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This document compares the purposes and philosophies that guided the composition of Indianist pieces by Amy Beach and Arthur Farwell. By relating Beach's and Farwell's output to movements of the early twentieth century, including antimodernism and American nationalism, this study suggests ways in which Beach and Farwell deviated from previously established trends. Through each Indianist piece that attempted to arrange Native American songs, Beach and Farwell introduced new strategies for incorporating melodic transcriptions. Musical analyses within the document reflect Beach's and Farwell's goals for writing Indianist pieces, including their intentions for how to communicate with audiences. Both composers' usage of dissonances, manipulation of melodic motives, and treatment of text shaped each piece's portrayal of Native American music. Beach's and Farwell's Indianist pieces are further analyzed in relation to current musical practices, tracing the process through which compositional practices became more inclusive and diverse during the later twentieth century.

EXPLORING AMERICA'S MUSICAL IDENTITY: A COMPARISON
STUDY OF INDIANIST PIANO PIECES BY AMY BEACH
AND ARTHUR FARWELL

by

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CHAPTER I
THE APPROPRIATION OF NATIVE AMERICAN MUSIC AT THE TURN OF THE
TWENTIETH CENTURY

American ethnologists, educators, and composers sought to promote music based on sources originating within the United States. At the turn of the twentieth century, their treatment of such sources was governed by two different schools of thought, broadly known as antimodernism and nationalism. Composers who adopted an antimodernist stance believed it impossible to create distinctively American art music, due to the increasing diversity of ethnic groups in the United States. They argued that attempting to arrange music that was not of their own culture was wrong and unfeasible. A leading composer of this group, Amy Beach (1867–1944), admired the beauty that she saw in Eskimo and Omaha melodic transcriptions. She arranged these melodies into new compositions that did not seek to represent Native American musical traditions. In contrast, composers who adopted a nationalist stance strove to publicize and explain the purposes behind the music of various North American tribes. These composers felt that Americans must become independent from European traditions in order to foster truly American music. A leading composer of this group, Arthur Farwell (1872–1952), particularly encouraged the incorporation of Native American songs into contemporary

art repertoire. He believed that Native American music was overlooked, and he admired the nobility that he perceived in Native American ceremonies.

The antimodernist movement that arose in the 1890s resulted from concern among men of the upper and middle classes that increased industrialism would lead to anxiety, overstimulation, and a loss of physical strength.¹ This reaction promoted efforts to connect to one's natural surroundings, both physically and spiritually. Gardner confirms that historian T.J. Jackson Lears defines antimodernism as "the recoil from an 'overcivilized' modern existence to more intense forms of physical or spiritual experience supposedly embodied in medieval or Oriental cultures."² Americans looked to the past to preserve more rustic ways of living in a time of mechanization.

Antimodernism affected athletics, visual art, and music. Men were encouraged to pursue outdoor activities, and their sons were recruited to such organizations as the Boy Scouts.³ The antimodernist movement simultaneously promoted individuality and pastoral qualities in art. Historian Stuart D. Hobbs describes antimodernist artistic perspectives thus: "Antimodernists valued the singular artistry of the work of the master craftsman and disdained a modernity that replaced the artisan's work with mass-produced objects, food and architecture that antimodernists considered to be neither prettier nor

¹ Kara Anne Gardner, "Edward MacDowell, Antimodernism, and 'Playing Indian' in the *Indian Suite*," *The Musical Quarterly* 87, no. 3 (2004), 372.

² Ibid.

³ Ibid.

better made.”⁴ Antimodernist art valued individual pursuits rather than a collective American artistic method.

As a way of rebelling against urban life, some composers favored the values of antimodernism. Certain composers of The Second New England School, a group of Bostonian composers that emerged in the 1860s, depicted scenes in nature while looking to prior musical traditions. This School included John Paine (1839–1906), Horatio Parker (1863–1919), George Chadwick (1854–1931), Arthur Foote (1853–1937), Edward MacDowell (1860–1908), and Amy Beach.⁵ These composers sought to base the practice of American art music upon the extension and development of European traditions. Conservative members of The Second New England School, including John Paine and Horatio Parker, focused on emulating the works of “European classical masters,”⁶ whereas progressive New England School composers introduced new methods into European classical frameworks. Meehan explains how Amy Beach and Edward MacDowell “maintained genres popularized by the German masters...yet infused their music with current nineteenth-century traits such as long, lyrical melodic lines, advanced harmonies, and timbral variety.”⁷ Beach and MacDowell created individual styles by mixing older and newer compositional practices.

⁴ Stuart D. Hobbs, “Exhibiting Antimodernism: History, Memory, and the Aestheticized Past in Mid-Twentieth Century America,” *The Public Historian* 23, no. 3 (2001), 55.

⁵ Jill Carolyn Meehan, “Issues of American Nationalism in Mid-to-Late Nineteenth-Century American Art Music,” PhD diss., Rutgers University (2017), 61.

⁶ *Ibid.*, 64.

⁷ *Ibid.*, 65.

Although each of the New England School composers created a unique compositional profile, they agreed that composers should write music that reflects their own heritage. As Meehan puts it, “the vernacular elements one finds in the music of the Second School are derived from Anglo-Celtic-Scottish roots. They very rarely drew upon American Indian music because they did not have direct contact or knowledge of the culture.”⁸ By creating new material that was based upon music of their own ethnicities, The Second New England School composers focused on arranging music that they felt they best understood.

MacDowell’s and Beach’s occasional use of Native American material stood as an exception to the principles of The Second New England School. Both composers wrote compositions that were loosely based upon Native American songs. These compositions did not seek to transmit the original songs as they were performed, but rather to depict characteristics that they attributed to Native Americans. According to Kara Anne Gardner, such composers admired the “primitive authentic” qualities that they imagined to be possessed by Native Americans.⁹ MacDowell and other New England composers created pieces, including MacDowell’s *Second Suite for Orchestra (Indian Suite)*, *Op. 48*, that reflected their romanticized perceptions of Native American culture.

As the leader of a competing school of thought, the Czech composer Antonin Dvořák (1841–1904) advocated for an ethnically based American repertoire. As Meehan explains, Dvořák believed that American music *must* be derived from songs that are

⁸ Ibid., 68.

⁹ Gardner, “Edward MacDowell, Antimodernism, and ‘Playing Indian’ in the ‘Indian Suite,’” 372.

indigenous to the continent. Dvořák recommended upholding African-American spirituals as the basis of American art music.¹⁰ His call to action resulted in national debates regarding which traditions should constitute American music and how those traditions should be represented. By encouraging composers to broadcast the music of minority cultures, Dvořák brought into public consideration music that might not otherwise have reached a broad audience.

The Second New England School's views stood in opposition to those of Dvořák's followers, who included the American music critics Henry Krehbiel (1854–1923) and James Huneker (1860–1921) as well as the Hungarian conductor Anton Seidl (1850–1898).¹¹ Meehan explains, “Second New England School composers were averse to the opinion that American music should be based on the music of socially and politically marginal groups.”¹² Members of The Second New England School sought to compose music that represented their own ethnicities and aesthetic tastes while adhering to European compositional methods.

In contrast, followers of Dvořák considered transcribed Native American songs to be a part of every American's inheritance. While this transcription-centered approach drew attention to Native American music, it also perpetuated stereotypes. False beliefs included ideas that Native Americans were “savage,”¹³ “primitive,”¹⁴ “wild,”¹⁵ and

¹⁰ Meehan, “Issues of American Nationalism in Mid-to-Late Nineteenth-Century American Art Music,” 72.

¹¹ Michael Beckerman, ed., *Dvořák and His World* (Princeton: Princeton University Press, 1993), 8.

¹² *Ibid.*, 108.

¹³ Adrienne Fried Block, “Amy Beach's Music on Native American Themes,” *American Music* 8, no.2 (1990), 143.

“stern.”¹⁶ Reactions to pieces that were inspired by Native American songs reflect these stereotypes. In *Imagining Native America in Music*, Michael Pisani explains audiences’ reactions to Henry Gilbert’s pieces for “The Vanishing Race” (1911), an “Indian picture-opera”¹⁷ produced by the photographer Edward Curtis (1868–1952). Henry Gilbert (1868–1928) was an American composer who collected and arranged African American, Native American, and Celtic songs.¹⁸ Gilbert also worked for Arthur Farwell, and he helped Edward Curtis to transcribe Native American music.¹⁹ The show featured photographs of Native Americans from the West, accompanied by Henry Gilbert’s orchestral character pieces.²⁰ According to Pisani, critics praised Gilbert’s character pieces for their “barbaric chords,” “crashing rhythm,” and “weird appeal that speaks in the red man’s harmonies.”²¹ Critics were fascinated by the perceived “exoticism” of Native American culture.

¹⁴ Tara Browner, “‘Breathing the Indian Spirit’: Thoughts on Musical Borrowing and the ‘Indianist’ Movement in American Music,” *American Music* 15, no. 3 (1997), 277.

¹⁵ Gardner, “Edward MacDowell, Antimodernism, and ‘Playing Indian’ in the *Indian Suite*,” 376.

¹⁶ *Ibid.*

¹⁷ Michael Pisani, *Imagining Native America in Music* (New Haven: Yale University Press, 2005), 211.

¹⁸ “Henry F. Gilbert (1868–1928),” Library of Congress, accessed June 17, 2020, <https://www.loc.gov/item/ihas.200185355/>

¹⁹ Pisani, *Imagining Native America in Music*, 169.

²⁰ According to Pisani, Gilbert’s pieces for “The Vanishing Race” were based on newly composed themes that were supposed to represent photographs in the “picture-opera.” However, Gilbert also transcribed Native American melodies that he heard on “Ediphones,” the cylinders that Thomas Edison invented to record sound. On page 169 of *Imagining Native America in Music*, Pisani explains how Gilbert worked together with the ethnologist Edward Curtis to transcribe Zuni melodies that Curtis had recorded.

²¹ *Ibid.*, 212.

In an effort to counteract derogatory portrayals of Native American customs, the ethnomusicologist Natalie Curtis (1875-1921) wrote *The Indians' Book*. Published in 1923, *The Indians' Book* contains Curtis' transcriptions of songs from eighteen different tribes. Curtis grouped melodies according to six regions: Eastern, Plains, Lake, Northwestern, Southwestern, and Pueblo. Each melodic transcription was accompanied by a translation and an explanation of the song's origins and purposes. Curtis raised awareness about Native American music on a national scale. She contextualized melodic transcriptions, acknowledging each song as part of a tribe's own inheritance.

Michelle Patterson, author of *Natalie Curtis Burlin: A Life in Native and African American Music*, describes how President Theodore Roosevelt admired Curtis' efforts. Roosevelt claimed that the songs in *The Indians' Book* "cast a wholly new light on the depth and dignity of Indian thought, the simple beauty and strange charm – the charm of a vanished elder world – of Indian poetry."²² Roosevelt's comments reflect his patronization of Native Americans. In his four-volume set named *The Winning of the West* (1889–1896), Roosevelt portrayed Native Americans as heroic yet mythical "savages." Leroy Dorsey explains Roosevelt's opportunistic mindset as a willingness to "include Indians"²³ in American society because of their physical strength that could contribute to the United States' martial power. Dorsey notes, "Roosevelt acted not altruistically, but pragmatically.... He saw some Indians, like some immigrant groups, as

²² Michelle Wick Patterson, *Natalie Curtis Burlin: A Life in Native and African American Music* (Lincoln: University of Nebraska Press, 2010), 124.

²³ Leroy G Dorsey, *We are all Americans, Pure and Simple: Theodore Roosevelt and the Myth of Americanism* (Tuscaloosa: University of Alabama Press, 2007), 71.

the additional elements needed to empower the nation, revitalizing its body and spirit in the process.”²⁴ Roosevelt’s endorsement of Curtis’ efforts may have been prompted by his desire to use Native Americans for militaristic purposes.

Curtis’ presentation of Native American material remains objective without suggesting a political agenda. In addition to describing the poetic elements of each song, Curtis prioritizes performance practices. According to Patterson, Curtis believed that a song could only be understood when recorded in its “original environment.”²⁵ Because of her attention to Native American music’s original sounds, Curtis deviated from The Second New England School’s practice of developing melodic motives. In her transcriptions, she aimed to preserve each musical material as closely as possible to its original form.

Still, composers changed source transcriptions by Curtis and other ethnologists into published pieces intended for performance. Regardless of their stylistic differences, “Indianist” pieces popularized adaptations of Native American songs to the public. While MacDowell and Beach developed a personal interest in Native American music, they believed that composers should focus on music of their own ethnicities and that a definably national music could not possibly be created in a country assembled from multiple ethnic roots. In contrast, composers who admired Dvořák aspired to publicize Indianist pieces on a national scale.

²⁴ Ibid.

²⁵ Patterson, *Natalie Curtis Burlin: A Life in Native and African American Music*, 123.

Tara Browner explains the difficulty of defining Indianist music thus, "...very few of the Indianist composers wrote only Indian-inspired music: so ultimately the term 'Indianist' is a vague one, used primarily for convenience. For the present purpose, 'Indianist' is used here to refer to any American who used Native American music as source material for art music on a consistent basis (as opposed to just once or twice) between 1890 and 1920."²⁶ In their compositions, Indianist composers employed transcriptions of Native American melodies in different ways, ranging from using complete melodies without alteration to treating these melodies as a flexible source for motivic development. The Second New England School, in its alignment with European art music composition, embraced motivic development.

In an effort to understand why arrangements of Native American materials were directed towards American audiences, I will compare Indianist piano pieces by Amy Beach and Arthur Farwell. Chapter 2 will provide historical context for the national debate surrounding the appropriation of Native American materials. Consideration of source transcriptions in Chapter 3 by the ethnologist Alice Fletcher (1838-1923), the ethnologist Francis La Flesche (1857-1932), the educator John Comfort Fillmore (1843-1898), and the anthropologist Franz Boas (1858-1942) will provide insights into motives for publishing Indianist pieces. Through harmonic analysis and comparisons to source transcriptions in Chapters 4 and 5, I will identify differences between Beach's and Farwell's handling of Native American music. Clarifying the environmental factors and personal differences that influenced Beach's and Farwell's philosophical stances towards

²⁶ Browner, "'Breathing the Indian Spirit:' Thoughts on Musical Borrowing and the 'Indianist' Movement in American Music," 266.

Native American music will help to reveal their purposes in drawing upon it. Chapter 6 will summarize how the Indianist movement dissipated throughout the twentieth century, comparing Beach and Farwell to their successors with a goal to learn how we may guarantee equal rights and opportunities for Native American musicians.

CHAPTER II

THE DEBATE

In recent years, the debate regarding the ethics of cultural appropriation has become heated. Despite increased cultural exchange, much work remains in order to fully respect music of different cultures. Minority cultures are especially at risk. James O. Young, author of the 2008 book *Cultural Appropriation and the Arts*, acknowledges the connection between appropriation and the oppression of minorities. He explains how false representations of minority cultures can be seen as truthful when these representations are disseminated by authority figures. Young describes how the non-aboriginal Australian painter, Elizabeth Durack, published artwork that was honored as aboriginal. As Young explains, “Aboriginal-style paintings produced by artists who are not part of aboriginal cultures may have aesthetic flaws. If so, however, they are apparently not flaws that can be detected by merely viewing the works.”²⁷ Young suggests that the artists’ creations contain features that were untrue to the aboriginal sources. The example of Elizabeth Durack may be related to other forms of art, including music. Amy Beach’s and Arthur Farwell’s Indianist works may have been more readily viewed as “authentic” due to the composers’ dominant cultural standing during the early twentieth century.

²⁷ James O. Young, *Cultural Appropriation and the Arts*, (Malden, MA: Blackwell Publishing, 2008), 40.

Claims of “authenticity” cause confusion and perpetuate stereotypes. In *Global Asian American Popular Cultures*, the concept of authenticity is connected to perceptions of Asian cultures by Dr. Lori Kido Lopez, who examines the association of power with claims to authenticity. Lopez states, “Although I argue that authenticity clearly provides a kind of currency for these blogs that relies on racial branding, a nuanced reading of their actual content reveals food blogs as a site for both invoking and dismantling the stability of such a concept as meaningful for Asian Americans in relation to their cultural identities.”²⁸ Similarly, an increasingly global transmission of music may continue to facilitate a widespread and comprehensive understanding of differences between musical traditions.

During the early twentieth century, a localized access to information tended to produce a narrow understanding of different cultures. With a limited range of knowledge, American composers sought to “develop” music native to the continent into a new kind of American art music. Descriptions of music by minorities were often sensationalized or trivialized at their expense. According to an 1893 account from *The New York Herald*, Dvořák claimed that “the music of the Negroes and of the Indians was practically identical.”²⁹ Dvořák observed syncopation and pitch repetition in both African-American and Native American songs, but he did not give credit to each tradition’s unique qualities

²⁸ Lori Kido Lopez, “Asian American Food Blogging as Racial Branding,” in *Global Asian American Popular Cultures*, edited by Shilpa Davé, Leilani Nishime, and Tasha Oren, (New York: NYU Press, 2016), 152-53

²⁹ Meehan, “Issues of American Nationalism in Mid-to-Late Nineteenth-Century American Art Music,” 77.

and purposes. Rather, he conflated African-American music and Native-American music into a generic body of melodies from which composers could extract selected excerpts.

Additionally, Dvořák took advantage of the African-American musicians with whom he worked by asking them to perform for his own compositional purposes. In a 2008 book titled *Music in the USA: A Documentary Companion*, Judith Tick and Paul Beaudoin feature an 1893 article by journalist James Creelman. The article, named “Real Value of Negro Melodies,” includes extensive quotes from Dvořák. In reference to his pupils, Dvořák stated, “When the negro minstrels are here again I intend to take my young composers with me and have them comment on the melodies.”³⁰ By inviting his colleagues to make judgments about African-American spirituals, Dvořák assumed control of music that was not his own. This kind of dominance extended itself into Dvořák’s interactions with African-American singers, especially the composer and baritone Harry T. Burleigh (1866–1924). As an overlooked composer, Burleigh composed over two hundred classical works that included primarily spiritual settings and secular songs.³¹ He is known as one of the first composers to set spirituals as art songs for voice and piano in his efforts to gain national respect for African-American folk music.³² In a review for *The Washington Post* on a PBS documentary, *Dvořák and America*, Kennicott describes how Burleigh often sang spirituals for Dvořák’s compositional

³⁰ Judith Tick and Paul Beaudoin, *Music in the USA: A Documentary Companion* (Oxford: Oxford University Press, 2008), 310.

³¹ Daniel Weaver, “Harry T. Burleigh: From the Spiritual to the Harlem Renaissance,” *Music Library Association Notes* 74, no. 3 (03, 2018): 429.

³² Weaver, “Harry T. Burleigh: From the Spiritual to the Harlem Renaissance,” 429.

purposes. Kennicott admits that Dvořák's use of African-American spirituals "doesn't make him a saint – musicians appropriate music because it's good music, not because it's the right thing to do in a moral sense."³³ Dvořák's practice of drawing from spirituals embodied not only his assumption of control over African-American traditions, but also a widespread misperception that African-American music (and music of other minorities) needed to be further "developed."

The same philosophy was applied to Native American music. John Comfort Fillmore argued that Native American songs were based upon Western-European harmonies. Michael Pisani explains how Fillmore created hymn-like arrangements of the Omaha melodies that Alice Fletcher had recorded and transcribed. Fillmore applied modulations to changing pentatonic modes by assigning key areas to melodic portions that he considered to be wandering from the original tonic.³⁴ By adding harmonies of his choice, Fillmore assumed that Native American melodies could rightfully be presented in other musical contexts. Fillmore also believed that harmonized melodies were naturally more pleasing to humans. James McNutt describes how Fillmore referred to the work of physician and physicist Hermann von Helmholtz (1821-1894). Helmholtz conducted psychological experiments in which human subjects were asked to distinguish between tones that they heard in different intervals that were played.³⁵ Because Helmholtz

³³ Philip Kennicott, "PBS's 'Dvorak': Accentuating the Positive," *The Washington Post* (July 3 2000), page C01.

³⁴ Pisani, *Imagining Native America in Music*, 235.

³⁵ James McNutt, "John Comfort Fillmore: A Student of Indian Music Reconsidered," *American Music* 2, no. 1 (1984), 64.

observed that some subjects reproduced certain musical intervals that they heard, Helmholtz theorized that polyphony stemmed from a human inclination to repeat familiar melodic intervals.³⁶

In reference to Helmholtz' experiment, Fillmore argued that all humans have a "natural harmonic sense."³⁷ Fillmore's argument that harmony is fundamental to music led to whitewashed, hymnlike arrangements of Native American melodies that ignored their original unharmonized state. Using Helmholtz's theory to the advantage of Western musical ideals, Fillmore's harmonizations masked the cultural origins of Native American songs by assuming authority of each song's aural scope, denying the possible performance traditions characteristic of each melody.

In a different manner, the musicologist Theodore Baker also obscured the range of content in Iroquois songs. Tara Browner describes Baker's one encounter with people of the Seneca Nation. His only summer of fieldwork, conducted in 1880, led to his 1882 dissertation *On the Music of the North American Indians*,³⁸ which included monophonic transcriptions of the melodies he heard. These transcriptions were preceded by descriptions of Iroquois poetry, vocalization, tonality,³⁹ melodic patterns, and written language symbols in comparison to other Native American tribes.

³⁶ Ibid.

³⁷ McNutt, "John Comfort Fillmore: A Student of Indian Music Reconsidered," 64.

³⁸ Tara Browner, "'Breathing the Indian Spirit': Thoughts on Musical Borrowing and the 'Indianist' Movement in American Music," 265.

³⁹ Baker's discussions of tonality were focused on the tonal centers that he assumed for different melodies. Baker attempts to justify his designation of tonal centers by arguing that Native American singers are still "primitive" and do not fully understand all harmonies. Baker comments, "The wild Indian has nevertheless

Because Baker's fieldwork was limited to the music of the Seneca Nation, he tended to extend their practices to other cultures about which he was ignorant. *On the Music of the North American Indians* relates people of the Iroquois tribe to people of Mexican heritage, claiming that their ancestors are closely related.⁴⁰ Baker quotes a Seneca singer, who explained how their harvest-festival songs came from Ha-we-ni-yu'. Baker interprets Ha-we-ni-yu' as "the Great Man above" and claims that "The Mexicans had a similar myth."⁴¹

These and other broad comparisons resemble Fillmore's approach of "simplifying" tribal songs. By harmonizing these melodies, Fillmore 'fixes' an interpretation, forcing it upon the listener. Baker confirms his attitude towards dance-songs thus: "...the points that the performances of the various tribes have in common appear, however, to be more numerous and more important than the differences."⁴² By emphasizing similarities between the music of the Iroquois, Comanche, Ponca and Tuana tribes, Baker downplays the individual significance of each song.

