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Research in Onondaga Music and Ceremony: Challenges and Opportunities

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Abstract

The main topic of focus is the resistance by indigenous people to communicate their cultural practices to researchers and those who are not part of their immediate community, especially in a post-COVID-19 world. The topic will be explored through the music and ceremonies of the Haudenosaunee people, also known as the Iroquois, consisting of members of Native American heritage that are still in existence today and recognized by the United States federal government as an official tribe.[1] Onondaga Nation is one of the few remaining self-governing sovereign Native American nations in the United States.[2] The music of the Onondaga people operates in both public and private functions, with the latter being hidden from those who do not identify as Haudenosaunee. Although researchers in the early twentieth century studied these private ceremonies, this information is no longer available for consumption in person. Initially, it was believed that research would rely heavily on interviews and first-hand accounts collected in the field as well as participation in musical experiences if possible. However, investigation proved that the majority of this work would be discovered through written volumes on the subject, as the Onondaga people have shown they do not regularly speak about or allow interaction with their musical experiences. Additional exploration on the subject is focused on the aversion of participation and partnership with a researcher. Interactions with the Haudenosaunee people would eventually lead to a deeper understanding by other Americans, reducing or eliminating centuries old beliefs of Native American inferiority. However, it is clear that their traditions and practices are kept private despite being disclosed in the past.

Key Words: Onondaga Nation, Iroquois Nation, Native American Music, Haudenosaunee people

[1] U.S. Dept. of the Interior: Indian Affairs. https://www.bia.gov/service/tribal-leaders-directory/federally-recognized-tribes .

[2] Onondaga Nation, “Sovereignty,” Onondaga Nation: People of the Hills, 2022. https://www.onondaganation.org/government/sovereignty/

Acknowledgements

This thesis is dedicated to the Onondaga Nation as well as the Haudenosaunee people. Their love for the Creator and all of humanity is inspiring. The commitment to their faith, their people, and their culture demonstrates their resolve for centuries. I appreciate all that they are and strive to be as dedicated to our Lord as they are.

I owe a debt of gratitude to my husband, Ed Adams. He has been my constant motivator throughout this entire process and has shared my passion for the Native American people. At times when I felt that the obstacles were insurmountable, he made me believe I was capable of overcoming them. I am so grateful to have him as my life partner.

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Introduction

Background

The Onondaga people are part of the Iroquois Confederacy founded in the late sixteenth century. Known as the Five Nations, the Haudenosaunee founded this partnership to end the fighting occurring between them and to band against the invading Europeans. The Haudenosaunee are made up of the Seneca, Cayuga, Onondaga, Oneida, and Mohawk people. In the late eighteenth century, the Tuscarora people also joined, creating what is now known as the Six Nations. Onondaga has been and continues to be the central guiding Nation of this alliance. In addition, the Haudenosaunee are the only native people left in the United States who use their own form of government. They have continued this governance for centuries. They have refused federal funding, to avoid being controlled by the United States government. Although they are recognized by the federal and New York State governments, they are not overseen by the United States Department of the Interior's Bureau of Indian Affairs.

Statement of the Problem

There is little information published about the music of the Onondaga Nation. With few exceptions, the documentation that exists about their music is written and produced by the Haudenosaunee people themselves. They make mention of the fact that they do not allow outsiders to experience their ceremonial music. Much is written as far as their cultural beliefs; however, not enough is written and published about the music itself.

Purpose of the Study

Understanding the musical history of the Haudenosaunee people and its current musical circumstances would offer a panoramic glimpse into their culture, beliefs, and situations stretching throughout time. As was previously mentioned, such a study would help to distinguish the musical practices of the Onondaga people specifically and to what extent these musical practices are used today. It would further demonstrate the effects of outside influences as well as the perceived belief that outsiders should not be privy to private performances. It is also imperative to determine if the Onondaga Nation retains a living tradition of private performances that are based on their rules and religious customs. This determination would offer insight as to why some of their music is private and why it has been so difficult for researchers to obtain information. Also, learning and evaluating the impact that the COVID-19 epidemic (2020-2023) has had on them would help to understand their musical plans for the future. Documentation of the music under the guidelines of Nation leaders would help to dispel any concerns the people may have about sharing such information. However, interactions with individuals from the Haudenosaunee community would explain their hesitation with researchers in the past and what their expectations are from them in the future.

