a series of chords in the key, then suddenly jump up
and descend chromatically. This paired with short bursts from the upper brass
and woodwinds create tension to move into the next section. At measure 124,
this section climaxes and features the trumpets playing a dissonant fanfare figure using the triplet pattern from “Song of War” over Theme II in the low brass.

[Music notation]

Figure 53: Brass Fanfare and Theme II Transition  
Mvt. IV ms. 124-129

Stopped horns, euphonium, and tuba finish the transition and common chord modulation to C minor, beginning the next musical section. In this section, Theme II from “Lullaby” is performed with a solo flute playing a portion of the melody, followed by a group of musicians singing the same melody back in an echo. This technique emulates a ceremonial song at a tribal gathering, like a funeral dirge after a battle where a medicine man or other tribal leader calls out to the rest of the tribe, all singing in mourning for the loss of their loved ones. The words sung by the singers are intended to be more like the “meaningless words” or syllables used by many Native American tribes, in an effort to avoid
demeaning actual text created by Native Americans for religious ceremonies. As Dr. Densmore describes, “the Indian had his own way of singing which did not necessarily have any words - our problem is not to explain it but to seek the Native American’s standpoint and to preserve as much as possible of the native music of our land.” It is my hope that, these syllables, although without a literal translation, produce an effect as authentic as possible.

The musicians begin singing in unison as they answer the flute. Gradually some members enter several beats early, hold a note longer, or sing an augmented rhythm, creating dissonance over a harmony in the saxophone that moves up slowly by half-steps. Eventually, this causes the singers to overlap, creating an antiphonal effect.

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Figure 54: Vocalized Call and Response (Condensed Score)
Mvt. IV ms. 137-151
To transition back from singing, the flute plays a lyrical version of the staccato woodwind motive heard earlier in the movement. It is slightly elongated in one measure of 5/4 and a sudden tempo change happens on beat one. Although the first note is held out by most of the instruments playing, eighth notes in the xylophone set up the new tempo. Short bursts of fanfare figures are heard in the trumpets as the tuba plays material from the introduction, now in the new key of C minor. The tuba is joined by the horns one measure later with the same material, and then other instruments begin to double their melodic lines, creating a contrapuntal effect.

Figure 55: Horn and Tuba Contrapuntal Entrances
Mvt. IV ms. 157-163
A major cadence point in F minor heralds the end of this building section and from there, Theme II is shifted to the interval of a tritone, with the melody starting on concert Gb and the harmony playing an open fifth of Cb and Gb in the accompaniment. This change in harmonic language is startling to the listener and adds interest as the melody is developed. Over these changing chords, the woodwind section plays flourishes borrowed from the key of the chordal root. The melodic and harmonic patterns move up one whole step, to Db, before finally resolving on a tutti C minor chord that leads in to the percussion feature.
Figure 56: Movement IV Full Score Ms. 169-176
The percussion feature at ms. 177 is the first time the percussion section has played without harmonic backing. This section is intended to mimic a drum circle or war dance that may have been played without singing. The rhythms are familiar and mimic the compound rhythm of “Song of War” keeping the authentic, driving pulse that would have been traditionally used.

Figure 57: Percussion “Drum Circle” Feature
Mvt. IV ms. 177-184

At the end of the drum feature, the band begins to enter on bell tones, starting with the highest voices, adding a new instrumental section each measure until all are playing at ms. 187. This technique is used in conjunction with dissonance to build tension, moving in to the tutti section.
Theme II is played a final time in the upper register of the trombones, euphonium and other tenor instruments as a countermelody is heard in the trumpets. The theme is augmented and becomes almost a chorale-like victory song. The “rain” motive from "Rain Dance" returns over the augmented melody as a type of “static cloud” figure in the piccolo and flute. The purpose it serves is not as an additional melody but rather as a familiar background tune contrasting the rich harmonies happening in the other woodwinds and brass. Two sets of tutti staccato eighth-notes end the section.

The closing ideas return to the full “Song of War” motive from earlier in the movement, in much the same way as before, with only the piccolo and flute playing above the timpani. The “Song of War” fanfare figure is then moved to the trombones and euphonium. This melody is then passed to the trumpets and horns and its final statement comes from the bassoon, bass clarinet, bari. sax and tuba.
Figure 58: Staggered Entrances of the “Song of War” Motive
Mvt. IV ms. 207-212
Measure 213 signals one more arrival point with the ensemble playing a dissonant Abmaj7 with a sharp fifth added. This chord is inverted but can be spelled, C - G - Ab - E - Eb. A moving horn line adds even more dissonance to the measure as it walks down. One beat of complete silence occurs at measure, 215, and is followed by a horn rip from concert Db to B. This leap of an augmented sixth, serves as the final “war whoop” from which the movement gets its name, before the end of the movement. The horns, along with the low voices, play Theme II in fifths in the final measures of the work.

The bombastic nature of the ending, along with the syncopation of the percussion makes for a loud, dramatic ending to the suite.
CONCLUSION

To this day, the music of Native American is still an integral part of life, with Pow-Wow meetings and celebrations still happening all across the nation. Music is an expression of cultural heritage, and often, by its own organic nature, surrounds cultural events through an “aural framing of other aspects of culture” including life, dance, food, and storytelling, that are essential to the Native American way of life. Because of this intense connection, it is essential that the music of their culture be documented and continued.

The process of learning about Native American musical styles and traditions has greatly impacted my personal life and has opened my eyes to instances of negative cultural appropriation found all around. In our evolving society, the issue of racism and respecting those of other cultures is a sensitive subject that must be treated as such, and working on this project has caused me to think about the world from the viewpoints of others more before I act or speak. I am proud to say that my heritage is quite diverse, like many other Americans, but am especially pleased to find out that I have more of a personal connection to Native American music and culture than I knew before. It is my hope that through my research of Native American musical characteristics included in this thesis, as
well as through the creation of “Native American Folk Song Suite”, others might come to a new understanding and respect of Native American music and culture.
BIBLIOGRAPHY


VITA

Preston Parker received his Bachelor of Music from the University of Texas at Tyler in 2013 with concentrations in Composition and Music Education. Mr. Parker was a composition student of Dr. Brian Bondari and Dr. Kyle Gullings, and studied tuba with Mrs. Heather Mensch and Mr. Danny Vinson (U.S. Coast Guard Band). Mr. Parker was featured on the First Annual UT Tyler Composer’s Reading Concert where his setting of *Sure On This Shining Night* for tenor voice and piano was premiered. As a tubist, Mr. Parker was a founding member of the UT Tyler Brass Quintet and was invited to perform at the Texas Music Educators Association Convention in San Antonio as a member of the ensemble.

Parker began his graduate career at Stephen F. Austin State University as a graduate assistant studying composition with Dr. Stephen Lias. After several years in the workforce, Mr. Parker returned to Stephen F. Austin studying composition with Director of Bands, Dr. David Campo. Mr. Parker received the degree of Master of Music in August 2019.

Mr. Parker is the Assistant Director of Bands and Staff Arranger at Jacksonville High School in Jacksonville, Texas where he teaches low brass students, grades six through twelve. Here, Mr. Parker was commissioned to
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