Additionally, Baker portrays the Iroquois people as incapable of communicating a variety of emotions. Baker states, "while in the civilized world variety of feelings is normal, the savage experiences comparatively few intellectual and physical impulses;

advanced so far in the primitive practice of his art to be able to recognise aurally the simple tonal relationships within the diatonic scale, and consequently to sing in tune and with assurance most of the intervals in that scale" (p. 74).

⁴⁰ Theodore Baker, "On the Music of the North American Indians," *Source Materials and Studies in Ethnomusicology* 9 (New York: Da Capo Press, 1977), 70.

⁴¹ *Ibid.*, 93.

⁴² *Ibid.*, 67.

hence his language, together with his music – the language of feeling – remains simple and restricted.”⁴³ Without learning about the complexities of Iroquois songs from the songs’ creators, Baker communicates to his audience that Western Europeans may and should take control of this music’s further “development,” thus validating the appropriation of Native American music.

By treating Native American songs as musical material to be used and “developed”, Baker facilitated the composition of Indianist pieces that altered source melodies. One of Edward MacDowell’s two orchestral suites, the *Second Suite for Orchestra*, Op. 48 (*Indian Suite*), incorporates transcriptions from *On the Music of the North American Indians*. Composed in 1897 and containing five movements, the *Indian Suite* portrays qualities that MacDowell imagined Native American life to possess. Never having engaged with Native Americans, he viewed songs of all tribes as foreign and “wild.”

In representation of MacDowell’s opinion that fear is the strongest emotion, several movements of the *Indian Suite* include “fearful” musical gestures.⁴⁴ “Legend,” the first movement, juxtaposes savage and heroic musical gestures and has a tragic ending. Although MacDowell marks the opening to be played as “Not fast. With much dignity and character,” chromatic lines and rapid tempi later create agitation. Repetitive rhythms throughout the *Indian Suite* also reflect MacDowell’s idea of “savagery.”

⁴³ Ibid., 66.

⁴⁴ Edward MacDowell, *Critical and Historical Essays: Lectures Delivered at Columbia University*. Edited by W. J. Baltzell (Boston: Arthur P. Schmidt, 1912), 3.

MacDowell claims, “To the primitive savage mind, the smallest rhythmic phrase is a wonderful invention, therefore it is repeated incessantly.”⁴⁵

The second movement of the *Indian Suite*, “Love Song,” aims to depict human affection while romanticizing Baker’s “Iowa love song, sung by young warriors when out riding.”⁴⁶ MacDowell arranges Baker’s monophonic transcription in multiple voices in imitation and with rapid dynamic changes.⁴⁷ In that MacDowell considered love to be humanity’s second strongest emotion, MacDowell’s placement of the “Love Song” as the second movement may reflect his perception of love as a more internal human characteristic and fear as a more external, dominant human quality.⁴⁸

MacDowell’s reference to “the primitive savage mind” echoes Baker’s commentary regarding primitivism in Native American music. Both Baker and MacDowell treated Native American melodies as raw materials that could be further “civilized.” MacDowell did not arrange Native American melodies for the purpose of defining a new American music. Gardner relates MacDowell’s belief that there is no quintessentially American music to his desire to remain independent from all-American music concerts.⁴⁹ MacDowell sought to musically emulate the “manly and free

⁴⁵ MacDowell, *Critical and Historical Essays: Lectures Delivered at Columbia University*, 142. MacDowell’s statement echoes Baker’s commentary regarding “monotonous repetition”⁴⁵ and primitivism in Native American music.

⁴⁶ Gardner, “Edward MacDowell, Antimodernism, and ‘Playing Indian’ in the *Indian Suite*,” 377.

⁴⁷ Baker, “On the Music of the North American Indians,” 118.

⁴⁸ MacDowell, *Critical and Historical Essays: Lectures Delivered at Columbia University*, 17.

⁴⁹ Gardner, “Edward MacDowell, Antimodernism, and ‘Playing Indian’ in the *Indian Suite*,” 370.

rudeness”⁵⁰ that he perceived in Native Americans without contributing to a nationalistic agenda. As a member of The Second New England School, he remained rooted in European compositional methods.

After reading Theodore Baker’s *On the Music of North American Indians*, MacDowell based some of the themes in his *Indian Suite* upon Baker’s transcriptions. According to Francis Brancaleone, Baker’s dissertation contained some errors.⁵¹ For instance, in 1982, Robert Stevenson found that Baker characterized a hymn tune composed by Thomas Commuck (1805-1855) as an “ancient traditional song.”⁵² The origins of this particular tune, named “Baker XXXVIII” in his dissertation, were not discussed. MacDowell incorporated “Baker XXXVIII” because he found it melodically interesting and not because he wanted to comprehend Native American culture.

Not all researchers of Native American music were convinced that Native American songs should be adapted to European classical frameworks without cultural context. Alice Fletcher (1838–1923) sought to record Omaha songs as they were originally performed. In an introduction to a 1994 reprint of Alice Fletcher’s *A Study of Omaha Indian Music* (originally published in 1893), ethnomusicologist Helen Myers outlines Fletcher’s goals. Myers explains, “What gives Alice Fletcher’s account of this Omaha Indian music its special appeal, and value, is that she places the music in its

⁵⁰ Ibid.

⁵¹ Francis Brancaleone, “Edward Macdowell and Indian Motives” *American Music* 7, no. 4 (1989), 359.

⁵² Ibid.

setting. She shows the importance of that music in Indian life – in the communal tribal life of the Omahas and in the individual lives of tribal members.”⁵³

In contrast to Fillmore and Baker, who sought to “enhance” the songs that they studied, Fletcher sought to preserve Omaha songs in their original contexts, and she later deviated from Western-European notational practices in her presentation of Omaha melodies. Ethnomusicologist Ter Ellingson describes how Fletcher, in her 1904 study of the Pawnee Hako ritual, created time diagrams that “correlated rhythmic structures to cosmological concepts and ritual choreography.”⁵⁴ Fletcher adjusted her presentation of Omaha music in accordance with the ceremonies she observed, prioritizing each song’s cultural significance over standardized notation.

Like Fletcher, Franz Boas sought to protect the original sounds of the melodies that he observed. Boas’ theory of cultural relativism supported musical qualities unique to different ethnicities. According to anthropologist Michael Brown, Boas sought to separate anthropology from nineteenth-century “evolutionary approaches”⁵⁵ and racial theories. Boas’ efforts are reflected in his treatment of Eskimo melodies. He describes the Indians of British Columbia: “While the Eskimo prefers the solo chant, these Indians either sing the whole song in chorus, or have some kind of responsorium, the first singer

⁵³ Alice C. Fletcher, Francis La Flesche, and John Comfort Fillmore, *A Study of Omaha Indian Music* Bison book ed. (Lincoln: University of Nebraska Press, 1994), viii.

⁵⁴ Ter Ellingson, “Transcription,” in *Ethnomusicology*, ed. Helen Myers (New York: W.W. Norton, 1992), 123.

⁵⁵ Michael Brown, “Cultural Relativism 2.0.” *Current Anthropology* 49, no. 3 (2008), 364.

singing the whole text, while the rest join in a refrain or in the second half of the verse.”⁵⁶ By highlighting performance variations among tribes, Boas deviates from Eurocentric musical representations that group different tribal songs into one genre. Additionally, Boas criticizes those who consider Native American music to be “less civilized.” In his conclusion to “Poetry and Music of Some North American Tribes,” he confirms, “These few examples will show that the mind of the ‘savage’ is sensible to the beauties of poetry and music, and that it is only the superficial observer to whom he appears stupid and unfeeling.”⁵⁷ Boas’ push for cultural equality provided resistance against the appropriation of Native American music by recording culturally specific musical details.

Beach and Farwell were both guided by principles found in the work of John Comfort Fillmore, Theodore Baker, Alice Fletcher, and Franz Boas, but they differed in their choice of those principles. Beach’s approach was exemplified in *Eskimos, Op. 64*, in which she quoted Franz Boas’ transcriptions. She combined Baker’s practice of presenting monophonic melodies in her introductions while primarily harmonizing each melody in imitation of Fillmore. Following Fillmore’s and Baker’s efforts to identify diatonic harmonies in Omaha melodies, Beach “filled in” what she perceived as gapped (or incomplete diatonic) scales. Beach said that she “enriched [‘Arctic Night’] by a free choice of chords, which while foreign to the meager harmonic scheme, has not destroyed

⁵⁶ Franz Boas, “Poetry and Music of Some North American Tribes,” *Science* 9, no. 220 (1887), 385.

⁵⁷ *Ibid.*

the native flavor,” implying that altering Eskimo melodies does not detract from the songs’ original qualities and that Eskimo melodies can rightfully be harmonized.⁵⁸

Consistent with her decision to apply new harmonies to each song that she arranged, Beach believed that European-American composers should not portray Native American melodies in their original contexts. In an 1893 response to Dvořák, she states, “It seems to me that, in order to make the best use of folk-songs of any nation as material for musical composition, the writer should be one of the people whose music he chooses, or at least be brought up among them.”⁵⁹ Beach was nonetheless intrigued by the selected Native American melodies that she studied.⁶⁰ In a 1915 interview, Beach explained, “There is of course a possibility of making use of Indian airs, as a number of works by American composers have already proven, but as for their forming a basis for a national ‘school’ of musical composition, in the sense that Russian folk-songs do to a certain extent in Russian music, this is quite out of the question. We are all Europeans by descent, and therefore these Indian airs can never really become a part of us.”⁶¹ Remaining independent from a national agenda, Beach focused on fostering a personal appreciation of Native American music.

In contrast, Arthur Farwell sought to establish a national repertory based largely upon Native American songs. Established by Farwell in December 1901, The Wa-Wan

⁵⁸ Block, “Amy Beach's Music on Native American Themes,” 149.

⁵⁹ Block, “Amy Beach's Music on Native American Themes,” 146.

⁶⁰ *Ibid.*, 141.

⁶¹ Stephanie Burgess, “Finding the Indian in Amy Beach’s Theme and Variations for Flute and String Quartet, Op. 80,” (MM thesis, University of North Texas, 2007), 37.

Press featured American compositions that both expanded prior traditions in general and incorporated music native to North America in particular. In an advertisement for his “western tour” lecture recitals, Farwell explains the meaning of “Wa-Wan.”⁶² “‘Wa-Wan’ means ‘to sing for someone,’ and is the name given to a ceremonial of social relationship, in which the symbolic ‘Pipes of Fellowship’ were formally presented by a man of one family or tribe to a man of another.”⁶³ Culbertson describes Farwell’s two main departments for The Wa-Wan Press: “One comprised all American work showing talent or progress along any of the paths of musical tradition. The other comprised all interesting or worthwhile work done with American folk material as a basis.”⁶⁴ By seeking music native to the continent as a new foundation, Farwell’s plan for American music resembled Dvořák’s goals.

Due to what were perceived as innovations to American piano repertoire, Farwell was often viewed as something of a hero. In 1903, a Russian critic named A. Davidoff described Farwell’s earliest Wa-Wan Press publications as “magnificently produced.”⁶⁵ Davidoff praised Farwell’s efforts to create a national repertory. Through an undated letter, the composer Reynaldo Hahn applauded Farwell’s efforts to create a new kind of

⁶² Beth E. Levy, *Frontier Figures: American Music and the Mythology of the American West*, (University of California Press, 2012), 41.

⁶³ Farwell’s explanation of the meaning of “Wa-Wan” is contained within Figure 2 on page 41 of *Frontier Figures: American Music and the Mythology of the American West*. Levy’s Figure 2 reproduces Farwell’s advertisement that was provided to her from The Arthur Farwell Collection, Sibley Library, Eastman School of Music.

⁶⁴ Evelyn Davis Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*. Composers of North America, No. 9. (Metuchen, N.J.:Scarecrow Press, 1992), 91.

⁶⁵ *Ibid.*, 103.

American music by “drawing actively on the old Indian chants, so relishable and so poetique, a source of ideas and of musical riches.”⁶⁶ Farwell later reflected and expanded upon his position towards Native American music in a 1932 letter to journalist Juliet Danziger: “The Press was based on all progressive works...the primitive American music element was only one factor. My contention from the beginning was that Indian music was merely one of many factors capable of development in America...”⁶⁷

Although Beach and Farwell both supported the appropriation of Native American music, they were divided by their motives. Beach admired Native American songs and all melodies on an individual basis, depending on musical content that she deemed universally beautiful. Farwell sought to group and present Native American melodies as part of a new American art repertory. Before turning to a close study of some of their Indianist pieces, we will consider how Beach and Farwell responded to the Native American sources they referenced.

⁶⁶ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 104.

⁶⁷ Farwell, letter to Juliet Danziger, Sept. 29, 1932, cited in Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*.

CHAPTER III

NATIVE AMERICAN SOURCES

In their adaptations of Native American music, Beach and Farwell faced obstacles associated with transcription. Creating American piano music that would satisfy critics while also representing Native American songs presented a dilemma. Many music critics considered it desirable for American composers to maintain European customs. In an 1899 *New York Daily Tribune* concert review of Amy Beach's *Sonata for Violin and Piano in A Minor, Op. 34*, a critic praised the inclusion of "familiar" music that represented European classical masterworks. Referring to Amy Beach and the violinist Franz Kneisel as "Boston artists," the critic noted that the duo provided "the pleasure which everyone of [sic] their listeners knew their performance of familiar music would give."⁶⁸ As both a Bostonian composer and a woman, Beach was expected to represent the ideals of The Second New England School.

Critics also compared pieces by Beach and her colleagues to those by European composers, including the works of Berlioz, Liszt, and Wagner. A critic for the *New York Staats-Zeitung* commented that Beach's treatment of the text and orchestra in her concert

⁶⁸ Walter S. Jenkins and John H. Baron, *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*, Detroit Monographs in Musicology/Studies in Music, No. 13. (Warren, Mich.: Harmonie Park Press, 1994), 45.

scene *Wandering Clouds, Op. 18* “reminds one emphatically of the so-called ‘new German method,’ which is rooted in the soil of Berlioz, but whose trunk and boughs are filled with Lisztian and Wagnerian juices.”⁶⁹ The critic went on to praise Beach’s treatment of musical form but did not attribute any new musical ideas to Beach.

Farwell also initially faced opposition to his compositional standpoints. Culbertson explains how, during his freshman year at the Massachusetts Institute of Technology, Farwell gained inspiration after hearing the Boston Symphony Orchestra. Although he met Edward MacDowell in 1893 and wished to study with him, Farwell could not afford MacDowell’s price for compositional lessons and instead began his lessons with Homer Norris (1850–1920) and George Chadwick.⁷⁰ However, MacDowell agreed to occasionally review Farwell’s compositional work for free. MacDowell commented on technical details but also encouraged Farwell to follow his own intuition, stating in a letter to Farwell, “All these questions of yours have to do more or less mechanical details which I think you should be able to solve by this time.... For Heaven’s sake man use your thinker; and I am not an intelligence Bureau.”⁷¹ MacDowell’s words suggest that he wanted Farwell to have faith in his own talents.

As Farwell became more independent, he sought out a wider variety of styles. After studying composition with Engelbert Humperdinck, Hans Pfitzner, and Alexander Guilmant, he returned to America and became interested in cultivating a distinctively

⁶⁹ Ibid., 30.

⁷⁰ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 157.

⁷¹ Ibid.

national repertory. Upon reading Alice Fletcher's *Indian Story and Song from North America* in 1899, he came to admire what he perceived as the spiritual values of Native American music. Farwell's son, Brice, explains how his father then began to work together with the lyricist James Grun. In an undated letter, Brice comments, "Grun greatly stimulated Dad's thinking – 'how love for the classics must not blind us to the different needs of today.'" ⁷² Farwell's interaction with Grun helped to shape his more progressive compositional approach.

Brice also explains his father's personal interest in making Native American music a part of new American compositions. "It would be hard not to allude in this country to the Dvořák influence. For Dad, it was the spiritual vitality of the role of music in the Indian culture and religion and mythos that connected with his own spiritual sensitivity which got his own Indian development started." ⁷³ Brice distinguishes his father's Indianist compositions as self-conceived rather than imitative of Dvořák's output.

According to Culbertson, Farwell overtly resisted assimilating Western European musical influences, seeking instead to promote American composers and to make newly composed music accessible to all Americans. Farwell's "democratization of music," outlined in a March 1907 issue of the *Wa-Wan Press Monthly*, aimed to establish a new American music "based on domestic principles." ⁷⁴ "This means to liberate and educate

⁷² Ibid., 158.

⁷³ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 158.

⁷⁴ Ibid., 160.

popular and social opinion until every community is as ready to give support to an American as to a European product or enterprise of equal or similar worth.”⁷⁵ By advocating for equal musical standing between Americans and Europeans, Farwell provided support for American composers to diverge from European standards. In his resistance to clearly defined, diatonic chord progressions, Farwell incorporated frequent chromatic alterations.

Farwell’s teacher from Berlin, Engelbert Humperdinck, scrutinized Farwell’s harmonic choices. In response to Farwell’s earliest Indianist pieces, Humperdinck stated, “I have played your ‘Indian songs’ on the piano. They are very interesting, well harmonized, and for European ears are not too badly sounding. I hope you will soon publish the songs of the Eskimos as well?”⁷⁶ Humperdinck’s description of “European ears” suggests that Indianist pieces must ultimately gain the approval of European listeners.

Additionally, the melodic transcriptions that Beach and Farwell studied conveyed a limited amount of information. In a chapter titled “Transcription,” Ter Ellingson describes the inaccuracies of notation. Ellingson explains how the practice of transcription was originally motivated by a European desire for acquisition.⁷⁷ The earliest European settlers of the Americas not only wanted to bring back native musicians to their

⁷⁵ Ibid.

⁷⁶ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Press, Crusading Music Educator*, 360.

⁷⁷ Ter Ellingson, “Transcription,” in *Ethnomusicology*, edited by Helen Myers, (New York: W.W. Norton, 1992), 112.

home countries, but they also wanted to keep notated records of the music that they heard. The use of Western notation reflected Europeans' assumption of control over the representation of Native American music.

According to Ellingson, it was not until the late nineteenth century that European transcriptional methods came into question.⁷⁸ Transcriptions varied depending on which details the transcriber sought to illustrate. Franz Boas advocated for objective investigation and acknowledged the inability of notation to portray all musical nuances.⁷⁹ He argued that ethnological inquiry must be based upon "a critical analysis of the characteristics of each people" and that researchers must first learn about the languages and cultural practices of each tribe.⁸⁰ Boas listened to Northwestern coastal music in the same manner in which he studied languages, attempting to record exact data rather than sounds perceived by European listeners.

Precisely notating each song using Western notation proved to be impossible. In 1928, the ethnologist Frances Densmore acknowledged that Native American melodies do not fit exactly within diatonic scales, and as such, she uses plus and minus signs to indicate quarter-tones above or below given notes.⁸¹ Nonetheless, Densmore maintained that Native American songs are based upon diatonic keys. "It is not claimed that Indians

⁷⁸ Ibid., 117.

⁷⁹ Ibid., 119.

⁸⁰ Franz Boas, "The Aims of Ethnology," in *Race, Language, and Culture* (New York: Free Press, 1966), 629.

⁸¹ Frances Densmore, "Some Results of the Study of American Indian Music," *Journal of the Washington Academy of Sciences* 18, no. 14 (1928), 397–98.

sing all the tones of the diatonic scale with accuracy but it is shown that the upper partials (overtones) of a fundamental tone constitute the framework of many Indian songs.”⁸²

Densmore suggests that the pitch collections found in Native American music confirm to the harmonic series.

Still, ethnologists faced pressure to create transcriptions that would be readily understood by audiences. Ellingson quotes a perspective shared by the musicologist Carl Engel (1818–1882). According to Engel, transcribers “considered anything which appeared defective to the unaccustomed European ear as accidental mistakes....[and may] have taken the liberty of making alterations which they deemed improvements.”⁸³ Sharing an exact musical representation conflicted with a desire to appeal to European-Americans’ musical biases.

Although most transcriptions of Native American music remained in Western notation, such anthropologists as Boas discouraged assumptions about inherent harmonies, rejecting Fillmore’s 1895 characterization of the “dim perceptions of the primitive mind.”⁸⁴ Fillmore brazenly argued that what pitches Native Americans sang “...is a matter of comparatively little importance. The really important question is what tone they meant to sing.”⁸⁵ Attempting to counteract Fillmore’s prejudiced theories, Boas presented melodies in monophony. He denied Fillmore’s argument that Native American

⁸² Ibid., 398.

⁸³ Ellingson, “Transcription,” 116.

⁸⁴ Ibid., 122.

⁸⁵ Ibid.

melodies are based upon “implied” Western harmonies.⁸⁶ Boas promoted objective transcriptions that were as closely representative of sound recordings as possible.⁸⁷

While Beach’s and Farwell’s Indianist pieces were based upon diatonic progressions, they added some harmonic surprises, addressing the problems of transcription by inserting new sounds into familiar musical frameworks. Farwell drew upon the Omaha melodies that Alice Fletcher transcribed in her book, *Indian Story and Song from North America*.⁸⁸ In an unpublished essay written around 1936, Farwell praised Fletcher as “...one of America’s greatest and noblest women...perhaps the first American to make her way to a genuinely deep understanding of the Indian.”⁸⁹ He sought to follow Fletcher’s example by first studying Omaha melodies as monophonic works. According to Culbertson, he attempted to understand the legendary origins of each melody. In his introduction to *American Indian Melodies*, Op. 11, Farwell refers to each melody as “a problem, to be worked out by itself, and the surest method of procedure is to study the spirit and temper of the American Indians.”⁹⁰ Although he described Fletcher’s transcriptions using European musical terms, he hinted at possibilities beyond the score. The introduction to *American Indian Melodies* proceeds phrase by phrase, offering an interpretation of each movement’s meaning according to Farwell’s

⁸⁶ Ellingson, “Transcription,” 123.