Significance of the Study

Such a study could greatly benefit both the academic community and Native American community. A thorough investigation of Haudenosaunee culture and musical customs could provide valuable insight as to how they function in society, both in the past and present. By allowing the Haudenosaunee people to be part of the process, they could control the narrative and information. The quality and quantity of details could be directed by those who have been brought up in these practices, making it accurate and free of outside influence. In addition, academics could have complete statistics that have not been shared before. Books and

information from previous scholars who have attempted to work with Haudenosaunee people could then be either confirmed or reconstructed in order to be framed in the most accurate interpretation. An analysis of why they have withheld information in the past was conducted and compared to current understandings. This could help to determine what misgivings the Onondaga have had throughout history with outside researchers and why.

Research questions

Much of the culture and history of the Haudenosaunee people is documented. However, there are not many sources for the study of music or ceremonies. The lack of significant materials raises important questions. Why have the Onondaga people been so hesitant to communicate their musical customs for so many years? Is it possible to approach them and involve them in research today? Are there any musical experiences that are believed to have been appropriated by researchers in the past without Haudenosaunee consent? In order to determine this, a working relationship with the Onondaga people must be established. Thus, a thorough investigation of their relationships with researchers over time can be conducted. If this can be accomplished, other questions arise: do the Onondaga people still actively participate in the music of their heritage, and if so, to what extent? Additional investigation of the history, theory, instrumentation, and uses of music must be conducted with the aid of the subjects of focus. How has music been incorporated into their culture in the past and how is it utilized today? Have musical traditions changed over time? How different is the music for private ceremonies than from public celebrations? What exactly do the ceremonies entail? What is the average ceremony length? What events happen at each? How is music utilized in ceremonies both private and public and in everyday life? When was the last time they had music together and are the ceremonies still on pause due to COVID-19? How has COVID-19 affected musical experiences

in the last couple of years and will this permanently change the way music and ceremonies are conducted in the future?

An investigation into their musical practices could: 1) ascertain the value of relationships between the Onondaga and previous research teams and whether these relationships have affected the Onondaga Nation's opinions of academic investigations over time; 2) establish the intentions of previous researchers and verify if their findings are accurate; 3) help to identify traits that are common in their music theory and performances, 4) link which instrumentation is being used and in what capacity, 5) determine the characteristics of both public and private performances and how they are similar or different, 6) demonstrate for what reasons music is used amongst the Haudenosaunee people, and 7) show how often music is incorporated into everyday life. In addition, it is believed that COVID-19 has had a tremendous impact on musical experiences and how they have been carried out for the past several years, both in public and private. It is only through interviews and face-to-face communication that this can be determined; however, this may not be possible.

Limitations

Although meetings were scheduled with leaders of the Onondaga Nation both in person and in online conferences, it is unknown how much information they would be willing to reveal. The author of this thesis made several attempts through email to schedule meetings either online or in person. Initially, Shannon Booth, one of the leaders of the Onondaga Nation, responded frequently and enthusiastically about sharing information on the Onondaga people and their music. However, Booth stopped responding to inquiries so there was no additional information or further interviews scheduled. A subsequent interview with Diane Shenandoah of Syracuse University did provide many answers; however, there was little she could share that is not

already published. Therefore, little more information was acquired for this thesis in interviews with Onondaga leaders aside from that which is already published in books and media. In addition, at the time of this writing, the COVID-19 pandemic is still a factor. The Onondaga Nation was impacted by this virus and suspended meetings in order to protect its members. This made in-person interaction difficult, as the safety of the Onondaga people and the researcher became paramount.