⁸⁷ *Ibid.*, 118.

⁸⁸ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 357.

⁸⁹ *Ibid.*

⁹⁰ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Press, Crusading Music Educator*, 359.

perceptions. In a paragraph about “The Song of the Deathless Voice,” he asserts, “An understanding of the meaning of each pregnant phrase must be gained, before the song will yield forth its spirit in the playing.”⁹¹ He suggests that notation represents only a fraction of musical understanding. By characterizing each phrase as “pregnant,” Farwell implies that carefully observing his notation will not suffice, since the melodies’ meaning can only be fully conveyed through knowledge of Omaha ceremonies. He considered musical meaning to be an embodiment of spirituality.

Compared to Farwell, Beach’s compositional approach was less programmatic and more closely related to absolute music; she focused on developing motives from what she perceived as each material’s melodic content, suggesting universal connections between European and Native American music. She studied the Indianist works of Edward MacDowell and the transcriptions of Franz Boas and Alice Fletcher. Adrienne Fried Block reports that Beach admired MacDowell’s *Indian Suite* as “the one great musical epic of our Indian life.”⁹² Beach’s reference to “our Indian life” seems problematic in light of her opinion that European-American composers cannot honestly represent Native American music. For example, Beach referred to the melody that served as the basis for “The Returning Hunter” as a “children’s dance-song” without claiming to understand its cultural origins.⁹³ In contrast, Boas describes the same melody as being “sung by the women who stand looking out for [the returning hunters’] arrival.”⁹⁴

⁹¹ Farwell, *American Indian Melodies*, Op. 11, (Wa-Wan Press, Newton Center, MA, 1901), 4.

⁹² Block, “Amy Beach’s Music on Native American Themes,” 147.

⁹³ *Ibid.*, 149.

Beach's and Farwell's Indianist pieces illustrate the inability of transcriptions to convey the sounds and intentions of Native American music. Treating transcription as a starting point, Beach and Farwell attempted to utilize Native American music in accordance with their differing conceptions of their contemporaries' musical and ethnological understanding. They altered Native American materials in ways that were unanticipated by the materials themselves. The transformation of source transcriptions resulted in new sonorities within American art compositions that still remained rooted in Western European harmonic frameworks.

⁹⁴ Block, "Amy Beach's Music on Native American Themes," 149.

CHAPTER IV

ANALYSIS OF AMY BEACH'S INDIANIST PIECES FOR PIANO

Some of Amy Beach's shorter piano pieces featured Native American songs that she admired. Beach's Indianist piano compositions consisted of *Eskimos*, Op. 64 and *From Blackbird Hills*, Op. 83, both intended for children. *Eskimos* contains four movements, each of which features a picturesque title and one to two pages of music. The titles of the movements are "Arctic Night," "The Returning Hunter," "Exiles," and "With Dog-Teams." *From Blackbird Hills* is a single-movement work of seven pages. Reflecting her pedagogical intent and values, Beach's performance indications encourage sensitivity to sound. In *Music's Ten Commandments as Given for Young Composers*, by Mrs. H.H.A. Beach (1915), she advised: "Remember that technic is valuable only as a means to an end. You must first have something to say—something which demands expression from the depths of your soul. If you feel deeply and know how to express what you feel, you make others feel."⁹⁵ Beach's development of melodic motives suggests an effort to fit within the nineteenth-century European art music tradition for short character pieces for piano.

⁹⁵ Amy Beach, "Music's Ten Commandments as Given for Young Composers," *Los Angeles Examiner*, June 28, 1915, 5. Reprinted by Adrienne Fried Block in "Amy Beach as Teacher," *American Music Teacher* 48, no.5 (April/May 1999), 23.

“Arctic Night”

Eskimos, Op. 64 presents story-like characterizations of source transcriptions. Despite intricate chromatic alterations, Beach’s clear distinction of each melody highlights her motivic treatment. The movements alternate between slow and fast tempi, presenting quoted materials in both introspective and extroverted contexts. Appearances of melodic motives in different registers support a coloristic treatment of selected excerpts from Boas. Beach acknowledges that all harmonic and formal treatments of the source materials are originally she composed. In the introduction to the first edition of *Eskimos*, she confirms, “The titles of the piano pieces are the composer’s own with the exception of ‘The Returning Hunter’ which is the genuine name given by the Eskimos.... All the harmonies, modulations, interludes, and general form [are the composer’s].”⁹⁶

Among scholars, there is debate over how many melodies by Boas appear during the third movement of *Eskimos*, named “Exiles.” Block argues that “Exiles” quotes three songs that are transcribed by Boas: “The Song of the Tornit,” “The Raven Sings,” and “The Fox and the Woman.”⁹⁷ In comparison to the original melodies, Block’s suggestion of “The Song of the Tornit” as a source is tenuous.⁹⁸ The repeated C’s that Beach introduces deviate from Boas’ original transcription of “The Song of the Tornit,” and Beach’s arrangement contains significantly fewer repeated As than Boas’ transcription.

⁹⁶ Unidentified clipping, Scrapbook 2, n.p. FPL. Cited in Block, “Amy Beach’s Music on Native American Themes,” 149.

⁹⁷ Block, “Amy Beach’s Music on Native American Themes,” 165.

⁹⁸ The pianist Kirsten Johnson describes how Beach only quotes “The Fox and the Woman.” (Kirsten Johnson, recorded Apr. 25, 2007 and Feb. 26, 2008, on *Amy Beach: Piano Music, Volume 2: The Turn of the Century*, Guild, 906568003, 2009, compact disc.)

“Arctic Night” features three transcriptions from Boas’ monograph: No. XVIII, No. XII (“Song of a Padlimio”), and an untitled melody.⁹⁹ Although the melodies’ titles are not labeled in the score, Beach’s note on the first page acknowledges, “These pieces are all founded upon Folk Songs.” By considering fragments of Boas’ transcriptions as themes to be developed, Beach deemphasizes the source materials’ origins and expands upon their musical content. Her themes start out as monophonic lines and become texturally varied.

Figure 1 reproduces the complete transcriptions for Melody XVIII, “Song of a Padlimio,” and the untitled melody.¹⁰⁰ According to Boas, the songs that he transcribed were not performed with harmonic background, and performance settings varied. Boas explains, “All these tales must be considered recitatives, many of them beginning with a musical phrase and continuing with a rhythmic recitation, others being recited in rhythmic phrases throughout. Other traditions are told in a more detailed and prosaic manner, songs or recitations, however, being sometimes included.”¹⁰¹

⁹⁹ Ibid.,150. In her article, Block lists all source transcriptions for *Eskimos* and reproduces only the transcriptions that are quoted in “Arctic Night” and “The Returning Hunter.” On page 149, Block gives an overall description of the source materials as having “...limited range, with gapped scales, repeated notes, and occasional shift groupings of the basic pulse suggesting unmeasured rhythms.” She does not separately analyze each source transcription or each movement. On page 149, she does describe Beach’s alterations throughout *Eskimos*, including “...appoggiaturas, chromatic harmonic progressions, augmented and diminished chords, and varieties of seventh and ninth chords, all part of the late Romantic harmonic arsenal.”

¹⁰⁰ The untitled melody, which Boas notates on page 648 of *The Central Eskimo*, appears to be unfinished. Boas does not include a double bar line at the end of the excerpt.

¹⁰¹ Franz Boas and Henry B Collins, *The Central Eskimo*, A Bison Book, (Lincoln: University of Nebraska Press, 1964), 654. <http://www.gutenberg.org/ebooks/42084>

All three transcriptions suggest minor mode. Melody XVIII, which suggests Aeolian or Dorian mode, is the most varied in pitch content. It only lacks scale degrees 4 and 6 and is strongly centered on C, with mm. 3–4 outlining a C minor tonic. “Song of a Padlimio,” which is centered on A, only contains the pitches A, C, E, and G. Measures 3 and 4 seemingly arpeggiate an A minor-seventh chord. Untitled Melody is the least varied in pitch content, only containing a neighbor figure EFE with two different rhythms. The half-step neighbor figure suggests that Untitled Melody is either in Phrygian mode on E or on the dominant of A minor.

Due to the inclusion of spoken rhythms and the flexibility of performance settings, a notated piano arrangement of Boas’ transcriptions could not portray Eskimo music as it was originally performed. Beach imagined harmonies and key areas that could accommodate the melodic material she observed.

Figure 1. Transcriptions from *The Central Eskimo* that Beach Harmonizes in “Arctic Night”

a. Melody XVIII, pg. 658

XVIII. From Kane, Arctic Explorations. The Second Grinnell Expedition, I, p. 383.

From Ita, Smith Sound.



b. Song of a Padlimio, pg. 655

XII. SONG OF A PADLIMIO.



en - ing qa-qo- a - mu - dle no- ut-lar - pu-ti - dle a - ja.

c. Untitled melody, pg. 648

I - nung— ma - qong— ti - ki - tong— ai -

- pa— ka - pi - te - ling ai - pa— mirqo - sai - ling

Table 1. Form Diagram of “Arctic Night”

Measures	Melody from Boas	Key Areas	Section
1–8	XVIII	I	A
9–16	Song of a Padlimio	mod. to III	A
17–24	XVIII	III	A
25–32	Untitled melody	mod. to iii (mode mixture)	Transition
33–40	Song of a Padlimio	iii to xV	B
41–48	XVIII	xV to III	B
49–52		I	A'
53–56	Song of a Padlimio	I	A'
57–61	XVIII	I	A'

(Home key: C minor)

Seventh chords also contribute to intricate harmonic changes between selected melodic motives. Figure 2 shows the sudden appearance of harmony in measure 5 that follows a monophonic presentation of melody XVIII. The D-flat in measure 5 suggests V7 of A-flat major over an A-flat pedal tone. Compared to the original transcription, Beach repeats but harmonically varies the material from mm. 3–4 in mm. 7–8.

Figure 2. Development of Boas' Melody XIII in "Arctic Night," Mm. 1–8

Adagio espressivo.

C minor: i

V⁷/VI iv i

Beach also alters Boas' transcription by fragmenting and harmonizing select motives. The original "Song of a Padlimio" contains two four-measure phrases. In contrast, measures 9 through 16 comprise a single phrase that consists of two similar subphrases. The first subphrase imitates the first phrase from Boas' transcription, and the second subphrase resembles the second phrase from Boas' transcription but adopts a chromatically altered version of the ending from the first phrase of the transcription. While using Boas' exact melodic material, she alters the original rhythm from the transcription in the pick-up to measure 9 and on the downbeat of measure 13. At measure 14, she also repeats the interval of a minor third on every beat. Throughout "Arctic Night," she harmonizes the minor third in no less than four different ways.

For instance, the minor 7th arpeggio returns with a chromatic alteration (C to C-flat) in measure 15. This creates a chromatically altered minor third. Figure 3 includes harmonic labels for the two subphrases: mm. 9–12 and mm. 13–16. Because Beach harmonizes the minor 7th arpeggio motive with a C-flat in measure 15 and the original ascending fifth from Boas’ transcription becomes compressed to an ascending third, effectively transposing the middle of the motive down a third.

Figure 3. Chromatic Alteration of the Minor Seventh Arpeggio Motive from “Song of a Padlimio”: Mm. 9–16 from “Arctic Night.”

The musical score consists of two systems. The first system covers measures 9-12 and includes a *poco cresc.* marking. The second system covers measures 13-16 and includes *rall.* and *pp* markings. The bass line contains harmonic labels: VI^6 , V^7M5/iv^0 , iv^6 , V^7M5/N , *Ex: V&/V*, iiO^7 , *Vr*, and Fr^{+6}/I . Fingerings are indicated by numbers 1-5 above notes. A circled note in measure 15 shows a chromatic alteration from C to C-flat.

Beach continues to rely on major, dominant, and diminished seventh chords that are not implied by Melody XIII. Like Boas, Beach seemingly arpeggiates a C minor 7th chord in measures 11 and 12 until the resolution of G to F in the alto voice. The B-flat and E-flat of the C minor 7th arpeggio present a striking contrast to the chord tones of the

underlying iv harmony in measure 11. Figure 3 also illustrates Beach's use of a 7–6 suspension chain to call attention to an alto countermelody. In mm. 9–16, the top note of each left-hand chord forms a stepwise descending line from A-flat to D. The suspension adds a yearning quality to melody XVIII. Beach's melodic inner lines distinguish her harmonic treatment of Boas' monophonic transcription.

Mode mixture in "Arctic Night" also highlights changes to the melodic motives from Boas' transcription. In mm. 27–30, Beach presents a descending melodic 2nd in three different ways. She first alters the half step in the original transcription to a whole step (F to E-flat). Figure 4 outlines the development of the motive along with its accompanying harmonies. Through the transformation of the motive, measure 28 culminates with a transposition (G-flat to F-flat) that precedes the new key area.

Figure 4. Beach's Transition to the Key of E-flat Minor (mm. 25–32), Based Upon the Untitled Melody

F to Ex motive Transposed up a half step Chromatic inflection

cresc. marcato.

Ex: Vt / IV viO7 II⁺⁶ xII r V

In addition to changing motives through intervallic adjustments, Beach develops motives in counterpoint. At measure 24, the triplet motive from Melody XVIII is featured in the tenor voice. This triplet figure in the tenor imitates the alto voice from measure 23 and completes a descending line between the two measures (E-flat, D, C, C-flat, B-flat, A-flat, G). Figure 5 shows how the descending line, which is split between the alto and tenor voices, leads to a perfect authentic cadence. The tenor voice repeats the triplet rhythm of the alto voice, creating a strong sense of closure.

Figure 5. “Arctic Night,” Mm. 23–24: Descending Line Between the Alto and Tenor Voices



Beach also features successively larger intervals from measures 29 to 32: a 6th (measured from the pedal tone, B-flat, to the G-flat on the downbeat), a 7th, and an octave respectively. In Melody XVIII, the untitled melody, and “Song of a Padlimio,” the largest interval between two notes is a perfect fifth. By progressively widening the original intervals from “Song of a Padlimio,” Beach emphasizes the arrival on the dominant of E-flat minor. She also hints at the key of G-flat major to come through a G-flat major 6/3 chord in measure 31. Beach’s arrangement focuses listeners’ attention on how phrases and cadences delineate between melodic sections.

“The Returning Hunter”

Throughout the second movement of *Eskimos*, named “The Returning Hunter,” Beach highlights differences between the source melodies through motivic development. By combining “The Returning Hunter” and “Song” within “The Returning Hunter,” establishes new melodic connections between the two songs.¹⁰² As she did in “Arctic Night,” she selects rhythmic and intervallic fragments of Boas’ transcriptions to repeat and to extend. Boas’ transcription of “The Returning Hunter,” shown in Figure 6, includes a total of 14 measures that are divided into three motives. The opening and

¹⁰² Block, “Amy Beach’s Music on Native American Themes,” 152.

closing motives are each four measures long, and the middle motive is six measures long.

The text division for “The Returning Hunter” suggests these motivic lengths.

In “Song,” the melody lasts for 8 measures and consists of two 2-measure motives, each of which is repeated. In Beach’s setting, the second statement of each motive is stated in a different octave. Table 2 includes a form diagram of “The Returning Hunter,” which outlines how Beach combines Boas’ transcriptions of “The Returning Hunter” and “VIII. Song” within the movement.

Figure 6. “The Returning Hunter” from *The Central Eskimo*, Page 653

The image shows a musical score for 'The Returning Hunter' in 2/4 time, marked 'Allegro'. The score is divided into two systems. The first system contains the first two lines of music with the lyrics: 'Angutivun tai - na tau-nane tai - na, au - va-si-mame-ta a-va-va-si-'. The second system contains the next two lines with the lyrics: 'mameta ne-ri-opa - luktunga-a —, hangaanga; hangaanga a - ga - ga.' Annotations with arrows identify four motives: 'First motive' (measures 1-4), 'Second motive' (measures 5-8), 'Second motive, continued' (measures 9-12), and 'Third motive' (measures 13-16).

Figure 7. “Song” from *The Central Eskimo*, Page 654

VIII. SONG.

The image shows a musical score for 'VIII. SONG' in 2/4 time, marked 'Allegro'. The score consists of a single line of music with the lyrics: 'Haja-jaja ha-ja-ja haja-jaja ha-jaja haja-jaja hajaja haja-jaja ha-jaja.' The melody is a simple, rhythmic pattern of eighth and quarter notes.

Table 2. Form Diagram of “The Returning Hunter”

Measures	Melody from Boas	Key areas
1–14	“The Returning Hunter”	I
15–28	“The Returning Hunter”	I mod. to V through iii
29–35	Newly composed transition	V
36–43	“Song”	V
44–67	Development of “The Returning Hunter”	iii mod. to V
68–74	Newly composed transition	I
75–82	“Song”	I
83–86	Coda: mm. 83–84 based on “The Returning Hunter” motive	I

(Home key: G Major)

Beach develops certain melodic motives through sequences, changing the intervallic content to create a composition of her own. Figure 8 features measures 1–28 of *The Returning Hunter*, in which Beach builds upon ideas from the opening of the movement to distinguish future phrases. In this movement, two textures alternate: unison melody and melody with accompaniment. Through measure 21, Beach states the melody of *The Returning Hunter* as written in Boas’ transcription, “The Returning Hunter” (shown in Figure 8). Measures 21 through the downbeat of measure outline a pivot chord (III in G major and vi and D major), and melodies in unison begin at measure 23. Once

Beach reaches the key of D major in measure 27, the texture returns to melody with accompaniment. The new key area of D major (mm. 27-42) provides an area of stability that contrasts with the more suspenseful melodic section that emphasizes the B minor pivot chord.

Figure 8. “The Returning Hunter” from *Eskimos*, Mm. 1–28.

2

The Returning Hunter.

Mrs. H.H.A. BEACH
Op. 64, No. 2.

Allegro vivace.

Up a 3rd

Figure 9 demonstrates how Beach divides the melodic material between the treble and bass registers in measures 36 through 43, altering the original transcription. Beach omits most of Boas' accents, shifting two of them from a strong to a weak beat. Added

dynamic markings imply sound gradations that are not specified within Boas' original transcription.

Figure 9. Harmonization of "Song" in "The Returning Hunter," Mm. 36–43

D C# B A

A G F# E D D D A G F# E D D D

Beach also uses the material of "Song" as a point of resolution within her larger structure. The descending D major pentachord in mm. 40–41 and 42–43 provides a tonally stable point of rest before the next statement of "The Returning Hunter" in B minor (beginning in m. 44). Figure 9 shows the descending D major motive that occurs during the harmonization of "Song." While the descent begins in the bass notes of the accompaniment chords (D, C#, B, and A), it continues in the bass register melody in measures 40 through 43. The descending D major pentachord provides continuity between the melody and accompaniment, because D major and B minor are relative keys.

Through chromatic alterations, Beach also creates connections between movements in *Eskimos*. The “development section” of “The Returning Hunter” exhibits harmonic similarities to “Arctic Night.” Both the development of “The Returning Hunter” and the A section of “Arctic Night” use chromatic alterations to reach V 4/2 of the Neapolitan. Figure 10 aligns mm. 12–13 of “Arctic Night” with mm. 55–56 of “The Returning Hunter.” In both instances, the bass note is chromatically lowered in order to arrive at V 4/2 of the Neapolitan.

Figure 10. Chromatic Alterations that Lead to V 4/2 of the Neapolitan

“Arctic Night,” mm. 12–13

“The Returning Hunter,” mm. 55–56

c: iv Pw Vt/N

G: i Vt/N
(mode mixture)

“Arctic Night” and “The Returning Hunter” also include chromatic alterations in transitions to closely related keys. In “Arctic Night,” the return to the home key of C minor is strengthened by a vii^o 6/5 of V chord. Figure 11 reproduces mm. 48–52, in which a cadence in E-flat major leads to a chromatic alteration of A-flat to A natural in measure 50. The key of C minor is further implied by the appearance of the leading tone

B-natural in measure 51. E-flat, which served as the tonic of the previous key area of III, now functions as an anticipation in mm. 51–52.

Figure 11. Chromatic Alterations in “Arctic Night,” Mm. 48–52



During the “development” section of “The Returning Hunter,” chromatic alterations facilitate a tonicization of E minor and a return to the home key of G major. Figure 12 illustrates the contrast between A-sharp in measure 46 (suggesting B minor) and the A-natural in measure 47, which supports a $vii^{\circ} 4/3$ chord in E minor. The temporary tonic, E, becomes E-flat in mm. 52–53 to complete an $F^{\#}$ fully diminished seventh chord. This $vii^{\circ 7}$ serves as an example of mode mixture in the home key of G major.

Figure 12. Chromatic Alterations in “The Returning Hunter,” Mm. 46–53

The musical score for "The Returning Hunter" (Measures 46-53) is shown in G major. The right hand features a melodic line with chromatic alterations circled in red. The left hand features a bass line with chromatic alterations circled in red. The score includes dynamic markings *cresc.* and *sf*. Below the score are two harmonic diagrams. The first diagram shows the key signature change from G major to E minor, with chords labeled *e: vii°7/V*, *vii°r*, and *i*. The second diagram shows the key signature change from E minor to G major, with chords labeled *G: ii°6*, *ii*, and *vii°7*.

The frequency of chromatic alterations in both “Arctic Night” and “The Returning Hunter” represents a familiar harmonic gesture that listeners can recognize between movements. During chromatic passages, brief moments of tension lead to consonant resolutions and reassertions of the tonic.

“Exiles”

Beach also rotates between melodic motives to create a sense of unity. Although Beach sometimes uses multiple melodies in a single movement, she also selects and repeats short portions of a melody during the quotation of a single source transcription. Like the transcriptions featured in “Arctic Night,” portions of “The Raven Sings” and “The Fox and the Woman” are developed into larger 8-measure units. The opening of “Exiles” lasts from measures 1 to 8 and quotes Boas’ transcription of “The Fox and the Woman,” reproduced as Figure 13.

Figure 13. “The Fox and the Woman” from *The Central Eskimo*, Page 655, and Harmonization of “The Fox and the Woman” in “Exiles,” Mm. 1–10.

Presentation Continuation

Basic idea Basic idea

Adagio. FINE.

So-ur-me oꝰome-ja-me —, kan-gedlir - piuk ta-ja-ja-ja - ja.

RECITATIVE *Stowly.*

Ir - dning nuꝰing - naq — ujarqamo - ma —

satu-ai-ti - em — aqbi - ran - ga piriētuki - laun - ga.

Song Da Capo.

Lento con amore. Mrs. H. H. A. BEACH
Op. 64, No. 3.

pp *mp*

Boas portrays “The Fox and the Woman” as a slow and relaxed song at an *adagio* tempo. His transcription is in ABA form, containing four measures of melody followed by six measures of recitative and a return to the opening melody. The opening four

measures could be analyzed as one phrase that ends on the “tonic” A. Figure 14 uses brackets to clarify the original transcription’s sentence structure. The presentation phrase lasts from mm.1–4, and the continuation phrase lasts from mm. 5–8.

Like Boas, Beach interprets “The Fox and the Woman” as a serene melody. As shown in Figure 13, Beach’s theme is 8 measures long and contains two 4-measure phrases. The melody of mm. 5–8 repeats that of mm. 1–4 with new harmonies. Therefore, the original sentence structure of Boas’ transcription is changed to a repeated phrase. Without transposing the original, she assigns the key of F major to “Song of the Tornit,” whereas Boas’ transcription suggests the key of A minor. The range of Beach’s material is virtually the same as Boas’ range, but Beach includes G and F instead of E and D. The range of the opening theme to “Exiles” has a range of F up to C, whereas Boas’ transcription has a range of G# up to E.

Beach’s first alteration to the transcription is to repeat the A in measure 2 instead of using G-sharp. She then composes a new phrase ending for mm. 3–4. Through authentic cadences that are plagally embellished at measures 4 and 8, Beach depicts “Song of the Tornit” as a melody that would be considered tonally stable by European-American audiences.

Table 3 includes a form diagram that summarizes how Beach arranges both “The Fox and the Woman” and “The Raven Sings” in “Exiles.” The home key of F major encompasses the beginning and ending statements of “The Fox and the Woman,” but “The Raven Sings” briefly appears in the key of f minor prior to the second retransition.

In both occurrences, Beach’s newly composed retransition material highlights the two returns to the key of F major.

Table 3. Form Diagram of “Exiles”

Measures	Melody from Boas	Key areas
1–8	“The Fox and the Woman”	I
9–16	“The Raven Sings”	vi (9–12) and ii (13–16)
16–20	Newly composed retransition	ii, mod. back to I
20–27	“The Fox and the Woman”	mod. to iii
28–35	“The Fox and the Woman”	iii and V
36–43	“The Raven Sings”	i and iv
43–47	Return of newly composed retransition material from mm. 16-19	mod. back to I
47–57	“The Fox and the Woman,” with a phrase extension in mm. 54-57	I

(Home key: F major)

Differences in register and tonality also distinguish between Boas’ transcriptions and Beach’s quotations of them. Boas’ transcription of “The Fox and the Woman” begins on A4. Beach plays “The Fox and the Woman” in multiple octaves. The unpitched recitative is omitted from Beach’s setting. Beach’s arrangement of the first four measures is more consonant, ending on F as the tonic in “Exiles.”

Beach delays part of Boas' transcription until the second statement of "The Fox and the Woman." At measure 26, she modulates to A minor and incorporates mm. 2–4 of Boas' transcription. Boas' transcription features a descent from C to G-sharp in measure 2. Beach first includes G-sharp in measure 3 of this version of her theme (measure 26). G-sharp then reoccurs in the second measure of the repeat of the four-measure melody (measure 29). Figure 14 reproduces measures 24 through 31 of "Exiles," which contains two 4-measure phrases. Mm. 24–27 are in the original octave, while mm. 28–31 are up an octave.

Figure 14. "Exiles," Mm. 24–31 with Pick-up.

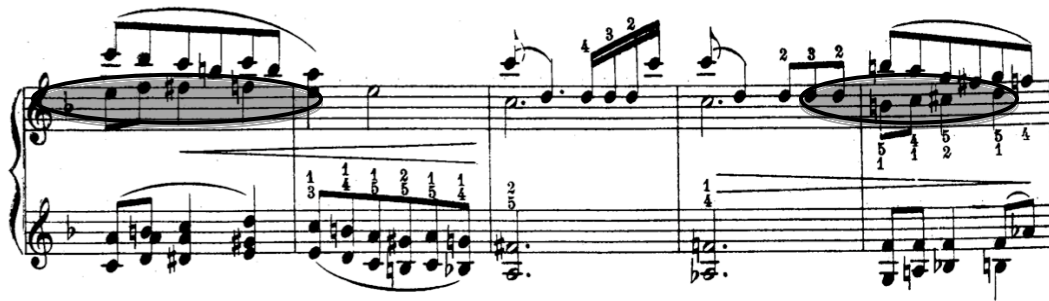


(The G-sharp from Boas' transcription of "The Fox and the Woman" appears in the soprano voice of measures 26 and 29.)

Beach alludes to one part of the recitative in the alto voice. The closest resemblance to the recitative takes place in measure 30, where the F-sharp to F-natural descent reflects Boas' sharp to natural pitch indications. Beach's accidentals exactly

match those of Boas' transcription. Figure 15 highlights chromatic passages that imitate the rhythm from the second half of the first measure of the recitative into the second measure of the recitative. This rhythm includes two eighth notes followed by two quarter notes, and there is a metric displacement by one beat.

Figure 15. "The Fox and the Woman" in "Exiles," Mm. 30–34.



Motives that rhythmically imitate Boas' recitative are circled (two eighth notes followed by two quarter notes).

Beach's arrangement within *Exiles* features a descant countermelody. Figure 16 reproduces Boas' transcription of "The Raven Sings," which begins on E4. Boas' melody has a range of an octave, from E4 to E5. Like "The Fox and the Woman," "The Raven Sings" is also in A minor.

Figure 16. “The Raven Sings” from *The Central Eskimo*, Page 655

XI. THE RAVEN SINGS.

Andantino.

A - a-ja a-ja a-ja a - ja - ja a-ja a-ja a-ja - - ja.
 A - a-ja a-ja a-ja a - ja qi - lirsi - uta - ra-ta taunane.
 Ar-naq-djuqpun una qiavoqtung qi - tungnaqdju-ago nu-ting-men.

Octave displacements in *Exiles* distinguish between statements of “The Raven Sings.” The first statement of “The Raven Sings,” which is in the soprano voice beginning in m. 9, is in D minor. The second statement then begins at measure 13 in the key of G minor. During the second statement, a *crescendo* and a climb in register lead to the peak dynamic of the phrase: *forte*. Figure 17 highlights the melody of “The Raven Sings” in the left hand, which is harmonized in parallel sixths in mm.13–14 and is only in the top voice of the left hand part in mm. 15–16. At m.16, the broken octaves reach as high as D7, culminating in a cadence that is plagal in character. This climax leads to a retransition from measures 16 through 20. The retransition is marked by a legato broken octave pattern that becomes softer.

Figure 17. “The Raven Sings” Followed by Transition with Broken Octaves in “Exiles,”
Mm. 9–20 with Pick-up

The musical score consists of three systems of piano music. The first system begins with a mezzo-piano (*mp*) dynamic and features a complex texture with many beamed notes and slurs. The second system starts with a *cresc.* marking, followed by a *f* (forte) dynamic, and ends with a *dim.* (decrescendo) marking. The third system begins with a *p* (piano) dynamic and includes a *pp* (pianissimo) dynamic. The score is written in a key with one flat and includes various musical notations such as slurs, accents, and fingering numbers.

A similar retransition occurs following the fourth statement of “The Raven Sings.” During the third statement, Beach transposes “The Raven Sings” to the key of F minor. Figure 18 reproduces the retransition that occurs after the fourth statement, which leads to a *dolcissimo* return to “The Fox and the Woman” in the home key of F major.

Figure 18. Fourth Statement of “The Raven Sings,” Mm. 40–47 with Pick-up.

(The retransition begins with the pick-up to m.44.)

“With Dog-Teams”

The fourth movement of *Eskimos*, named “With Dog-Teams,” includes performance indications that encourage a sense of decorum. Despite wide dynamic contrasts, Beach seems to caution against a showy performance style. A *Maestoso* opening precedes a *Presto ma non troppo* indication at m.5. By carefully controlling tempo and dynamic changes, Beach discourages the savagery that some composers promoted in Indianist pieces. Other New England composers, including Edward MacDowell and Henry Gilbert, promoted ideas of Native Americans as savages due to their admiration of Henry Longfellow’s famous poem, “The Song of Hiawatha” (1855)¹⁰³ As Pisani explains, “...white New Englanders no longer had much direct association with

¹⁰³ Pisani, *Imagining Native America in Music*, 126.

Indian peoples, at least nonassimilated Indian peoples. In a newly emerging social order – one structured around commercialism and industry – the renewed manifestation of a noble savage for modern readers reminded Americans of the simple, natural life that many cherished.”¹⁰⁴ Beach’s treatment of Native American themes without references to or musical suggestions of savagery stands apart from the Indianist works of her New England colleagues. Rather than applying dramatic dynamic changes and aggressive articulations, Beach emphasized her own development of selected motives through augmentation and inversion.

According to Block, Beach quotes three of Boas’ melodic transcriptions in “With Dog-Teams”: an untitled melody described as “From Lyon, Private Journal, p. 135, Iglulik,” “Oxaitoq’s Song,” and “Song No.VII.”¹⁰⁵ Figure 19 reproduces the three transcriptions. The first transcription, “From Lyon, Private Journal,” is one that Franz Boas reproduced from the journal of a nineteenth-century explorer, George Francis Lyon, in which he describes his voyage to discover the Northwest Passage, a route between the Atlantic and Pacific Oceans crossing through the Arctic archipelago.¹⁰⁶ In “With Dog-Teams,” Beach rhythmically augments the melodic 2nds of “From Lyon”. Through her variations of each melodic motive, Beach clarifies each section in the overall form of “With Dog-Teams.” Table 4 summarizes Beach’s treatment of each transcription in a form diagram.

¹⁰⁴ Ibid., 127.

¹⁰⁵ Block, “Amy Beach’s Music on Native American Themes,” 165.

¹⁰⁶ George Francis Lyon, *The Private Journal of Captain G.F. Lyon, of H.M.S. Hecla: During the Recent Voyage of Discovery Under Captain Parry* (London: J. Murray, 1824), 135.
(<https://archive.org/details/privatejournalc01lyongoog/page/n380>)

Figure 19. Transcriptions from *The Central Eskimo* that Beach Harmonizes in “With Dog-Teams”

a. From Lyon, Private Journal,” pg. 658

XVII. From Lyon, Private Journal, p. 135, Iglulik.

Musical score for 'XVII. From Lyon, Private Journal, p. 135, Iglulik.' The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff has the lyrics 'Pi-li-tai, a - va - ta vat . . .'. The second staff continues the melody. The third staff has the lyrics 'ah! hooi! ah! hooi!' and ends with a double bar line.

b. “Oxaitoq’s Song,” pg. 654

V. OXAITOQ’S SONG.

Musical score for 'V. OXAITOQ’S SONG.' The score is in 2/4 time with a key signature of one sharp (F#). It is marked 'Allegro.' and consists of two staves. The first staff has the lyrics 'A - ja. Ta-vunga tavunga tavunga tavunga. Tavunga tavunga'. The second staff has the lyrics 'ta - vunga ta - vunga ta - vunga - - dlo ta - vun-ga. A - ja.' and ends with a double bar line.

c. “Song VII,” pg. 654.

VII. SONG.

Musical score for 'VII. SONG.' The score is in 2/4 time with a key signature of one sharp (F#). It is marked 'Allegro.' and consists of two staves. The first staff has the lyrics 'A - ja. A - ja - ja - ja a - ja - ja - ja a - ja - ja - ja - ja - ja'. The second staff has the lyrics 'a - ja - ja - ja a - ja - ja a - ja - ja a - ja - ja - ja - ja - ja.' and ends with a double bar line.

Table 4. Form Diagram of “With Dog-Teams”

Measures	Melodies from Boas	Key areas
1–4	Parts A and A from “Oxaitoq’s Song”	I
5–20	“From Lyon, Private Journal” 1 st statement	I to V
21–24	“From Lyon, Private Journal” 2 nd statement	xIII
25–33	“Song No. VII” 1 st statement	xIII
34–42	“Song No. VII” 2 nd statement	xIII
43–60	“From Lyon, Private Journal” 3 rd statement (Transition from mm. 51–60)	v to I
61–69	“Song No. VII” 3 rd statement	I
70–78	“Song No. VII 4 th statement”	I
79–86	“From Lyon” (mm. 8–9) 4 th statement (partial statement)	I
87–92	Parts A, A, and B from “Oxaitoq’s Song”	I
93–102	“From Lyon, Private Journal” 5 th statement	I

(Home key: D Major)

The first instance of rhythmic augmentation occurs in the *Presto ma non troppo* section, where Beach elongates the descending seconds that occur in “From Lyon, Private Journal.” The melody begins in the right hand in mm. 5–6, which is imitated by the left hand in mm. 7–8. Descending 2nds in the melody are part of upper neighbor figures. In mm. 8–10, the left-hand part also presents descending melodic 2nds in half notes instead

of eighth notes. Figure 20 indicates the rhythmically augmented upper-neighbor figure in mm. 8–10.

Figure 20. “With Dog-Teams,” Mm. 5–10



(Rhythmically augmented upper neighbor figure notes labeled with note names between the two treble staves)

Not only does Beach rhythmically augment the upper neighbor figures, but she also “normalizes” the length of “From Lyon, Private Journal” to 8 measures. “From Lyon, Private Journal” contains two similar phrases that are 7 measures and 8 measures in length, respectively. Beach only uses the first of the two phrases. She only quotes mm.1–6, and then the material from measure 6 repeats in mm.7–8. In her motivic treatment and in her phrase lengths, Beach favors what she perceives as clarity through symmetrical layouts.

Rhythmic augmentation also occurs in measures 91 and 92 of “With Dog-Teams” where the metric accents are altered from measure 5 of “Oxaitoq’s Song.”¹⁰⁷ Formal

¹⁰⁷ According to Boas’ 1897 article named “Eskimo Tales and Songs,” “Oxaitoq’s Song” refers to the story of a man named Oxaitoq rather than a specific ceremony. Boas states, “This song was composed by Oxaitoq, who, believing himself offended by some people, left the village and went on a long hunting trip inland. In the solitude of the mountains he gave vent to his feelings by this song.” The repeated word “Tavunga” translates to “inland,” in reference to Oxaitoq’s emphasis on his decision to travel into the mountains.

differences between “Oxaitoq’s Song” and “With Dog-Teams” contribute to their contrasting accents. The form of “Oxaitoq’s Song” is AA’B (intonation) with a fermata and pause between A and A.’

While Boas notates measure 5 of his transcription with double dotted eighth notes, Beach only includes dotted eighth notes. Figure 21 aligns measure 5 of “Oxaitoq’s Song” with mm. 91–92 of “With Dog-Teams,” to show Beach’s rhythmic adjustments. Her augmentation not only highlights the retransition section but also shifts which durations are on strong and weak beats and parts of beats. Boas’ version accentuates only the first beat of measure 5 with a smaller metric accent on beat 3. Beach’s arrangement accents beats 1 and 3 from Boas’ measure 5 as well as the second half of beat 3 from Boas’ measure 5 (corresponding with the first half of beat 3 from “With Dog-Teams,” m. 92).

A poco a poco più lento marking also precedes the augmentation in measures 91 and 92. This slowing down accentuates Beach’s juxtaposition of the minor third (F-natural) and the major third (F-sharp) in these two measures. The inclusion of F natural and B flat demonstrates mode mixture. In combination with rhythmic augmentation, mode mixture distinguishes the retransition section.

Franz Boas, “Eskimo Tales and Songs,” *The Journal of American Folklore* 10, no. 7 (Apr.–Jun., 1897): 113–114, <https://www-jstor-org.libproxy.uncg.edu/stable/533749>

Figure 21. Measure 5 from “Oxaitoq’s Song,” Followed by Mm. 91–92 of “With Dog-Teams.”



(Rhythmic augmentation occurs in the soprano voice of mm. 91–92.)

Beach also creates sectional contrasts by way of melodic variations. Fragments of “Oxaitoq’s Song” and “From Lyon, Private Journal” are presented in rhythmic augmentation, but a portion of “Song No. VII” is both inverted and augmented. In mm. 25–33 of “With Dog-Teams,” *Dog-Teams*, augmentation and inversion of Boas’ “Song No. VII” combine to form a short transition. “Song,” which is reproduced in Figure 20, suggests the key of C major. In mm. 25–33 of “With Dog-Teams,” Beach transposes the melodic material of “Song No. VII” to the key of F major. Whereas the melody by itself, only containing the pentatonic subset EGAC, does not suggest harmonic motion, Beach sets it to two harmonies, the respective major and minor pentatonic scales. Figure 22 indicates the I and vi chords that occur during the F major portion of “Song.” Because

Beach changes harmonies one measure later than the start of the second subphrase, she downplays the division between the two subphrases of Boas' transcription.

The original length of Boas' transcription, a total of 9 measures, remains unchanged. Although the introductory measure is not included in "With Dog-Teams," all measures within the repeat sign of "Song No. VII" are present. As shown in Figure 22, Beach harmonizes the first five measures with I, the next three with vi, and the last measure with iii 6/4. These harmonic choices go against the phrase structure of "Song No. VII." In "Song No. VII," the fifth measure repeats the first measure, suggesting a grouping of 4 measures plus 5 measures. The harmonic rhythm of mm. 25–33, which is 5+3+1, suggests a 5+4 grouping instead.

Figure 22. Harmonization of "Song" in "With Dog-Teams," Mm. 25–33.

The image displays two systems of musical notation for piano accompaniment. The first system, labeled "F: I", shows a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some slurs. The bass line features a steady eighth-note accompaniment. Performance instructions include "ben accentuato ma pp" (written above the first measure) and "sempre staccato." (written below the bass line). The second system, labeled "vi", continues the same melodic and bass lines. Below the bass line, there are rhythmic markings: "2a", "*", "2a", "*", "2a", "*".

Beach later highlights the return of “Song” through a brief series of Neapolitan chords, secondary diminished seventh chords and secondary dominant chords. At measure 43, the third statement of “From Lyon, Private Journal” occurs in the key of A *minor*. The upper neighbor figure now appears as a half step instead of a whole step. Throughout “With Dog-Teams,” Beach changes between half step and whole step neighbor figures according to the tonal context.

Figure 23 illustrates how “From Lyon, Private Journal” is soon interrupted by a Neapolitan 6th chord, which begins a brief transition from mm. 51–60. While returning back to the home key of D major, the transition features a G minor triad in m. 54, an instance of mode mixture. The arrival in the key of D major is then emphasized through a root-position Neapolitan chord in m.55. This E-flat Neapolitan chord becomes a German augmented 6th chord of D major in m. 57.

Figure 23. Third Statement of “From Lyon, Private Journal” with Two Neapolitan Chords and a German Augmented 6th, Mm. 47–57

The image displays two systems of musical notation for piano accompaniment. The first system shows measures 47-50. The second system shows measures 51-57. Chord symbols and figured bass notation are provided below the staves.

System 1 (Measures 47-50):

- Measure 47: a: ivw
- Measure 48: i
- Measure 49: vii^{o6}/V
- Measure 50: iv⁶ Pw

System 2 (Measures 51-57):

- Measure 51: N⁶
- Measure 52: D: xVI⁶
- Measure 53: vii^{o7}/iv
- Measure 54: iv
- Measure 55: V⁷/IV
- Measure 56: N⁶
- Measure 57: Ger⁺⁶

The page number 67 is centered at the bottom.

Upon returning to the home key of D major, Beach adds a couple of additional contrasts between starting notes in the bass line. Figure 24 reproduces mm. 61–72, which comprise the 3rd statement of “Song VII” followed by the first three measures of the 4th statement. While the 3rd statement begins with *sol* in the bass, the 4th statement returns to *do* as the starting bass note. By using different inversions of the tonic chord to start each statement, the 4th statement of “Song No. VII” sounds more final in root position. The selective use of chord inversions supports Beach’s harmonic distinctions between statements of the same source transcription.

Figure 24. Bass Line Contrasts Between the 3rd and 4th Statements of “Song No. VII”

The image displays three systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system (measures 61-62) is marked 'a tempo.' and 'pp'. The second system (measures 63-66) includes a '4-measure rest' and a '5-measure rest' in the right hand. The third system (measures 67-72) is marked 'p'. The bass line starts on G (sol) in the 3rd statement and on D (do) in the 4th statement.

Beach directly quotes Boas' transcriptions while adding her own alterations. By treating each material as a foundation to be built upon, she avoids any attempt to evoke the sounds of Eskimo music. Chromatic alterations, contrasting key areas, and motivic adjustments distinguish *Eskimos* as story-like and remote from the original Eskimo music to which Beach loosely refers.

From Blackbird Hills, Op. 83

Beach's second Indianist piano piece, *From Blackbird Hills (An Omaha Tribal Dance)*, Op. 83, expands upon the previous developmental techniques featured in *Eskimos*. Composed in 1922, *From Blackbird Hills* features ostinati and a greater amount of chromaticism than *Eskimos*. Although Beach's rhythmic ostinati resemble those in MacDowell's *Indian Suite*,¹⁰⁸ Beach features less extreme dynamics than MacDowell. Gardner explains how MacDowell includes dynamics as full as *ffff* during "Legend," the first movement of his *Indian Suite*. Beach also applies a wide dynamic range in *From Blackbird Hills*, including dynamics as full as *ff* and as soft as *ppp*. She sets one theme in different ways with separate characterizations. The theme is based upon Alice Fletcher's transcription of "Follow My Leader," an Omaha children's song. The 8-measure-long excerpt from Alice Fletcher's and Francis La Flesche's *A Study of Omaha Indian Music* is reproduced in Figure 25. "Children's Song for 'Follow My Leader'" contains two four-measure phrases with identical phrase endings.

¹⁰⁸ Gardner, "Edward MacDowell, Antimodernism, and 'Playing Indian' in the *Indian Suite*," 379.

Figure 25. “Children’s Song for ‘Follow My Leader’” from *A Study of Omaha Indian Music*, Page 102



Melodically and rhythmically, the opening theme of *From Blackbird Hills* slightly alters “Children’s Song for ‘Follow My Leader.’” The two sixteenth-note pitches from m. 3 (G and D) are now changed to F# and E in m.5 of *From Blackbird Hills*. Beach’s alteration distinguishes the two phrase endings from each other, so that the first one is slightly dissonant, and the second one is consonant. Figure 26 reproduces mm. 1–11 of *From Blackbird Hills* and circles the two contrasting phrase endings.