Hypotheses

This study offers insight to the beliefs and practices of the Haudenosaunee people with reference to communication with academics aiming to study their culture. It examines the potential motivations for withholding information and avoiding conveyance. In addition, this study seeks to solidify the music and community structure of the Haudenosaunee people by determining if previous researchers revealed factual, non-ethnocentric cultural data. A study objective is to educate others on how to properly recognize them, providing evidence to organizations, influential leaders, and the uninformed that they should be acknowledged as equals. Learning directly from Haudenosaunee leaders, elders, and musicians provides insight into the resistance to outside engagement, to disseminate private cultural particulars, and to divulge the music of the Onondaga Nation and how it has been utilized. All interactions with the Haudenosaunee people eventually led to a deeper understanding by the researcher. Research that has been gathered on the subject has demonstrated that COVID-19 has had an impact on the ceremonies and gatherings of the Onondaga people. A knowledge of the direct impact on Onondaga life from COVID-19 was also an aim of this study.

Glossary of Terms

The following is a list of words from the Onondaga language that are employed in this investigation. Note that Onondaga writing requires the use of capitalizations for most words. The terms "Iroquois" and "Haudenosaunee" will be used interchangeably throughout the duration of this writing. A complete phonetics guide can be found in the Appendix B.

Gana'jyó•wih. Drum[3]

Ganakdagweñni•yo'geh. Capital[4]

Gasdawéñ'shä•'. Rattle[5]

Gä•sweñta'. The two row wampum (belt) that serves as a treaty between the Haudenosaunee and the original Dutch settlers[6]

Haudenosaunee. Means "people of the longhouse." It refers to the confederacy of indigenous peoples who inhabited and continue to inhabit the northwestern region of New York State. Also referred to as Six Nations, it consists of the Seneca, Cayuga, Onondaga, Oneida, Mohawk, and Tuscarora nations which are guided by their traditional government[7]

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[3] Onondaga Nation, "Song," Onondaga Nation: People of the Hills, (2022), https://www.onondaganation.org/culture/song/;
Irving Powless Jr., *Who Are These People Anyway?* edited by Lesley Forrester, (Syracuse, New York: Syracuse University Press, 2016), page 109-110.

[4] Onondaga Nation, "About Us," Onondaga Nation: People of the Hills, (2022), https://www.onondaganation.org/aboutus/.

[5] Onondaga Nation, "Song," Onondaga Nation: People of the Hills, (2022); Powless Jr., *Who Are These People Anyway?* 109-110.

[6] Onondaga Nation, "Two Row Wampum," Onondaga Nation: People of the Hills, (2022), https://www.onondaganation.org/culture/wampum/two-row-wampum-belt-guswenta/;
John Berry, "Onondaga: People of the Hills - Parts 1 and 2," The Post Standard, April 15, 2016, 7:08-7:44, https://www.youtube.com/watch?v=Z9-rpLQKwd8.;
Indigenous Values Initiative, "Guswentha: Two Row Wampum Belt," Indigenous Values Initiative, (2022), https://indigenousvalues.org/decolonization/guswentha-two-row-wampum-belt/.

[7] Editors of Encyclopedia Britannica, "Iroquois Confederacy: American Indian confederation." revised by Jeff Wallenfeldt, https://www.britannica.com/topic/Iroquois-Confederacy/The-Iroquois-Confederacys-role-in-the-French-British-rivalry;

Hoyá•neh. Chiefs[8]

Iroquois. This term has been given to the members of the six nations. "The word 'Iroquois' is said to be of Algonkian origin; it is believed to mean 'snakes,' referring to the silent manner in which the Haudenosaunee struck at their enemies."[9]

Ohén:ton Karihwatéhkwen. "Words before all else"; sacred prayer spoken by leaders of the Haudenosaunee at ceremonies that honors all of nature, people, life, and the Creator. It sustains the long held belief that the earth can hear this prayer as a promise to treat life and nature with compassion and respect.[10]