Beach’s assertions of the tonic, which are interspersed with playful harmonic interjections, assume an orientation to traditional European/American tonality on the part of her listeners. In conjunction with the opening drone 5th pattern in the bass, chromatic pitches occur on beat 2 of measures 7, 9, and 10. These pitches are part of secondary diminished chords except for in measure 9, where a flat VI chord in the key of G major occurs. In contrast to the chromaticism used for pivot chords in *Eskimos*, *From Blackbird Hills* more commonly features chromatic chords that are not used for modulation.

Figure 26. Contrasting Phrase Endings and Chromatic Pitches in *From Blackbird Hills*, Mm.1–11

The image displays a musical score for the piece "From Blackbird Hills" from the album "Follow My Leader." The score is in 2/4 time, marked "Vivace" with a tempo of 104 beats per minute. The key signature is one sharp (F#). The score is divided into two systems. The first system shows the right and left hands with dynamics *mf*, *p*, and *pp*. The right hand has a melodic line with a phrase ending in a half note, and the left hand has a bass line with a phrase ending in a half note. The second system shows the right and left hands with dynamics *p* and *p sopra*. The right hand has a melodic line with a phrase ending in a half note, and the left hand has a bass line with a phrase ending in a half note. The score is marked "senza Pedale" and "sempre leggiero". Two circular callouts highlight specific phrase endings: one in the right hand of the second system and one in the left hand of the third system.

The ensuing sections continue to develop melodic and rhythmic fragments of “Follow My Leader.” *From Blackbird Hills* includes a total of five different sections that are all based upon the same theme. These sections comprise an ABAB form with coda. The A section sets the opening theme in major mode 2/4 time signature, while the B section sets the theme in minor mode in 6/8. Table 5 outlines the different key areas and sections found in *From Blackbird Hills*.

Table 5. Form Diagram of *From Blackbird Hills*, Op.83

Section name	Measures	Key areas
A	1–60	I (mm.1–24), alternating between E-flat and E major (mm.20–36), and I (mm.37–60)
B	61–89	IV
A'	90–147	I (mm.90–107), alternating between E-flat and E major (mm.108–124), and I (mm.125–147)
B'	148–160	I
Coda	161–178	I

(Home key: D Major)

The melody in the A section uses the rhythm of the original transcription, pictured in Figure 25. Fletcher’s and La Flesche’s transcription includes a steady eighth-note accompaniment that outlines tonic and dominant harmonies. Fletcher and La Flesche do not include tempo indications or dynamic markings.

Beach states “Children’s Song for ‘Follow My Leader’” four times in its original key. Figure 27 shows how the third statement of the melody is characterized by a syncopated accompaniment and a *poco più forte* indication. Beach increases the number of accents previously used to punctuate both the first and second beats of each measure.

These accents create rhythmic vigor within Beach's arrangement. The tenuto markings of the introduction soon change to frequent accents that are accompanied by fuller dynamics.

Figure 27. Third Statement of "Follow My Leader" in *From Blackbird Hills*, Mm. 12–15



In addition to applying accent marks, Beach varies the harmonic structure of Fletcher's and La Flesche's transcription. The first measure of "Children's Song for 'Follow My Leader'" features a D dominant 7th chord, but the dominant 7th is delayed in *From Blackbird Hills* until a V⁷ chord in the key of E-flat major at measure 20. Similarly to her harmonic practice in *Eskimos*, Beach applies third relationships in *From Blackbird Hills*. These brief transitional sections are tonally less stable than the A sections and include wide dynamic variations.

The first transitional section, which is pictured in Figure 28, features fleeting key areas in E-flat major and E minor. The left hand presents the melody in the key of E-flat major, while the right hand provides a syncopated accompaniment. At measure 24, Beach begins with a V⁷ chord in the key of E minor. It seems as if the dominant 7th would begin a brief key area of E minor from measures 24 to 27, but what would be the leading tone

(D#) does not return in these measures. Instead, the key area of G major returns with the addition of two diminished chords: a C partial diminished 7th chord in measure 26 and a C# fully diminished seventh chord in measure 27. The C partial diminished 7th chord, which evokes the end of measure 24, is vii^{o7} in both E minor and G major. The C# fully diminished seventh chord in measure 27 serves as an enharmonic pivot. The vii^o 4/3 of V in the key of G major resolves as a common tone diminished seventh of V7 in E-flat major.

Figure 28. First Transitional Section, Mm. 16–30



E-flat: V7



E: V7



The second transitional area features the development of a rhythmic motive. This transitional area, which lasts from measures 45 through 59, leads to the start of the B section. Beginning in measure 45, the opening theme occurs in B major. In measure 47, the rhythm from the first beat of “Children’s Song for ‘Follow My Leader’” is repeated on each beat for only three beats. Figure 29 illustrates how Beach transposes a rhythmic figure of an eighth note and two sixteenth notes. In mm. 47–48, the motive is transposed up by a perfect 4th three times, with the last repetition being altered to a group of four 16th notes (A G A G).

Beach then changes the original melodic rhythm into steady eighth notes from measures 49 through 52. The eighth-note descent includes fragments of the original melody that are transposed. Mm. 49–50 are transposed up step but transferred down an octave in mm.51–52. These two pairs of measures outline local tonics of B and C, respectively. The motive from m.7 is imitated at a major third below (beginning on E-flat instead of G). This transposition leads to a *presto* closing of the A section, which features imitation and repetition of measures 3 and 4 from “Children’s Song for ‘Follow My Leader.’” Because the melody is fragmented, the motion towards cadences intensifies.

Figure 29. Transposition and Imitation in Mm. 44–54

Transposition up by a perfect 4th

B: V7 I C: V7 I

Transpositions down by major 3rds

From Blackbird Hills depicts “Children’s Song for ‘Follow My Leader’” in various emotional contexts. Her approach differs from preserving each transcribed melody in its original form, in an attempt to represent the intentions of each song. Beginning at measure 61, the B section of “From Blackbird Hills” (pictured in Figure 30) presents the melody of “Children’s Song for ‘Follow My Leader’” in a manner that evokes yearning. A tempo indication of *Adagio molto* accompanies a change to the key of C minor. Through mode mixture, Beach deviates from the original playful nature of “Children’s Song for ‘Follow My Leader.’” Beach’s focus on creating newly developed

sections supports her opinion that American composers cannot truly replicate Native American music.

Figure 30. Beginning of B Section, Mm. 61–66



Beach reinterprets Fletcher's and La Flesche's transcription by including frequent *espressivo* markings. From measures 61 to 77, a dynamic level of *pianissimo* persists in the new key area of C minor. Within this section, Beach urges the pianist to play *sempre espressivo* at measures 69 and 70 and *marcato* but *espressivo* at measures 77 and 78. Despite the thicker texture and continuous octaves from measures 77 to 89, Beach promotes lyrical playing. A *sempre marcato ma dolce* marking (measures 83 and 84) encourages clear articulation while discouraging harsh sound.

Beach's dynamics not only guard against bombastic playing, they also draw attention to moments of harmonic suspense. In contrast to the first A section, the first B section does not end with a definitive cadence. Figure 31 illustrates the tonally suspenseful transition between the first B section and the second A section. At measure 89, the first B section concludes with a *pianissimo* German augmented 6th in the key of C minor. While this German augmented 6th might typically resolve to a G major chord

(functioning as the dominant of C minor), Beach resolves directly into the beginning of the next A section. Instead of resolving to a regular G major triad, the German augmented 6th resolves to an A minor triad above the G–D drone 5th accompaniment in m. 90. The expectation of resolving to G major is fulfilled, but the more typical ending chord (a G major triad) is altered.

Figure 31. Transition Between First B Section and Second A Section, Mm. 85–94.

The image displays two staves of musical notation. The upper staff is a grand staff with a treble clef and a key signature of two flats (C minor). It contains a complex texture of chords and moving lines, with a dynamic marking of *dim. e ritenuto al fine* and a *ppp* marking at the end. The lower staff is a grand staff with a bass clef and the same key signature and time signature. It features a more rhythmic accompaniment with a *sopra* marking above the right-hand part. The overall style is characteristic of early 20th-century piano music.

c: Ger. Aug. 6th

Beach also highlights unexpected transitions with chromatic inflections. In the end of the second A section, chromatic lines are presented as “interruptions” that result in a sudden truncation of the original melody. The left hand plays a rhythmically simplified version of the theme (mm. 141–44 in E-flat major) followed by a partial statement in E minor (mm. 145–46).

Together, the simplified version of the theme and the partial statement (mm. 141–46) parallel mm.116–121 and mm. 28–33, including the pick-up diminished 7th chord. Figure 32 shows how Beach’s fully diminished seventh chords sometimes provide the illusion of resolving to a certain key area. At the end of measure 140, the C# fully diminished 7th chord resolves to a B-flat major triad through the common tone of B-flat. Normally, the C# fully diminished 7th chord would resolve as a vii^{o7} of V. A similar pattern occurs in measures 142 and 143. These two measures tonicize C minor, and the F# fully diminished seventh chord resolves to an E-flat major triad in measure 144 by common tone. By combining unexpected chord resolutions with an *accelerando* at measure 141, Beach creates a sense of urgency to reach a cadence.

Figure 32. Small-Scale Pivots and Transition to the Second B Section, Mm. 140–151

Harmonic analysis for Figure 32:

Top system (Measures 140-144):

- Measure 140: G: I vii^{o7}/V
- Measure 141: Ex:CT^{o7} V⁷ vii^or/vi vi vi⁶ vii^ot/iii I CT^ot
- Measure 142: e: vii^ot V⁷ vii^or

Bottom system (Measures 145-151):

- Measure 145: i ii^e i⁶ vii^{o7}/III
- Measure 146: g: vii^{o7} Ve V⁷ VI⁶

The third instance of the F# fully diminished seventh chord leads to an omission of the fourth measure of the original theme. At measure 147 (shown in Figure 32 above), an F# fully diminished seventh chord unexpectedly functions as a dominant and contradicts the melody's tonic. Marked *dolce* with a fermata, the F# fully diminished seventh chord resolves to the dominant of G major (a D dominant 7th). This resolution provides a smooth but unexpectedly early transition to the second B section, because the last measure of the theme is absent. Beach evokes uncertainty by using the diminished 7th chord as part of a sudden transition.

Through a *Presto* coda, reproduced in Figure 33, staccato parallel chords contribute to a festive mood. In measure 164, the C-sharp fully diminished seventh chord and the F-sharp diminished triad in the right hand appear to be more jovial than dramatic, because they are fleeting. Similarly, the diminished seventh chords in measures 168-170 daintily lead towards the final cadence. In *From Blackbird Hills*, Beach applies diminished chords in both serious and lighthearted passages.

Figure 33. Mode Mixture and Chromatic Chords in the Coda, Mm. 164–178



C#o7 F#o7

Mode mixture (G: iv)

Mode mixture: i

Beach also recalls her prior use of third relationships to provide a playful dialogue between the right hand and left hand. From measure 171 to the end, Beach mimics the closing of the first A section (measures 53-60). Her alternation between G major and E-flat major perfect fourths resembles measures 53 and 54. In measures 173 and 174, Beach again incorporates mode mixture. The C minor third in measure 173 represents the C minor key area of the first B section, and the G minor triad (downbeat of measure 174) represents the G minor key area of the second B section. These minor thirds stand in contrast to mm. 55-56, which are reproduced in Figure 34. Mm. 55-56 do not contain mode mixture but end with the same cadence harmonizing the end of the theme. Beach finishes *From Blackbird Hills* with the flourish from the end of the first A section. A fermata elongates the final imperfect authentic cadence and contributes to a triumphant ending.

Figure 34. Repetition of the Theme's Cadence in Mm. 55–56



Through *Eskimos* and *From Blackbird Hills (An Omaha Tribal Dance)*, Beach elaborates upon melodic motives. Her approach is not simply to emulate songs that are of Eskimo and Omaha origins. Rather, Beach demonstrates admiration for Native American melodies by using them to create new music. She deviates from the most obvious harmonic implications and reframes the source transcriptions according to her late-19th-century style. She also manipulates melodies by using just part of them, by changing them into new melodies, or by fragmenting the melodies into motives. Beach supports her claim that she and other New England composers cannot claim Native American melodies as part of their own heritage. By exploring the musical possibilities of transcriptions, Beach increases awareness of Native American music while avoiding stereotypes of “savagery.”

CHAPTER V

ANALYSIS OF ARTHUR FARWELL'S INDIANIST PIECES FOR PIANO

Through his articles and essays, the American composer Arthur Farwell (1872-1952) advocated for piano music that was derived from melodies native to North America. According to the Library of Congress, Farwell recommended incorporating Native American, African-American, Spanish-Californian, and “cowboy” songs into art compositions. Farwell’s particular interest in Native American music began at an early age. During his childhood in St. Paul, Minnesota, Arthur Farwell and his family visited Sioux villages on two occasions.¹⁰⁹ Arthur and his sister, Sidney, listened to Sioux Native Americans who sang together. Intrigued by the Sioux’s customs and the variety of emotions that he perceived in their singing, Farwell sought to share Native American music with a wider audience.

Unlike Beach, Farwell believed that American composers could and should try to understand the purposes of Native American music. For this reason, Farwell recommended that pianists who play *American Indian Melodies*, Op. 11 also read Alice Fletcher’s book *Indian Story and Song from North America*.¹¹⁰ In his introduction to

¹⁰⁹ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Press, Crusading Music Educator*, 14.

¹¹⁰ Farwell, *American Indian Melodies*, Op. 11, 3.

American Indian Melodies, Farwell explains how he is “indebted”¹¹¹ to Alice Fletcher for her fieldwork with the Omaha tribe. He further explains, “Miss Fletcher’s book gives detailed versions of the several legends here merely hinted at, a consideration of which will materially assist in revealing the proper mode of expression.”¹¹²

Farwell prioritizes the origin of each song as the foundation for its respective piano arrangement. He includes an explanatory preface to each movement that he arranges in *American Indian Melodies*, which draws from the cultural background that Fletcher provides in her book. Additionally, Farwell focuses on presenting the original melody of each source transcription he quotes. Op. 11 was the first of six Indianist piano works by Farwell, three of which are multi-movement compositions. These pieces are listed in Table 6.

¹¹¹ Ibid., 2.

¹¹² Farwell, *American Indian Melodies*, Op. 11, 2.

Table 6. Farwell's Indianist Piano Pieces

Title	Year of Publication	Movement titles
<i>American Indian Melodies, Op. 11</i>	1901	-“Approach of the Thunder God” - “The Old Man’s Love Song” -“Song of the Deathless Voice” -“Ichibuzzi” -“The Mother’s Vow” -“Inketunga’s Thunder Song” -“Song of the Ghost Dance” -“Song to the Spirit” -“Song of the Leader” -“Choral”
<i>Impressions of the Wa-Wan Ceremony of the Omahas</i>	1906	-“Receiving the Messenger” -“Nearing the Village” -“Song of Approach” -“Laying Down the Pipes” -“Raising the Pipes” -“Invocation” -“Song of Peace” -“Choral
<i>The Domain of Hurakan,</i>	1902	Single movement
<i>Dawn, Op.12</i>	1902	Single movement
<i>From Mesa and Plain, Op.20</i>	1905	-“Navajo War Dance” -“Pawnee Horses” -“Prairie Miniature” -“Wa-Wan Choral” -“Plantation Melody”
<i>Navajo War Dance No.2</i>	1908	Single movement

Farwell cultivated compositional techniques that would support his goal to create distinctively American music based upon Native American materials. He attempted to convey four main qualities that he perceived in Native Americans: nobility, tenderness, bravery, and “savagery.” To represent these traits, Farwell applied strategies that included the setting of repeated pitches from transcriptions with different harmonies, syncopation, chromaticism, and characteristic accompaniment patterns.

Through chromatic inner lines and harmonic alterations applied to repeated notes, Farwell portrays tenderness. Three of Farwell’s lyrical, inwardly expressive Indianist pieces include “The Mother’s Vow” and “The Old Man’s Love Song” (two movements from *American Indian Melodies, Op. 11*) and *Dawn, Op. 12*. *Dawn* uses the same source transcription as “The Old Man’s Love Song,” combining it with an Otoe melody.

“The Mother’s Vow”

Farwell does not alter Fillmore’s transcription — which is reproduced (in part) in Figure 35—for the fifth movement of *American Indian Melodies*: “The Mother’s Vow.” In his transcriptions for music recorded by the ethnologist Alice Fletcher, Fillmore favored simple harmonic progressions and chordal textures. The simplicity of the melodic presentation supports the piece’s gentle portrayal of the source material. An explanatory preface to the movement reproduces the translation of the text as found on page 65 of *Indian Story and Song from North America*. The translation describes a mother who is in grief, remembering the loss of her child. While preserving the melodic structure from

Fletcher's and La Flesche's transcription, Farwell adds chromaticism to convey the mother's pain.

Figure 35. "The Mother's Vow," Arranged by John Fillmore, Page 66 of *Indian Story and Song From North America*

With feeling, dignity and flowing rhythm.

INTROD

mf
E dho he! Gi-un, gi-un a-gi-ba ha-don-be

Ped. * *Ped.* *

e: i i⁶
G: vi⁶ I⁶ I

Co-dha, gi-don-be . . a-me, ha-don-be a-me,

Ped. * *Ped.* *

G: I V I V I IV
e: VI

Wa-gi-un gi a-me dho he dho-e. Wa-gi-un

Tremolo.

Ped. *

V⁷ i VI iie i

Figure 35, continued

The musical score consists of three systems, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

System 1:
 Lyrics: gi - un a - gi - ba ha - don - be Co - dha
 Dynamics: *mf*
 Pedal: *Ped.* (under the first measure), ** Ped.* (under the fifth measure)
 Chords: G: vi I V I

System 2:
 Lyrics: gi - don - be . . ha - we ha - don - be a - me.
 Dynamics: ** Ped.* (under the third measure)
 Chords: I V I V I IV
 Pedal: ** Ped.* (under the sixth measure)

System 3:
 Lyrics: Wa - gi - un gi a - me dho he dho.
 Dynamics: *Tremolo.*
 Pedal: *Ped.* (under the first measure)
 Chords: e: V⁷ i VI iir

Farwell urges his audiences to remember the mother’s sorrow as they perform. As shown in Figure 36, he calls for sincere expression without too much rubato. In his introduction to *The Mother’s Vow*, he explains, “Despite the rubato quality, the melody should proceed flowingly, without halting, the harmonies dissolving one into the other in an unbroken flow. A deep feeling for the underlying idea will contribute more than

anything to the effective expression of the song, and lead the interpreter to throw a definite value into its every note.”¹¹³ Farwell argues that pianists can and must try to embody the mother’s sorrow, because it is the pianists’ duty to convey the original meaning of “The Mother’s Vow.”

Unlike Fillmore, Farwell sets repeated pitches in “The Mother’s Vow” with different harmonies. Figure 36 analyzes Farwell’s harmonies and melodic minor scales that take place in the alto and tenor voices. By highlighting harmonic changes on repeated notes with *tenuto* markings, Farwell depicts the mother’s sorrow and longing. Measures 4 and 5 set repeated B’s with alternating V⁷ and vi half-diminished-7th chords. Simultaneously, the tenor and alto voices in mm.4–6 include an ascending E melodic minor scale fragment. The descending motion, which accentuates each repeated B, is atypical due to its presentation of ascending melodic minor scale pitches. Descending lines that contain chromatic pitches also suggest lamentation. Measure 10 includes parallel fragments in the tenor and bass voices, which slowly lead towards a ii half-diminished 4/2 to i motion in the key of E minor. The gently descending inner lines contribute to the tenderness that Farwell attributes to “The Mother’s Vow.”

In contrast to the descending chromatic fragments, a tonicization of G major provides harmonic relief. Following a single descending-5ths root motion in m.3, a vi half-diminished 4/3 in the key of E minor occurs. This vi half-diminished 4/3 is reinterpreted as V4/3 of V in G major, because of the cadential 6/4 chord that occurs on

¹¹³ Farwell, *American Indian Melodies*, Op. 11, 5.

the downbeat of measure 6. The juxtaposition of the prevailing key of E minor with the tonicization in G major represents the mother’s overwhelming sorrow.

Figure 36. “The Mother’s Vow,” Mm. 1–12

ARTHUR FARWELL.

With deep feeling and flowing rhythm. ♩ = 54.

e: Vt viOr Vr viOr G: Vw -

-_r vi/e: i iv⁷ i⁶ Vr viiOr/VI VI Pw i

“The Old Man’s Love Song”

Similarly, Farwell conveys tenderness in the second movement of *American Indian Melodies*: “The Old Man’s Love Song.” He interprets the song’s meaning in accordance with Fletcher’s characterization of the “Old Man” as a benevolent Omaha Indian. Fletcher describes the cadences of the Old Man’s song as being “fraught with

human hope and human feeling.”¹¹⁴ In turn, Farwell identifies “The Old Man’s Love Song” as a “tribute, in song, to the spirit of Love and Beauty in the world.”¹¹⁵ Both Fletcher and Farwell praise “The Old Man’s Love Song” for its gentleness.

Figure 37. “The Old Man’s Love Song,” Arranged by John Fillmore, Page 78 of *Indian Story and Song From North America*

THE OLD MAN'S LOVE SONG.
Omaña.
Harmonized by PROF. J. C. FILLMORE.
Solistum. Flawingly, With feeling.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped.

¹¹⁴ Alice C. Fletcher, *Indian Story and Song from North America* (Lincoln: University of Nebraska Press, 1995), 78. The original publication of *Indian Story and Song from North America* occurred in 1900 in Boston by Small Maynard.

¹¹⁵ Farwell, *American Indian Melodies*, Op. 11, 3.

Unlike Fillmore, Farwell combines diatonic melodic lines with chromaticism. He writes iv° triads, secondary half-diminished sevenths, and common tone diminished sevenths for poignant effects. In contrast to Beach's more incidental chromatic pitches, Farwell often includes chromatic notes that are synchronous with and of the same duration of the melody pitches. In Farwell's arrangement of "The Old Man's Love Song," pictured in Figure 38, chromatic chords first appear on the third beats of measures 1 and 2. These chords include a $C\#$ half diminished seventh in measure 1 and an instance of functional mixture ($I + vii$ fully-diminished 7) in measure 2. The placement of these dissonances on the last beat of each measure creates tension until a drone 4^{th} begins from measures 3 to 5. These pedal tones foster a sense of calm after the previous chromatic tones. The combination of dominant and subdominant sonorities, created by a ii^7 chord over a dominant pedal tone, also creates harmonic ambiguity.