Oñgwehoñwe. Indigenous[11]

Ono:da'gega'. People of the hills[12]

Skennenrahawi. The Peacemaker who came to the five Iroquois nations and established peace among them.[13]

Tadodaho. Spiritual leader and guide for the Six Nations. Has always been a member of the Onondaga Nation[14]

Jacqueline Keeler, "Conversation: Oren Lyons, Onondaga," *Earth Island Journal*, Vol. 30, No. 3 (Autumn 2015, Earth Island Institute), 26-28;

Berry, "Onondaga: People of the Hills - Parts 1 and 2."

[8] Onondaga Nation, "About Us," Onondaga Nation: People of the Hills.

[9] Doug George-Kanentiio, *Iroquois Culture and Commentary*, (Santa Fe, New Mexico: Clear Light Publishers, 2000), page 10

[10] Ibid, page 35;

Jake Swamp, *Thanksgiving Address: Greetings to the Natural World*, (Corrales, New Mexico: The Tracking Project, 1993).

[11] Ibid.

[12] Berry, "Onondaga: People of the Hills - Parts 1 and 2."

[13] George-Kanentiio, *Iroquois Culture and Commentary*, page 10.

[14] Ibid; Daniel P. Barr, *Unconquered*, (Westport, Connecticut, Praeger Publishers, 2006), 9-10.; Onondaga Nation, "History," Onondaga Nation: People of the Hills, (2022). https://www.onondaganation.org/history/

Summary

The Haudenosaunee people, made up of the Onondaga, Seneca, Cayuga, Oneida, Mohawk, and Tuscarora, are a diverse network of Native American Nations that have existed for centuries in the New York region of North America. While the Six Nations carry different names and origins, their customs and beliefs are identical and they are interconnected. Documentation of their beliefs and practices has been well documented over time both by Iroquois and non-Iroquois people. However, there is little evidence of the particulars of their music and ceremonial traditions. An aim of the following study was to better understand the relationship between the Native American people (the Haudenosaunee specifically) and members of academia and analyze information provided by both parties. Conclusions are drawn about the information authored by both with regards to historical factuality and the reasons for the strained relationship they share.

Chapter Two

Literature Review

Read through any map of Long Island and you will notice something interesting about the town names. Hauppauge. Wyandanch. Ronkonkoma. Patchogue. Street names, schools, and lakes also bear such names. Evidence of the Native American culture can be seen throughout the area. This phenomenon is not limited to Long Island. For example, anyone traveling to upstate New York will soon discover Canandaigua, Adirondack, Saratoga, and Poughkeepsie amongst others. Such evidence can be found throughout much of the continental United States. Rituals of many indigenous nations can still be witnessed by the public, as is the case for the Acoma people of New Mexico or of the Shinnecock of Eastern Long Island. When one is consistently surrounded by the culture of the Native American people, a special interest begins to form. The abilities of good listening skills and open-mindedness are of striking benefit to dealing with other cultures. This expertise, in addition to an inherent interest in Native American culture, has led to an investigation of the Onondaga, people derived from one of the original five nations of the Iroquois.[15] This study focuses on the music and culture of the Onondaga resolutely, consisting of members of Native American heritage that are still in existence today and recognized by the United States federal government as an official tribe.[16]

Origins of the Iroquois Confederacy

There are two conflicting historical reports on the origins of the Haudenosaunee Great Law of Peace and the Six Nations, also known as the Iroquois Confederacy. According to

[15] "Onondaga," New World Encyclopedia, (November 17, 2022), https://www.newworldencyclopedia.org/entry/Onondaga_(tribe) .

[16] U.S. Dept. of the Interior: Indian Affairs, https://www.bia.gov/service/tribal-leaders-directory/federally-recognized-tribes

members of the Haudenosaunee, the Iroquois Confederacy was founded somewhere between 1000 and 1450 AD. Chapter Four will review statements made by researchers Barbara Mann and Jerry Fields who determined the exact starting date of the Confederacy.