Figure 38. "The Old Man's Love Song," Mm. 1-6

Harmonized by
ARTHUR FARWELL.

Flowingly. $\text{♩} = 104 \text{ to } 96.$

G: I $vii^{\circ}7/V$ I ($I+viio^{\circ}7$) V (with drone 4^{th} in the tenor and bass voices)

Through his opening tempo indication for “The Old Man’s Love Song,” (quarter note equals 104 to 96), Farwell encourages the pianist to promote phrase direction without haste. Farwell promotes expressive freedom by allowing for possible tempo adjustments. Figure 39 illustrates how hairpin markings that indicate phrase shaping coincide with diminished harmonies. In measure 9, the peak of the crescendo is sustained from the I⁶ chord in the previous measure and is followed by a vii^{o7} / ii chord in the home key of G major. The dissonance of the fully diminished seventh evokes a sense of yearning and an urgency to resolve. Following the resolution to a V⁷ chord in measure 9, Farwell judiciously draws attention to a period of harmonic relief. In measures 10 through 13, tonic and dominant harmonies occur with a frequent pedal tone G. A *poco ritardando* marks an imperfect authentic cadence at mm. 12–13 and highlights a moment of harmonic rest. Ironically, Farwell harmonizes “The Old Man’s Love Song” in a European manner, despite his argument that Native American songs should retain their own identities. He combines Native American material that would be unfamiliar to the public with familiar phrase patterns.

Figure 39. “The Old Man’s Love Song,” Mm. 7–19

G:

a little slower.

G: IAC viiow / V triads

Dawn, Op. 12 (1902)

Dawn, Op. 12 (1902) is allegedly derived from its two source melodies: “The Old Man’s Love Song” and an Otoe melody. The Otoe melody that Farwell incorporates slightly resembles “The Gift of Peace,” an Otoe melody transcribed by Fillmore on page 107 of *Indian Story and Song from North America*. However, in an article titled “ ‘In the Glory of the Sunset’: Arthur Farwell, Charles Wakefield Cadman, and Indianism in American Music,” Beth Levy confirms that the Otoe melody in *Dawn* remains unidentified.¹¹⁶ As a single-movement piece in ABA form, the A sections arrange “The

¹¹⁶ Beth Levy, “ ‘In the Glory of the Sunset’: Arthur Farwell, Charles Wakefield Cadman, and Indianism in American Music.” *Repercussions* 5 (1996), 145.

Old Man's Love Song," while the B sections use the Otoe melody. Levy confirms that Farwell considered Indianist concert pieces to be important to a national repertory. According to Levy, Farwell described *Dawn* as "one result to prove that we have a distinctive and beautiful folk-song, born of life amidst our own forests, prairies, and mountains, which may form a worthy basis for musical art-works of larger dimensions."¹¹⁷ In contrast to Beach, Farwell claims the melodies that he transcribes to be part of his own heritage ("we have a distinctive and beautiful folk-song") rather than particular to individual tribes.

The appearance of "The Old Man's Love Song" in both *American Indian Melodies* and *Dawn* suggests a desire on Farwell's part to establish certain Native American songs as "standard" American pieces. Whereas *American Indian Melodies* presents "The Old Man's Love Song" in a hymn-like texture, *Dawn* presents it with embellishments and challenging passagework. *Dawn* also involves the *una corda* pedal in several places in order to create color contrasts. From the beginning, Farwell features the melody of "The Old Man's Love Song" in the left hand with an *una corda* indication. Shortly after Farwell marks *tre corde*, chromatic lines in the bass and triplets accompany the melody in the right hand. These chromatic lines and triplets cause the cadences to sound less like moments of rest. In his usage of the entire melody, Farwell's treatment of cadences in *Dawn* favors repetition. Figure 40 features the last phrase in Fillmore's transcription of "The Old Man's Love Song" (mm. 21-24).

¹¹⁷ Ibid., 144.

Figure 40. “The Old Man’s Love Song” Transcription Excerpt, Mm. 21–24

The image shows a musical score for an excerpt from "The Old Man's Love Song" (measures 21-24). The score is written for a single melodic line in treble clef, with a 3/4 time signature and a key signature of one sharp (F#). The melody consists of four measures. The lyrics are: hu - wi ne ha, ho e ho ne dho he. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes B4, A4, G4, and F#4. The third measure contains the notes E4, D4, C4, and B3. The fourth measure contains the notes A3, G3, F#3, and E3. There are dynamic markings of *p.* (piano) under the first, second, and third measures. A fermata is placed over the final note of the fourth measure. Below the staff, the word "Ped." is written under the first measure, and an asterisk "*" is written under the fourth measure.

In contrast, Figure 41 shows measures 21–31 of *Dawn*, where Farwell repeats the phrase ending that appears in measures 23 and 24 of Fillmore’s transcription.

Figure 41. Cadential Extension in Mm. 21–31 of *Dawn*, Op. 12

(repetition of melodic material marked with black lines)

The phrase ending is presented as an imperfect authentic cadence with a sense of continuation at the end. At measure 26, the resolution to the tonic is immediately followed by an *accel. e appassionato* marking. The increased forward motion not only signals a one-measure transition (measure 27), but it also creates a heightened sense of momentum between phrases. Farwell's reference to *appassionato* also romanticizes

Fillmore's original transcription, creating places of heightened emotion in addition to calmer moments.

“Receiving the Messenger”

In *Impressions of the Wa-Wan Ceremony of the Omahas*, Op. 21, Farwell continues to replicate Fletcher's and La Flesche's transcribed melodies. Within each movement, though, Farwell repeats the melodic transcription with different harmonies and textures. During each variation, Farwell focuses on what he perceives as representative of different ceremonial practices. He gives specific instructions, including *tremolo with one finger, in imitation of Indian drum, figuration well subordinated, and emphasize the melody*. Farwell's indications seem to encourage melodic and rhythmic clarity within broader textures.

During the first movement, “Receiving the Messenger,” Farwell first states the melody as transcribed by Fillmore. Figure 42 reproduces Fillmore's transcription, which relies upon a repeated eighth note accompaniment that, with the exception of one neighbor 6/4 in m.1, repeats a tonic drone.¹¹⁸

¹¹⁸ Alice C. Fletcher, Francis La Flesche, and John Comfort Fillmore, *A Study of Omaha Indian Music*, Bison book ed. (Lincoln: University of Nebraska Press, 1994), 104.

Figure 42. "Receiving the Messenger," Page 104 of *A Study of Omaha Indian Music*

104
 No. 33. **WA-WAN WA-AN.**
 RECEIVING THE MESSENGER.

Sostenuto. Dignified. ♩ = 132.
f

Thae ho-wa - nae thae ho-wa - nae thae ho-wa-nae, ah hae

Double beat.
Ped.

Hun - ga. Thae ho-wa - nae thae ho-wa-nae ah hae, Hun - ga.

Figure 43 illustrates how despite using the same pitches, Farwell chooses different opening time signatures than those of the original transcription. Fillmore applied 3-4 / 4-4 time signatures to the right hand and left hand respectively. Farwell chose 3-4 / (4-4) time signatures for both hands, with his parentheses possibly indicating that the 4-4 time signature is less common.

Figure 43. “Receiving the Messenger,” Mm. 1–7

Melody notes (the top notes of the chords) are highlighted in measures 1 through 4. In measures 3 and 4, the tenor voice only states a fragment of the melody (the notes G E D E D).

Although Farwell incorporated rhythmic simplifications, he experimented with the harmonic treatment of each melodic statement. In “Receiving the Messenger,” there are two complete variations on the 6-measure melody with a partial statement of the melody at the end. The two complete variations on the “theme” occur from measures 7–

12, and measures 13–18. Table 7 summarizes the form of “Receiving the Messenger.” All variations remain in the home key of G major.

Table 7. Form Diagram of “Receiving the Messenger”

Section	Measures
Theme	1–6
First Variation	7–12
Second Variation	13–18
Third Variation (only states the first four measures of the theme material)	19–22

(Home key: G major)

In the “theme,” Farwell presents the complete melody in the soprano voice. This melody, pictured in Figure 43, lasts from measures 1 through 7. As the melody progresses, the alto and tenor voices echo the soprano. Figure 43 demonstrates how the alto voice partially imitates the soprano at the distance of a sixteenth note. The tenor voice later imitates and repeats a fragment of the melody (G E D E D). This imitation occurs in measures 3 and 4, and Farwell highlights the melodic material with tenuto markings and a pedal indication for every note. Like Beach, Farwell sets the melody in different registers. This approach stands in contrast to Farwell’s earlier techniques from *American Indian Melodies*, Op. 11.

In “Receiving the Messenger,” Farwell also experiments with rhythmic layers. During the first variation of the melody (measures 8-14), Farwell applies three–against –

two four rhythms with triplets in the right hand. He urges the pianist to play with “figuration well subordinated” and to “emphasize the melody” beginning at measure 8. Farwell’s directions for rhythmic precision allow the melodic material to remain prominent.

Similarly, Farwell emphasizes the melody in the second variation (measures 14-20) by creating rhythmic distinctions between textural layers. The soprano voice features the melody in eighth notes that are to be played “very broadly” beginning in measure 14. In contrast to the soprano melody, the bass voice features dotted rhythms and short trills. The left-hand trills provide a more varied accompaniment compared to the original harmonization by John Fillmore. Fillmore accompanies the melody with an ostinato that features an accent on every beat, creating a more percussive atmosphere despite an indication of *Sostenuto* and *Dignified*.

Unlike Fillmore, Farwell includes no notated accents in his arrangement of “Receiving the Messenger,” both in the melody and in the accompaniment. Farwell only provides *tenuto* markings in order to emphasize the melody. The lack of accents within Farwell’s “Receiving the Messenger” may be representative of Farwell’s interpretation of the Wa-Wan Ceremony. Evelyn Culbertson features Farwell’s introduction to *Impressions of the Wa-Wan Ceremony*, Op. 21 on page 373 of *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*. Although Farwell does not provide a description for each movement, he describes what he perceives as the purposes of the Wa-Wan Ceremony. Farwell describes, “At the base of the ceremony lies the idea of piece among the tribes, or among different gentes of one tribe, as well as an

implication of human increase, the blessing of children.”¹¹⁹ Because Farwell considers the Wa-Wan Ceremony to be peaceful in nature, he avoids aggressive musical gestures.

The Domain of Hurakan, Op. 15 (1902)

Through *American Indian Melodies*, Op. 11 and *Impressions of the Wa-Wan Ceremony of the Omahas*, Op. 21 prioritizes original melodic transcriptions. One of Farwell’s other Indianist works, *The Domain of Hurakan*, Op. 15 (1902) serves as an exception. *The Domain of Hurakan* blends three different melodies into one composition. In his treatment of texture and varied phrase lengths, Farwell conveys another quality that he perceives and values in Native Americans: bravery.

Farwell received positive feedback for his developmental techniques in *The Domain of Hurakan*. Critics were more focused on Farwell’s compositional techniques than his portrayal of the original melodies. Culbertson includes reviews of Farwell’s *The Domain of Hurakan* from *Musical Courier* and *The North American Review*. In 1904, a critic for *Musical Courier* remarked, “While it embraces the ternary form it is in no way conventional in treatment, containing varied moods in abundance and an atmosphere of romanticism peculiarly its own.”¹²⁰ In an article for *The North American Review*, Lawrence Gilman also praises the “mythical” qualities of *The Domain of Hurakan* rather than the source melodies. Gilman claims, “Farwell’s *Domain of Hurakan*, a study in

¹¹⁹ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Press, Crusading Music Educator*, 373.

¹²⁰ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 370.

elemental symbolism, is an equally remarkable piece of writing in a wholly different kind. It is a fantasy conceived in the spirit of the Indian creation-myths, a finely vigorous and notable achievement.”¹²¹ By referring to *The Domain of Hurakan* as a “fantasy,” Gilman undermines the importance of the original melodies.

For *The Domain of Hurakan*, Farwell supposedly chose to develop three game songs of Vancouver, Pawnee, and Navajo origin. Farwell explains that the game songs “are mere songs of exuberant spirits, without legendary significance.”¹²² As a single-movement work of thirteen pages, *The Domain of Hurakan* blends a Vancouver game song, a Pawnee game song, and a fragment of a Navajo song named “Night Chant.”¹²³ Farwell describes *The Domain of Hurakan* as a “rhapsodic treatment of certain Indian melodies for their own sake,”¹²⁴ and he includes one quotation on the title page: “Over the waters passed Hurakan, the mighty wind, and called forth the earth.” Unlike *American Indian Melodies*, Farwell does not discuss the origins of each melody. By grouping songs from Vancouver and from Pawnee and Navajo tribes together, Farwell hides cultural distinctions between melodies. Instead, Farwell portrays the combination of these melodies as symbolic of Hurakan, a figure important to early Central American mythology and the source of the word “hurricane.”¹²⁵ Farwell explains how the melodies

¹²¹ Ibid., 371.

¹²² Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Press, Crusading Music Educator*, 369.

¹²³ Ibid., 368.

¹²⁴ Ibid.

¹²⁵ Ibid., 369.

mimic such aspects of nature as wind and water, so they together resemble what Farwell refers to as “the spirit of Indian creation myths.”¹²⁶

Compared to *American Indian Melodies* and *Impressions of the Wa-Wan Ceremony of the Omahas*, *The Domain of Hurakan* is remotely related to melodic transcriptions. Text annotations periodically “comment on” the three alleged source melodies that are arranged. According to Culbertson, the three text annotations that are included within the piece are of Farwell’s creation.¹²⁷ These annotations are “Proud music of the storm, blast that careers so free” (mm. 52ff.) “I am he that walks with the tender and growing night.” (mm.77ff.), and “Up from the mystic play of shadows” (mm.86ff.), respectively. There is an almost theatrical aspect to these annotations, as if a narrator is guiding the audience to each new part.

The score layout also illustrates Hurakan as a powerful figure. Figure 44 demonstrates how Farwell features music in three staves, with the middle staff containing the melody. Measure 19 includes an indication for “3 Ped,” so that the low F-sharp octave can be sustained during harmonic changes. Like “The Old Man’s Love Song,” the bass pedal tones contribute to harmonic ambiguity.

¹²⁶ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 369.

¹²⁷ Ibid.

Figure 44. *The Domain of Hurakan*, Mm. 16–23

The image displays a musical score for the piece 'The Domain of Hurakan' by John Farwell, covering measures 16 through 23. The score is written for piano and is organized into two systems. The first system consists of a grand staff with a treble and bass clef. It begins with a forte (f) dynamic and includes a 'ritardando' (rit.) marking. The tempo is marked 'allarg.' (allargando). The second system also features a grand staff. The upper voice has a melodic line with several triplet markings (indicated by a '3' over a group of notes) and dynamic markings of sfz (sforzando) and mp (mezzo-piano). The lower voice provides harmonic support with sustained chords. A 'cresc.' (crescendo) marking is present in the second system. The piece concludes with a '3^{da}' (triple) marking at the end of the final measure.

The Domain of Hurakan still stands out from Farwell’s other Indianist pieces, because Farwell changes the melodic material from the source transcriptions. By developing melodies as themes, Farwell’s approach to *The Domain of Hurakan* more closely resembles Amy Beach’s techniques. The first transcription to which Farwell refers, “Game Song (Vancouver’s Island),” comes from page 72 of Fletcher’s and La Flesche’s *Indian Story and Song from North America*. Although Farwell features the original melodic material for the first eight measures, he soon develops melodic motives in different key areas and modes. Pictured in Figure 45 is Fillmore’s transcription of

“Game Song (Vancouver’s Island)” followed by measures 1-15 from *The Domain of Hurakan* in Figure 45.

Figure 45. “Game Song. Vancouver’s Island,” Mm. 1–10

Arranged by John Fillmore, page 72 of *Indian Story and Song From North America*

With strong Rhythm and Abandon.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (D major). The time signature is 4/4. The first system includes a dynamic marking of *mf* and a *Ped.* instruction. The second system includes a ** Ped.* instruction. The third system includes a ** Ped.* instruction. The fourth system includes a ** Ped.* instruction. The fifth system includes a ** Ped.* instruction. The score is arranged by John Fillmore.

Figure 46. *The Domain of Hurakan*, Mm.1–15

Exultingly, with accent and motion.

f sempre

smoothly.

mp *p*

p *mf cresc.*

(melodic alterations beginning in m.9 marked with black lines)

Beginning at measure 9, Farwell indicates his first alteration of Fillmore’s transcription with a direction to play smoothly. A repetition of the rhythmic motive from measure 8 begins a section that resembles the G Lydian mode. At measure 13, the F-sharp major and B minor triads begin to suggest the key of B minor. The descending chromatic bass line in measures 14–15 continues to outline B minor until a resolution in A major at measure 17. Table 8 outlines Farwell’s treatment of key areas in mm.1–39, where he arranges Fillmore’s transcription of “Game Song. Vancouver’s Island.”

Table 8. Form Diagram for Mm. 1–39 of *The Domain of Hurakan*

Measures	Key areas
1–8	I
9–19	I, briefly tonicizing ii during mm.13–14
20–31	G Lydian (mm.20–23),
32–35	Tonally unstable, tonicizing viio7, iv, and V harmonies in the key of ii
36–39	I

(Home key: A Major. All measures based upon Fillmore’s transcription: “Game Song. Vancouver’s Island.)

In contrast, Farwell’s formal treatment of the text annotation, “Proud music of the storm, blast that careers so free” includes more consonant harmonies and homorhythmic textures that are reproduced in Figure 67. From mm.52–72, both hands play similar notes in unison with syncopated rhythms. This section features gradually fuller dynamics that

reach *fortissimo* levels, often accompanied by *subito fortissimo* indications. The entire section remains in V of F# minor.

In mm. 52–76, increasingly short subphrases precede a final 7-measure subphrase. The subphrase structure musically represents a struggle that culminates in triumph, because the shortest subphrases suggest more frequent obstacles against which to fight during the passage. Table 9 includes a list of the subphrases and their measure numbers. The subphrases exhibit progressively fuller dynamics.

Table 9. Subphrase Structure in Mm. 52–76 of *The Domain of Hurakan*

Type of subphrase	Measure numbers
3-measure subphrase	52–54
3-measure subphrase	55–57
3-measure subphrase	58–60
3-measure subphrase	61–63
2-measure subphrase	64–65
2-measure subphrase	66–67
1-measure subphrase	68
1-measure subphrase	69
7-measure subphrase	70–76

The Domain of Hurakan received more immediate praise and publicity for its quasi–orchestral textures. Like Amy Beach’s *From Blackbird Hills*, *The Domain of*

Hurakan was later arranged for orchestra.¹²⁸ Block explains how the orchestral version of *From Blackbird Hills* was frequently performed.¹²⁹ Similarly, Culbertson explains how one critic praised the orchestral version of *The Domain of Hurakan* for its “brilliant color.”¹³⁰ Critics applauded Beach’s and Farwell’s efforts to “develop” Native American melodies through complex textures and new harmonies.

“Pawnee Horses”

From Mesa and Plain, Op. 20 (1905) stands apart from Farwell’s other Indianist compositions in its compilation of a variety of American songs. Farwell describes *From Mesa and Plain* as a series of “Indian, Cowboy, and Negro Sketches for Pianoforte.” By grouping these movements under the “Wa-Wan Series of American Compositions,” Farwell highlights the songs’ American identities but downplays cultural distinctions. Out of all five movements, three are derived from Native American melodies: *Navajo War Dance*, *Pawnee Horses*, and *Wa-Wan Choral*. The other two movements are titled *Prairie Miniature* (“based upon the melodies of two Cowboy folk songs”) and *Plantation Melody* (“recorded by Alice Haskell”). According to Levy, Haskell was a composer who “collected” African-American spirituals that Farwell sometimes arranged.¹³¹ The actual name of the spiritual that inspired the title “Plantation Song” is unfortunately unknown and should be recognized with its proper name.

¹²⁸ Ibid., 371.

¹²⁹ Block, “Amy Beach’s Music on Native American Themes,” 151.

¹³⁰ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 371.

¹³¹ Levy, *Frontier Figures: American Music and the Mythology of the American West*, 382.


Farwell sought to draw listeners' attention to melodies with characteristic rhythmic patterns and chromatic line. The 2nd movement of *From Mesa and Plain*, "Pawnee Horses," features a  "galloping" rhythmic motive that continues throughout the entire piece. Farwell includes brief instances of a complete descending chromatic line (A-flat to G) that zigzags between the right hand and the left hand. This line occurs as a four-measure introduction, as a transition between the two statements of the melody within the movement, and as a closing. The pianist Lisa Cheryl Thomas emphasizes the chromatic line in her performance, featured on the CD *Farwell: Piano Music, Volume 2*. Figure 47 shows the notes of the chromatic line using arrows.

Figure 47. Chromatic Line Introduction in "Pawnee Horses," Mm. 1–3

4

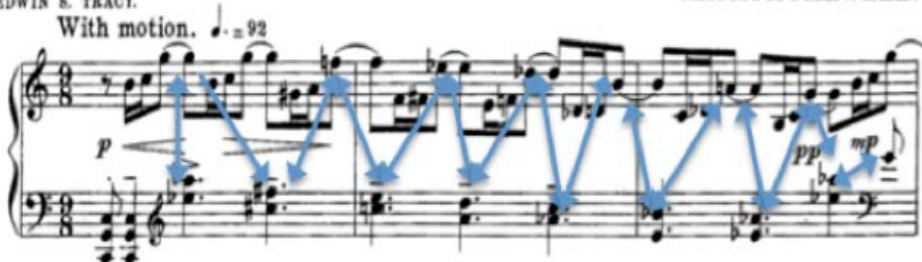
PAWNEE HORSES.

Based on an Omaha melody sung by Francis La Flesche and transcribed by EDWIN S. TRACY.

"There go the Pawnee horses. I do not want them, ... I have taken enough."

ARTHUR FARWELL.

With motion. $\text{♩} = 92$



A clear distinction between melody and accompaniment persists while the melody alternatively plays in two different registers. Unlike Beach's technique in the Coda of

From Blackbird Hills,¹³² Farwell does not write imitation between voices to highlight melodic material. Instead, Farwell applies accents and tenuto markings on melodic notes. At measure 18, shown in Figure 48, Farwell also highlights the beginning of the soprano melody with a performance recommendation to play “with abandon.” Farwell’s reference to “abandon” suggests an atmosphere of freedom associated with what he values as Native Americans’ courage. In combination, Farwell creates a movement in which the material portrays one main idea: the galloping horses and their symbolism of bravery.

Figure 48. Galloping Accompaniment Pattern in “Pawnee Horses,” Mm.16–20



¹³² See page 78, paragraph 1 for reference to “dialogue between the right hand and left hand” in the Coda of *From Blackbird Hills*.

“Navajo War Dance”

The first movement of *From Mesa and Plain, Navajo War Dance*, stands in sharp contrast to *Pawnee Horses* and *Wa-Wan Choral*. In a departure from his usual practice, Farwell refers to savagery twice: once in measures 3 through 5 (“With severe precision of rhythm throughout, and savagely accented”) and again at measure 40 (“with savage abandon”). Other departures include a greater focus on accompaniment and an absence of reference to a source melody. As shown in Figure 49, the accompaniment pattern starts in measure 3 as a low, quarter-note pedal point with brief chromatic line interludes.

Figure 49. Opening to “Navajo War Dance” in *From Mesa and Plain*, Mm. 1–8

NAVAJO WAR DANCE

ARTHUR FARWELL.

With intensity, not too fast. ♩ = 76

p murmurendo

mp With severe precision

of rhythm throughout, and savagely accented.

sf mp

sf

Sua bassa

8

Harmonically, Farwell highlights moments of unpredictability amidst frequent open fourths and fifths. At measure 39, Farwell repeats a French augmented sixth chord

in the key of C major. Because the previous five measures emphasize the key of C with a tonic pedal point, the French augmented sixth chord might normally reinforce C major. However, there is a quick resolution to a vi chord at measure 41. Figure 50 shows how the sudden switch to vi occurs at Farwell’s direction to play “with savage abandon.”

Figure 50. “Navajo War Dance,” Mm. 39–42

C: Fr. Aug. 6th vi (with E-flat PTs) I (plus tritone)

Through “Navajo War Dance,” Farwell combines rhythmic pauses with repetition, creating an atmosphere of danger. For example, the note C is repeated at first as a single-note, tonic pedal point in the bass. Beginning at measure 25, this C is repeated as a low octave. The octave doubling increases suspense by making the pulsing, C pedal point more present. At measure 40 (“with savage abandon”), C is presented frequently in a few ways: as part of a single pedal point, as part of the A minor or C minor triads, as part of an A-flat augmented triad, or as part of a C pentatonic cluster. Although the C pentatonic cluster appears on downbeats, it sometimes occurs after long pauses that (to the listener who is not looking at the score) might seem like a final resolution to the piece. Figure 51 shows two instances of the C pentatonic cluster at measures 55 and 58. At measure 58, the pentatonic cluster enters after a longer pause and a resolution to C

major. By writing increasingly varied rhythmic pauses that create trick endings, Farwell maintains a sense of battle until the final C major resolution.

Figure 51. “Navajo War Dance,” Mm. 52–60



Questions Surrounding Navajo War Dance No. 2

While Farwell used repetition in his pieces, he disliked critics who craved “savagery.” Farwell’s frustration can be understood regarding comments surrounding “Navajo War Dance.” Farwell explained his reactions as follows, referring to his first “Navajo War Dance” in *From Mesa and Plain*:

Too many people think of the American Indian only as a “savage.” I had in my Indian music depicted many phases of Indian life that were far from savage, but true to its quaint, poetic and picturesque aspects, as well as to its mythological conceptions. Being criticized because of these matters, as being untrue to this “savage” Indian nature, I wrote the *Navajo War Dance* in 1905, in the hope of

gratifying my critics in this respect...I have employed bare 4ths in the work, as I have heard the Navajos sing this dance in 4ths.¹³³

Farwell's explanation reveals that open 4ths in "Navajo War Dance" were intended to partially satisfy critics. Approval of Farwell's *Navajo War Dance No. 2* led to more widespread performances. According to Beth Levy, the American pianist John Kirkpatrick performed *Navajo War Dance No. 2* around the United States during the 1940s.¹³⁴ John Kirkpatrick also edited *Navajo War Dance No. 2*, publishing a new edition in 1947 through Music Press, Inc.

The original notes and revisions in the manuscript copy of *Navajo War Dance No. 2* suggest efforts to avoid musical exaggeration. Unlike "Navajo War Dance," *Navajo War Dance No. 2* does not include descriptions of savagery. Pictured in Figure 52 is an excerpt from the manuscript copy of *Navajo War Dance No. 2*. The beginning introduces a chromatic ostinato in the tenor voice. As a single-movement work, *Navajo War Dance No. 2* presents a different melodic theme and less aggressive dynamics and articulations than "Navajo War Dance" in *From Mesa and Plain*. In 1915, the critic Benjamin Lambord¹³⁵ commented regarding *Navajo War Dance No.2*, "The barbaric crudity is still further implied in the *Navajo War Dance* where Farwell has renounced almost all defined

¹³³ Ibid.

¹³⁴ Levy, " 'In the Glory of the Sunset': Arthur Farwell, Charles Wakefield Cadman, and Indianism in American Music," 147.

¹³⁵ Culbertson, *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*, 798.

harmony, preserving only the vigorous rhythm of the dance in the bold intervals of the Indian melody.”¹³⁶

Figure 52. *Navajo War Dance No. 2* Manuscript Excerpt, Mm. 1–7

(indication for “lift” underlined in blue)



In comparison to Farwell’s previous Indianist piano pieces, *Navajo War Dance No. 2* relies the most heavily upon chromaticism. Dissonances appear on almost every beat with frequent minor 2nds and tritones. Until measure 53, *Navajo War Dance No. 2* maintains a driving eighth-note rhythm. During the repeated eighth notes, Farwell often

¹³⁶ Ibid., 384.

alternates half steps and whole steps within an ostinato. The ostinato begins the piece in measure 1 with the notes (D# C D C C# C C B) and continues throughout the piece.

In contrast to Farwell's earlier Indianist pieces, *Navajo War Dance No. 2* grants equally important roles to the melody and the ostinato. In some cases, the ostinato becomes entwined with the melodic notes. The excerpt below shows how the pitches of the ostinato are presented in both the treble and the bass. The doubling of ostinato notes makes dissonances more prominent. Melodic intervals highlight chromatic notes while presenting technical challenges. As shown in Figure 53, measures 25 and 28 feature major seventh suspensions on each downbeat and arpeggiated tritones in the bass.

Figure 53. *Navajo War Dance No. 2*, Mm. 23–28

(Major sevenths and tritones indicated with blue lines)



Navajo War Dance No. 2 represents a deviation from the more transcription-specific methods of previous Indianist pieces. While accentuating melody notes as in *American Indian Melodies*, Farwell presented both the melody and the ostinato as

representative of the Navajo War Dance. The repetitive ostinato uses more chromaticism than the continuous galloping accompaniment pattern from *Pawnee Horses*. *Navajo War Dance No. 2*'s less culturally specific layout suggests a stylistic change to methods that rely less upon source transcriptions.

Amy Beach and Arthur Farwell expanded the stylistic boundaries of Indianist compositions through motivic development, unforeseen harmonic patterns, and characteristic accompaniment patterns. While striving to convey Native American melodies in ways that would be readily understandable to audiences, Beach's and Farwell's Indianist pieces failed to (and did not intend to) portray the original sounds and performance practices of the songs that they incorporated. Still, Beach and Farwell indirectly sparked audiences' interest in Native American songs under the guise of Western European compositional methods. Amy Beach encouraged audiences not to appropriate but to admire Native American music, using transcriptions only as a starting point for newly created compositions. Farwell promoted each Native American melody as a part of American art music, attempting to portray how the melody dictates its surrounding harmonies and rhythmic patterns.

CHAPTER VI
BEACH'S AND FARWELL'S LASTING CONTRIBUTIONS

Through their Indianist piano pieces, Beach and Farwell set a precedent for American composers to explore melodies native to the continent. Until the dissolution of the Indianist movement in the 1920s,¹³⁷ pieces that publicized transcriptions of Native American melodies remained popular. Audiences continued to be excited by the prospect of developing definably American music. Several composers of the period, including Harvey Worthington Loomis (1865-1930), Lily Strickland (1884-1958), and Thurlow Lieurance (1878-1963), were influenced by Beach's and Farwell's Indianist compositional aesthetics. Each composer supported the adaptation of Native American songs for varying purposes.

Loomis shared Farwell's vision to compose definably American music. Through his Indianist pieces and lectures, Loomis reinforced the idea that American composers could learn from Native American musicians. His *Lyrics of the Red Man*, Op. 76 for piano (published by the Wa-Wan Press in 1903), contains two books of pieces that mimic Farwell's *American Indian Melodies*, Op. 11. Unlike *American Indian Melodies*, *Lyrics of the Red Man* includes a melody transcription by Alice Fletcher at the beginning of each movement.

¹³⁷ Browner, "Breathing the Indian Spirit: Thoughts on Musical Borrowing and the 'Indianist' Movement in American Music," 266.

Fillmore's arrangement includes a steady eighth-note "drumbeat" accompaniment, and Loomis' arrangement features a similar pattern with F as a pedal point. The notation communicates to audiences that Native American songs were more similar than different, because the eighth-note "drumbeat" repeatedly appeared in Indianist piano arrangements. Simplistic accompaniment patterns promoted primitive depictions of Native American music.

Like Beach's *Eskimos*, Op. 64 and Farwell's *The Domain of Hurakan*, Op. 15, Loomis' *Lyrics of the Red Man*, Op. 76 combines separate Native American songs within single movements. The third piece in Book 1, "Around the Wigwam," begins by arranging "No. 30: Children's Song for 'Follow My Leader'" and later quotes "No. 33: Wa-Wan, Wa-An: Receiving The Messenger," used by Beach used in *From Blackbird Hills*, Op. 83 and Farwell in *Impressions of the Wa-Wan Ceremony of the Omahas*, Op. 21.¹³⁸ Loomis' and Beach's adaptations of "Children's Song for 'Follow My Leader'" reflect their varying harmonic ideas for arranging Native American music. While Beach's *From Blackbird Hills* presents longer sections of metric stability and clearly defined key areas, Loomis' "Around the Wigwam" features changing meters and a greater amount of tonal ambiguity. Figure 55 juxtaposes mm. 1–15 of *From Blackbird Hills* and mm.1–13 of "Around the Wigwam." Loomis manipulates the opening melodic motive while remaining within the key of G minor.

¹³⁸ My analysis of *From Blackbird Hills* is on pp. 75–89; my analysis of "Receiving the Messenger" from *Impressions of the Wa-Wan Ceremony of the Omahas* is on pp. 104–111.

Figure 55. *From Blackbird Hills*, Op. 83, Mm. 1–15, Followed by “Around the Wigwam,” Op. 76, No. 3, Mm. 1–13

2

Di Mio Gertrude Kiszella

From Blackbird Hills

(An Omaha Tribal Dance)

op. 83

Vivace (♩ = 104)

The image shows a piano score for two pieces. The first piece, 'From Blackbird Hills', is in 3/4 time with a tempo of Vivace (♩ = 104). It starts with a treble clef and a key signature of one sharp (F#). The first five measures are in the treble clef, with dynamics *mf*, *p*, *pp*, *p*, and *sempre leggiero*. The second system (measures 6-10) and the third system (measures 11-15) are in the bass clef. The second piece, 'Around the Wigwam', is in 3/4 time and starts with a bass clef and a key signature of one sharp. It consists of 13 measures in the bass clef. The first measure has a dynamic of *poco più f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf *p* *pp* *p* *sempre leggiero*

senza Pedale

poco più f

Figure 55, continued

Key of C: mode mixture with the notes E-flat and A-flat Key of G (major and minor qualities)

Around the Wigwam
Op. 76, No. 3

Allegro moderato M.M. ♩ = 122

schers.
mf non legato
cresc.
sfz

mf
brill.
mf non legato

Return to the key of C

From the start, Beach emphasizes the home key of G major through tonic and dominant pedal points. In contrast, Loomis' dissonances create tonal ambiguity. "Around the Wigwam" contrasts transpositions of the opening two measures. Loomis presents four two-measure segments of the same melodic motive, all of which are played in the key of G minor. The only note that serves as an exception to G minor is B natural, which appears in measure 9 and comes from Fillmore's transcription.

Loomis' two-measure segments both suggest tonics of their own and also feature the same melodic motive in different meters. Measures 1 and 2 contain a G pedal tone but suggest the tonic of C with a neighbor tone of A-flat. Both mm. 1–2 and mm. 7–8 also change the duple meter of Fillmore's transcription to triple meter. In contrast to the first two measures, mm. 7–8 emphasize the tonic of G, the tonic of Fillmore's transcription.

Rhythmic augmentation also distinguishes between Loomis' transpositions of the opening two-measure melodic motive. For instance, measures 3 through 6 repeat the first half of the rhythmic motive (from measure 1) and then rhythmically augment the melodic material from measure 2. Measures 3 and 4 present the repetition of the first half of the melodic motive as outlines of the E-flat dominant 7th and G dominant 7th chords. The transposition of the motive up by a major third highlights Loomis' fragmentation. Additionally, the change to a G minor 7th harmony in mm. 5–6 alerts the listener to the rhythmic augmentation of measure 2. The original melodic motive from measure 2 of Fillmore's transcription, which lasted for two beats, now lasts for six beats in mm. 5–6 from "Around the Wigwam." In mm. 5–6, Loomis moves the main melody to the second highest treble voice in the right hand instead of the highest treble voice.

"Around the Wigwam" also distinguishes between transpositions through the application of descending lines that contain chromatic qualities. Although mm. 4–11 remain in the key of G, two descending lines separate G pentatonic minor from G harmonic minor. In measures 1 through 3, a descending line in the upper voice (including the notes G, F, E, E-flat) is finished by a bass D in mm. 4–5. This descending line from G to D indicates the G pentatonic minor section. From mm. 8–10, a chromatic scale

fragment indicates the key of G harmonic minor. In measure 8, the melody plays G, and the bass notes in mm.8–10 play F#, F, E, E-flat, and D. Against the descending chromatic fragment, the tenor voices present an ascending chromatic motive that includes the pitches C, C#, and an implied D octave resolution in measure 10. The contrary motion between chromatic fragments distinguishes the G harmonic minor section by playing with listeners' expectations, introducing F# to fill in the chromatic fragment and then withholding D where it would expectedly occur after C#.

Loomis also juxtaposes the minor third in measure 8 with the major third (B-natural) in measure 9. The major third serves as an example of mode mixture and the only instance of scale degree 3 in the melody. Loomis' chromatic inflections and suggested tonics avoid tonal predictability. Still, Loomis reinforces stereotypes of "exotic" Native Americans through his accompaniment patterns. In mm. 4–5, parallel pentatonic fourths in the treble voices imitate common strategies used by Indianist composers to suggest exoticism. Pisani explains how Farwell, Loomis, and other Indianist composers commonly used parallel fourths in their arrangements in imitation of American popular music. After describing how Loomis harmonized a Cree melody in parallel fourths during "The Chattering Squaw,"¹³⁹ he notes regarding melodic parallelism, "The parallel index entered the American popular song repertory sometime between 1903 and 1909, the same time that indexical Indian features began showing up in this venue."¹⁴⁰

¹³⁹ "The Chattering Squaw" is the fifth movement from Book 2 of Loomis' *The Lyrics of the Red Man*, Op. 76.

¹⁴⁰ Pisani, *Imagining Native America in Music*, 229.

Loomis, Beach, and Farwell all sought to present Native American songs through shorter piano pieces. The song transcriptions they studied did not become the foundations of symphonies, sonatas, or concertos. Loomis', Beach's, and Farwell's genre choices suggested that they considered Indianist pieces best suited to intimate performance settings. Although none of the three composers wrote a large number of symphonies, sonatas, or concertos, the works that were written of these genres were based on European music. For example, Beach's *Symphony in E Minor, Op. 32* ("Gaelic"), *Violin Sonata, Op. 34*, and *Piano Concerto, Op. 45* remained rooted in European idioms. Indianist pieces could be learned at home for amateur music making or performed in lecture-recitals for smaller audiences.

Both Loomis and Farwell gave lectures on the sources that inspired their Indianist pieces. Pisani explains how Loomis' most famous lecture recital, titled "Music of the North American Indian," evoked both amusement and awe from the audience. According to a review written in the *Evening Sun*, the audience "applauded with streaming eyes and aching sides" while gradually becoming quieter as the lecture recital progressed. Because the audience was both amused and excited by the material about which they were learning, the review suggests that audiences eagerly awaited the continued creation of classical music that could be considered distinctively American. The reviewer's account also suggests that Indianist lecture recitals, although intended for educational purposes, were still received as having only entertainment value. Many European Americans continued to exploit Native Americans for their own enjoyment, framing Native

Americans in ways that attempted to portray white people as superior to people of other races.

Pisani also mentions that vaudeville-style “Indian songs”¹⁴¹ were popular at the same time that Indianist lectures were widespread. Because Loomis’, Farwell’s, and Beach’s Indianist lectures occurred while vaudeville shows mocked Native American culture, their efforts to educate the public about Native American music were tinged with a sense of superiority and a concern to prioritize newly composed American repertoire. Through his memoirs in *Wanderjahre of a Revolutionist and Other Essays on American Music*, Farwell admits that pressures from the public influenced his compositional work and his preparation for lecture-recital tours in the West. He notes, “the element of novelty and sensation in the ‘Indian music’ outweighed all else that I could do. I had ‘nailed myself to the cross,’ as a certain eminent publisher put it to me, and in sheer despair I have long since ceased to bother much about explaining myself to those persons who insist on having me the proclaimer of the idea that ‘Indian songs are the basis of American music.’¹⁴² Although vaudeville shows did not invalidate the more serious lecture-recitals that Farwell and his colleagues gave, public displays that mocked Native Americans made it harder for composers to gain support if they did not assert authority over Native American songs, using these songs for the purpose of American art music.

¹⁴¹ Pisani, *Imagining Native America in Music*, 179.

¹⁴² Arthur Farwell and Thomas Alan Stoner, *Wanderjahre of a Revolutionist and Other Essays on American Music*, (Rochester, NY: University of Rochester Press, 1995), 96.

Despite the differences between antimodernists' and nationalists' goals for musical composition, collaboration sometimes occurred between the two opposing groups. This collaboration strengthened efforts to promote Indianist lecture recitals. Although Beach believed that Indianist repertoire should not constitute American repertoire, she supported all American composers and their educational outreach efforts. While serving as Vice President of the Society for the Publication of American Music, Beach performed recitals on behalf of the Society that included Indianist pieces by Carlos Troyer and Homer Grunn.¹⁴³ In 1917, she also gave a lecture-recital on *Eskimos*, Op. 64.¹⁴⁴ Through her performances and lectures, Beach increased the publicity of Indianist pieces without labeling them as characteristically American compositions.

Beach also broadened the audience for Indianist music by directing *Eskimos*, Op. 64 towards younger students. Adrienne Fried Block explains how Beach initially resisted including *Eskimos* on a public recital program, because she had written *Eskimos* strictly for teaching purposes. Block describes how the theorist and teacher Percy Goetschius may have encouraged Beach to perform *Eskimos* through his favorable review. As a female composer, Beach faced potential discrimination by critics who compared her work to that of male composers. Beach's decision to perform *Eskimos* may have not only been influenced by Goetschius but also by her beliefs about Indianist music. While prioritizing Indianist pieces for teaching and allowing for only select purposes, Beach supported the

¹⁴³ According to "Play No Piece in Public When First Learned, Says Mrs. Beach," Beach specifically performed and recommended "Awakening at Dawn" and "Incantation" by Carlos Troyer (1837-1920) and also "Indian Dance" and "Song of the Mesa" by Homer Grunn (1880-1984).

¹⁴⁴ Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944*, 216.

creation of Indianist music for personal enjoyment and individual pianistic development. Still, Beach and other composers assumed ownership over Native American music by using the materials they selected for pedagogical piano pieces.

For instance, Lily Strickland wrote pedagogical pieces that were based upon Native American, African American, Indian, Ceylonese, and Burmese songs and dances. Like Beach, Strickland believed that all children have the right to a well-rounded musical education.¹⁴⁵ In terms of avoiding European dominance, her definition of American music more closely aligned with Arthur Farwell. She argued that American composers should form their styles without absorbing musical influences from outside the United States. “They can go to the continent for stimulation, for perspective, but they must live and feel America in order to compose American music.”¹⁴⁶ In accordance with her belief that American composers should represent music native to their own country, Strickland especially focused on creating pieces that were representative of the southern states.

Strickland’s Indianist works include the *Two Shawnee Indian Dances for Piano* (1919) and the operetta *Laughing Star of Zuni* (1946).¹⁴⁷ While she received praise for her originality, critics compared her works to pieces by male composers. A review from the March 1, 1919 issue of *Musical America* relates the first movement of *Two Shawnee Indian Dances for Piano* to Anton Rubinstein’s *Torchlight Dance of the Brides of*

¹⁴⁵ Ann Whitworth Howe, *Lily Strickland, South Carolina’s Gift to American Music* (The R.L. Bryan Company, 1970), 7.

¹⁴⁶ *Ibid.*

¹⁴⁷ Julie Anne Sadie and Rhian Samuel, *The New Norton/Grove Dictionary of Women Composers*, [Repr.] ed., (New York: W.W. Norton, 1995), 440.

Kashmir (from the ballet music for *Feramors*). A critic identified as “F.H.M” writes, “Even though Miss Strickland’s Shawnee maidens might be able to establish a distant relationship with Rubinstein’s ‘Brides of Kashmir,’ their dance should be appreciated, since from the standpoint of more general use, it lacks the dissonance which most ‘Indian’ music seems to thrust forward as a proof that it is “the real thing.”¹⁴⁸ F.H.M. determines the worth of *Two Shawnee Indian Dances for Piano* by their apparent similarity to Anton Rubinstein’s work. Both Strickland’s and Rubinstein’s compositions contain titles that support white supremacist references to “exoticism.” By only praising the dances’ *lack* of dissonances, F.H.M. downplays Strickland’s work and attributes a higher status to Rubinstein’s “Brides of Kashmir.”

In contrast, the pianist Dario Müller credits the success of silent films to the repeated use of Strickland’s *Two Shawnee Indian Dances for Piano*. Müller describes how Strickland’s *Sun Dance*, the second movement of *Two Shawnee Indian Dances*, accompanied the first silent films that attempted to depict Native Americans’ lives. According to Müller, the *Sun Dance*’s “simple, yet incisive use of the Cherokee theme it contains”¹⁴⁹ led to the piece’s inclusion into a collection of sheet music that was played during various silent films. Despite Strickland’s contributions to film scores and pedagogical piano pieces, her achievements remain largely unrecognized. The specific

¹⁴⁸ F.H.M, “Folk Music for Piano. ‘Tres Dances Mexicans.’ By Ed. Gariel. “Dance of the Young Maidens,” “Sun Dance” (Shawnee Indian). By Lily Strickland. (New York: G. Schirmer),” *Musical America*, March 1, 1919, 34.

¹⁴⁹ Dario Cristiano Müller and Vincenzo Mininno, *Two Shawnee Indian Dances*, by Lily Strickland, recorded September 1995 through January 1996, on *The American Indianists, Vol. 2*, Marco Polo 8.223738, 1996, compact disc.

film compositions that Strickland wrote and the films for which she composed have proven to be difficult to identify.

Both Amy Beach and Lily Strickland shared an interest in melodies native to North America. However, Strickland deviated from Beach's belief that composers should focus on music of their own ethnic heritage. As an early ethnomusicologist, Strickland traveled abroad to explore music in other countries. Beginning in 1920, Strickland and her husband traveled to India, Ceylon, Burma, the Philippines, China, Japan, and Europe.¹⁵⁰ Strickland's affinity for the music of Asia and India was uncommon for American composers of her time. Anne Howe describes Strickland as one of the first Americans "...to make an exhaustive study of the music of India and its dances – their forms and their legends and history."¹⁵¹ Strickland applied Farwell's idea of investigating each song's cultural origins, studying music both inside and outside the United States.

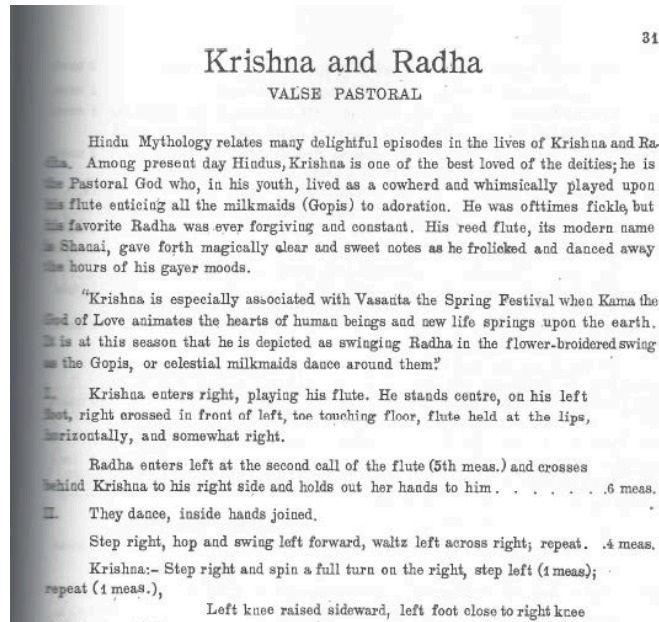
Like Farwell's *American Indian Melodies*, Op. 11, Strickland's *Oriental and Character Dances* for piano are accompanied by descriptions of each dance's background on the first page of each movement. *Oriental and Character Dances*, published in 1927, featured music by Strickland and written descriptions by both Strickland and Helen Frost. Strickland's descriptions include historical background and dance steps that correspond to measure numbers. For example, "Krishna and Radha" includes an explanation of Krishna's and Radha's characterizations followed by dance steps for each measure. Figure 56 includes a picture of Lily Strickland's preface paired

¹⁵⁰ Anne Whitworth Howe, *Lily Strickland: South Carolina's Gift to American Music*, (R.L. Bryan Company, 1970), 4.

¹⁵¹ Ibid.

with the first page of the music for “Krishna and Radha.” Strickland indicates the start of Krishna’s and Radha’s waltz with a *sostenuto* marking.¹⁵²

Figure 56. Preface and Mm.1–15 of “Krishna and Radha”



¹⁵² Lily Strickland and Helen Frost, *Oriental and Character Dances*, (New York: A.S. Barnes and Company, 1927), 31–33.

33

Krishna and Radha

LILY STRICKLAND

I, M.M. ♩ = 120
mp Flute
mf
dim. pp

II,
cres.

cres.

While attempting to incorporate music from a variety of cultures, Strickland partially shared Fillmore's and Baker's biased views about musical development. In an undated excerpt quoted in Howe's book, *Lily Strickland: South Carolina's Gift to American Music*, Strickland claimed that "...harmony is simply the product of modern musical development and not instinctive or inherent in the primitive peoples."¹⁵³ Strickland suggested that music without harmony has yet to become fully developed. At the same time she also implied that Western composers do not have the ability to depict the nuances of Asian music. Strickland argued, "The Occidental use of dissonance to represent Oriental music has been unsuccessful, since Oriental aboriginal music is

¹⁵³ Howe, *Lily Strickland: South Carolina's Gift to American Music*, 5.

without harmony.”¹⁵⁴ The combination of Strickland’s statements suggests that she believes Asian musicians will further develop their own music. She appropriated the materials she studied while attempting to provide more cultural background. Her descriptive prefaces emulated Farwell’s strategies to explain the legendary content of the material he arranged.

As the idea of what American music should constitute became more flexible, the goal of developing a characteristically American repertory based upon Native American music dissipated. Composers still adapted traditional melodies out of personal interest but not for the purpose of creating American compositions. Thurlow Lieurance (1878-1963) attempted to present straightforward arrangements of Native American melodies. Lieurance’s *Indian Suite* for piano, published in 1914, presents arrangements of two Sioux songs, one Crow song, and one war dance song (explained by Lieurance to be of unknown origin) in two pages of music. Lieurance explains in his descriptive notes for the suite, “I refrained from too much elaboration as I wish to present these themes in a simple and attractive arrangement.”¹⁵⁵ Unlike Beach and Farwell, Lieurance did not develop Native American material through multi-sectional pieces. Each melody is presented only one time each in Lieurance’s *Indian Suite*. Figure 57 features the first page of *Indian Suite*, which includes the arrangements of two Sioux love songs. The addition of “harmonized by” to the score effectively demotes Lieurance’s status from

¹⁵⁴ Ibid.

¹⁵⁵ Thurlow Lieurance, *Indian Suite* (Philadelphia: Theodore Presser, 1914), 3.

“composer” to “harmonizer.” The song itself takes precedence over Lieurance’s alterations.

Figure 57. Page 1 of *Indian Suite*

4 N^o 11452 **INDIAN SUITE**

N^o 1. LOVE SONG
(Sioux)
Largo R. M. ♩. 43

Harmonized by
THURLOW LIEURANCE

ff *pp*

ff *pp*

INTERMEZZO
Moderato R. M. ♩. 72

N^o 2. LOVE SONG
(Gosa Ventres)
And^{te} mod^{to} R. M. ♩. 64

p dolce

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Lieurance also carefully selected material that he believed could be appropriate for piano music. In an interview for *The Etude* titled “Beauties in the Music of the

American Indian,” Lieurance considered which Native American songs should be adapted into compositions. He distinguished between melodic applications thus:

It has always been my feeling that this material should not be dragged into composition where the purpose is more archeological than musical. Unless these themes can be presented in a way that does not destroy the original flavor, and unless the composer can see the beauties of them, he had better not attempt them. They must stand on their own musical merit or not at all.¹⁵⁶

Lieurance revises elements from both Beach’s and Farwell’s musical philosophies. His prioritization of each song’s “original flavor” resembles Farwell’s efforts to sing each melody he arranged to come to a better understanding. In contrast to Farwell’s strategy, though, Lieurance does not seek to promote American composers through the use of Native American melodies. Lieurance also claims that composers who cannot “see the beauties” of each song should not adapt Native American music. Unlike Beach and Farwell, Lieurance believes that some but not all American composers can understand and incorporate Native American materials. Lieurance’s standpoint is a combination of Beach’s opinion that European-Americans cannot fully understand Native American music and Farwell’s argument that all Americans can learn to understand Native American customs.

Another way in which Lieurance built upon Beach’s and Farwell’s strategies involved performing in concert with Native American musicians. According to Pisani, Lieurance began a lecture-recital series named “Songs, Stories and Legends of the

¹⁵⁶ Thurlow Lieurance, “Thurlow Lieurance – The Musical Soul of the American Indian,” *The Etude*, October 1920, 655–56.

American Indian” in which he first performed with Princess Watahwasso, a Penobscot mezzo-soprano.¹⁵⁷ Lieurance admired Watahwasso’s talents. He writes, “Watahwasso has given so many programs of my own songs that I would feel a little delicate about speaking of her beautiful art and progress in recent years. She is a real Penobscot, with a glorious voice and understanding of Indian life.”¹⁵⁸ Lieurance’s remarks demonstrate white supremacist condescension, because he claims to know the characteristics of a “real Penobscot.” While committed to listening to and collaborating with Native American musicians more than previous American composers, Lieurance still operated from Western-oriented standpoints.

For example, Lieurance continued the practice of asking Native American musicians to sing for him for recording purposes. While the recordings gave a glimpse as to how certain melodies may be performed, they did not account for each song’s potential to change between performances. Pisani explains how one of Lieurance’s most famous works, “By the Waters of the Minnetonka,” stemmed from a story sung, told, and played by a Sioux musician named Sitting Eagle.¹⁵⁹ Because Sitting Eagle described how two lovers, Moon Deer and Sun Deer, drowned themselves in the Minnetonka (Sioux for “round body of water”), Lieurance envisioned a 64th-note accompaniment to represent ripples on the water.¹⁶⁰ The watery accompaniment became a fixed aspect of “By the Waters of the Minnetonka” that carried over between performances. The potential

¹⁵⁷ Pisani, *Imagining Native America in Music*, 179–80.

¹⁵⁸ Lieurance, “Thurlow Lieurance – The Musical Soul of the American Indian,” 3.

¹⁵⁹ Pisani, *Imagining Native America in Music*, 270.

¹⁶⁰ *Ibid.*, 271.

variations between Sitting Eagle's performances became converted into a standardized concert work. "By the Waters of the Minnetonka," published by Theodore Presser Company in 1914, included parts for piano, high voice, and either violin or flute.

Lieurance's openness to different performance settings contributed to the popularity of "By the Waters of the Minnetonka." In addition to such singers as Frances Alda, Princess Watahwaso, and Mohawk baritone Oskenonton, ensembles including the Russian Folk Orchestra and the Mormon Tabernacle Choir performed arrangements of Lieurance's original work. Presentations of "By the Waters of the Minnetonka" also represented intersections between musical genres. Pisani explains how, from the early 1920s through the late 1950s, jazz arrangements of "By the Waters of the Minnetonka" became increasingly popular.¹⁶¹ These arrangements diversified over time through interpretations promoted by Glen Miller, Tommy Dorsey, and later the Art Van Damme Jazz Quintet.¹⁶² The evolving arrangements of "By the Waters of the Minnetonka" reflect the dissolution of the Indianist movement. While the Indianist movement promoted Native American materials for the purpose of published American art music, the increasing variety of performance settings for "By the Waters of the Minnetonka" foreshadowed future opportunities (though still nowhere near enough opportunities) for Native Americans to control the performance of their own music.

The Native American flute also contributed to new instrumentations for compositions that featured Native American songs. Lieurance performed an arrangement

¹⁶¹ Pisani, *Imagining Native America in Music*, 271.

¹⁶² *Ibid.*

of “By the Waters of the Minnetonka” on a Native American flute.¹⁶³ He believed that performing “By the Waters of the Minnetonka” with different instruments fostered a more comprehensive understanding of the original song. The Kansas Historical Society describes Lieurance’s admiration of different performers with whom he collaborated, including contralto Madame Schumann-Heink and also Glen Miller. Encouraging evolving performances of “By the Waters of the Minnetonka,” Lieurance commented, “The work itself is a perfect vehicle for interpretation. It just seems to roll on when played - it’s a perfect vowel.”¹⁶⁴ By promoting new arrangements of “By the Waters of the Minnetonka,” Lieurance furthered the appropriation of Native American melodies despite his original goal to portray Native American music without developing materials into Western-style compositions. Simultaneously, he encouraged flexible performance methods without labeling one arrangement of “By the Waters of the Minnetonka” as the most “correct” version. Lieurance undermined the original Indianist vision of preserving specific notated Native American song arrangements as American classical music standards. The variety of genres that he promoted in the portrayal of Native American melodies challenged the dominance of a strictly Eurocentric classical art music approach, contributing to greater diversity within American music and opening up additional vantage points from which to view Native American songs.

Similarly, other American composers avoided claiming Native American songs as part of definably American music. By the end of the twentieth century, the Indianist

¹⁶³ Ibid.

¹⁶⁴ “Thurlow Lieurance,” Kansas Historical Society, last modified January 2013, <https://www.kshs.org/kansapedia/thurlow-lieurance/12131>

tradition had faded as American concert music became more diverse. Rather than trying to imitate song transcriptions through Indianist piano pieces, some composers began to work together with Native American musicians.

For instance, Philip Glass (b. 1937) collaborated with R. Carlos Nakai, a flutist of Navajo-Ute heritage. In 2004, Nakai performed as a featured soloist in *Piano Concerto No. 2* (“*After Lewis and Clark*”) with the Omaha Symphony.¹⁶⁵ The pianist Paul Barnes describes, “The second movement “*Sacagawea*” is scored for strings only and features a duet between the piano and the Native American flute...the opening theme in the flute is a musical representation of the name ‘*Sacagawea*.’”¹⁶⁶ Unlike early twentieth-century Indianist compositions, Glass conveyed thematic importance by dedicating the main theme of the second movement to R. Carlos Nakai. By composing a duet between the piano and the Native American flute, Glass musically portrays how the piano and the Native American flute should be guaranteed equal representation. Glass’ *Piano Concerto No. 2* still emphasizes the Lewis and Clark expedition through its title, but the inclusion of the Native American flute represents a small step towards more fairly honoring Native American musicians.

Today, American piano music encompasses a greater variety of ethnicities. As a result, the Indianist movement of the early twentieth century largely remains remote from the impetus behind current compositions. As Amy Beach predicted, creating a

¹⁶⁵ “R. Carlos Nakai,” accessed June 8, 2020, <http://rcarlosnakai.com>

¹⁶⁶ “Philip Glass Compositions: Piano Concerto No. 2 ‘After Lewis and Clark’”, accessed June 8, 2020, https://philipglass.com/compositions/piano_concerto_2/

completely definable American music did not prove to be possible. Indianist music primarily emphasized the accomplishments of European-American composers. While attempting to give credit to Native American melodies, Indianist compositions did not allow for equal participation. Native American musicians did not have the opportunity to contribute and to make key decisions about how Indianist music should sound.

Brent Michael Davids, a composer and flutist who is a citizen of the Stockbridge-Munsee Band of the Mohican Nation, describes other reasons for the decline of the Indianist movement. Regarding Indianist pieces, Davids explains, “They were largely a distortion of indigenous music and not helpful in any real way for Native American music. There are a few scholars running around trying to reignite interest but it’s a losing battle, and I personally would not promote the Indianist materials, other than as a curiosity of the era.”¹⁶⁷ Davids confirms that the Indianist movement remains distant from current efforts to draw attention to the music of minorities as it is originally performed.

Davids’ viewpoint calls into question the morality in programming Indianist piano pieces by Beach and Farwell. Presenting Beach’s and Farwell’s pieces in the absence of context (whether in teaching or in performance) becomes questionable on grounds of appropriation if it is done without direct participation and guidance to the audience from Native American musicians. Brent Michael Davids’ article, “Cultural Appropriation in Classical Music?” explains how “acultural” Western musical approaches have assisted in the elimination of Native American practices from American musical curricula and

¹⁶⁷ Brent Michael Davids, email conversation with author, November 26, 2019.

public performances. Davids confirms, “One of the outcomes of genocidal imperialism is that erasing people also erases their music, so the resultant naiveté about Native Americans may sit somewhere along the ignorance-is-bliss scale as a byproduct of ethnic cleansing. Second, there is an air of cultural neutrality in Western classical art music, where music is considered an expression of sound alone, devoid of ancestral roots or indigenous cosmology—a Western birthright that functions as the default mainstay foundation for equitable, objective, unbiased sonority.”¹⁶⁸ Davids then explains how all Native American music is culturally specific and generative. He describes the practice of “song-ing,” in which each performance of a specific song gives birth to a new performance of that song.¹⁶⁹ According to Davids, each song is considered to be “newly reborn,” with each performance, so no music is ever considered to be fixed.¹⁷⁰

With these considerations in mind, it is arguable that the presentation (or not) of Indianist pieces (or any music involving Native American songs) should be subject to approval by Native American musicians. In the coming years, musicians of all backgrounds will be expected to examine the motives and methods of their activities, so that Native American music and music of other minority groups can gain equal standing to that of American classical and popular genres. In lieu of performing a solo program of Indianist pieces or delivering an individual presentation about Indianist music to students

¹⁶⁸ Brent Michael Davids, “Classical Appropriation in Classical Music,” *New Music Box*, November 21, 2019, <https://nmbx.newmusicusa.org/cultural-appropriation-in-classical-music/>

¹⁶⁹ *Ibid.*

¹⁷⁰ *Ibid.*

and colleagues, one might hold a group class and music-making session led by Native American musicians in the style of a song-ing.

This would require finding the resources to hire Native American guest lecturer leaders for community educational meetings in-person or online. If the presentation were to involve Beach's and Farwell's Indianist pieces, segments from selected works could first be played without comment. Then, the guest lecturer leader would lead a discussion following their preferred format. A lecture setting could be more suitable for audience members who are teenagers or older, while a more hands-on meeting involving dancing, singing, or playing instruments could be suitable for younger children. In either case, it would be essential for the performer to learn from the Native American lecture leaders prior to the meeting, participating and listening along with other students as the leader would recommend.

Increasingly, such composers as Davids and Jerod Tate, a citizen of the Chickasaw Nation, are working to provide more musical opportunities for Native American students. Davids founded the Native American Composer Apprentice Project (NACAP) and the Composer Apprentice National Outreach Endeavor (CANOE) to teach students how to compose notated music.¹⁷¹ Tate has taught composition to high school students through the Joyce Foundation and American Composers Forum.¹⁷² Davids' and Tate's efforts suggest that Native American students are on a path to gaining equal

¹⁷¹ "Brent Michael Davids," New Music USA, accessed June 8, 2020, <https://www.newmusicusa.org/profile/brent-michaeldavids/>

¹⁷² Jerod Impíchchaachaaha' Tate: Composer," accessed June 8, 2020, <http://www.jerodtate.com/biography.html>

standing in comparison to American composers of other ethnicities. All American composers should be guaranteed equal recognition for equal efforts. Because Davids and Tate largely advocate for Native American students on their own, an important question remains as to how the United States can better promote and support Native American composers. Solving this problem may involve working towards equal leadership in national and state arts organizations (leaders of all cultural backgrounds), dedicating more funds to music education in all communities, and listening to Native American composers' goals and perspectives.

Dr. Hollie Kulago, Associate Professor of Education at Penn State University, provides insight into how success can stem from non-acquisitive practices. As a Diné (Navajo) citizen originally from the Navajo Nation in Arizona, Kulago emphasizes the importance of supporting other people. She describes the Diné educational philosophy as non-linear and rooted in *k'e*, the state of living and being in relationship to others.¹⁷³ Educated Diné people are considered to practice “good thinking,”¹⁷⁴ meaning that they strive to maintain good relationships and share with other people. Kulago contrasts Diné educational methods with what she describes as the current “acquisitive”¹⁷⁵ system, in which test grades, GPA, and acquired college degrees by each individual determine educational success. Due to a focus on individual achievements, Kulago cautions that this

¹⁷³ Hollie A. Kulago, “Dewey Called Them Utopians, I Call Them Ancestors,” *Educational Philosophy and Theory* 50, no. 8 (2018): 761, <https://www.tandfonline-com.libproxy.uncg.edu/doi/full/10.1080/00131857.2016.1225560?scroll=top&needAccess=true>

¹⁷⁴ *Ibid.*, 762.

¹⁷⁵ *Ibid.*, 760.

definition of success can sometimes lead to power-hungry thinking and unequally distributed advantages.¹⁷⁶ By establishing respect for other people, animals, and the natural environment as its foundation, the Diné educational system promotes mutual support and equal rights.

Dr. Kulago's article confirms that much is left to learn about how to truly support Native American musicians and composers. As Amy Beach suggested, it is not possible to recreate Native American melodies into notated piano compositions in a way that fully upholds the original song's qualities and intentions. Because Native American educational systems are less understood in light of the predominant "acquisitive"¹⁷⁷ system that Dr. Kulago describes, there could be ways of honoring all American compositions that are not yet known. Allowing for Native American leaders to have more influence in today's educational system would most importantly be what is fair and just to all citizens. At the same time, new ways of creating and performing American music that equally involves all cultural backgrounds could become more widespread.

In comparison to how American compositional methods have progressed, Amy Beach's and Arthur Farwell's Indianist piano pieces may seem antiquated. However, Beach and Farwell introduced ideas of arranging Native American songs that were considered radical for their time. The repeated publication of Indianist pieces brought national attention to Native American music, whether or not listeners agreed or disagreed with Beach's and Farwell's efforts. Beach and Farwell furthered the national

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

conversation about how to listen to and to learn from Native American music. Indianist pieces of a traditional classical practice promoted an entryway to new methods of portraying Native American songs, as future composers considered more inclusive ways of how to collaborate and learn from Native American musicians. Today, Beach's and Farwell's Indianist pieces serve not only as musically rewarding and lesser-known pieces for students to learn, but they also serve as miniature history lessons. By learning more from the past and present, musicians can more effectively and fairly collaborate with each other. If we are able to learn new ways of establishing inclusivity and equal representation, we will continue to come closer to creating American music that equally welcomes all cultures.

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