The Haudenosaunee people are located in the central upstate New York region. Known as Five Nations, they founded this partnership to end the fighting occurring between them and to ban against the invading Europeans. The Haudenosaunee are made up of the Seneca, Cayuga, Onondaga, Oneida, and Mohawk people. In the late eighteenth century, the Tuscarora people also joined, creating what is now known as the Six Nations. Onondaga has been and continues to be the central guiding Nation of this alliance. The Haudenosaunee are considered the 'people of the longhouse' because the longhouse is where all of their meetings and ceremonies take place. It is the center of Iroquois culture. In addition, the Haudenosaunee are the only native people left in the United States that use their own form of government, having continued this tradition for centuries. They have refused federal funding so as not to be controlled by the United States government. Although they are recognized by the federal and New York State governments, they are not overseen by the United States Department of the Interior, Bureau of Indian Affairs.[17]

Onondaga Government and its Influence

Documentation of the long-term relationship between the Iroquois people and the United States government is well established and displays a notion of animosity. The effects of this can be seen in the Onondaga people's preference that the word "tribe" is not ascribed to their nation.[18] The terms "Native American" or "Indian" when describing them are also derogatory

[17] Oren Lyons, *Exiled in the Land of the Free: Democracy, Indian Nations, and the U.S. Constitution,* (Santa Fe: Clear Light Publishers, 1992); Berry, "Onondaga: People of the Hills - Parts 1 and 2," 1:58-2:07.

[18] "About Us," Onondaga Nation.

and instead the words "indigenous" or "oñgwehoñwe'" should be used.[19] Despite this request, the United States Department of the Interior, Bureau of Indian Affairs, seemingly ignores this request by simply giving the department the name "Indian Affairs."

In his book *Exiled in the Land of the Free: Democracy, Indian Nations, and the U.S. Constitution,* Chief Oren Lyons addresses the evolution of democracy in America and the influence the Native American people had on the commonwealth over time. Chief Lyons is but one author of the book, with contributions also provided by other members of Haudenosaunee Nations as well as researchers who worked closely with the Haudenosaunee people. Robert Venables, for example, was a professor at Cornell University and a long-time friend of the Onondaga people, making frequent visits to their land. The book strongly suggests that the founding fathers based the foundations of the United States government and Constitution on the methods and design that the Iroquois Confederacy observed.

"Onondaga is only one of three traditional governments in the United States that follows ancient connection with the Creator and nature."[20] A council of fifty Haudenosaunee chiefs oversee the nations and Onondaga serves as the capital for these meetings. The people of Onondaga are communal, sharing what they have with each other, especially food. Being that community is the center of their traditions, gatherings in the Longhouse at the center of their settlement are standard and occur frequently. The Longhouse serves as the location of council meetings, but it also houses spring and harvest dinners, social dances, and ceremonies that are carried on throughout the year. The ceremonies are based on the lunar calendar and are performed in honor of the Creator and Mother Earth who continue to give to the people. Leaders

[19] Ibid.; Native Sun News Editorial Board, "Native American vs. American Indian: Political correctness dishonors traditional chiefs of old," Native Times, (April 12, 2015), https://www.nativetimes.com/index.php/life/commentary/11389-native-american-vs-american-indian-political-correctness-dishonors-traditional-chiefs-of-old .

[20] Berry, "Onondaga: People of the Hills - Parts 1 and 2," 1:58-2:07.

known as "faith keepers" are responsible for ensuring that ceremonies are held at the proper time. Members of all ages attend and participate from the smallest child to the oldest among them.[21] The Six Nations are made up of nine clans in total with members of the Haudenosaunee belonging to that of their mother. The Onondaga people believe in family and community bonds and promote the belief that they should take care of others from very early in childhood. They value the relationships between young people and elders, as this will keep their traditions alive.[22]

Onondaga Ceremonies and Ritual

Onondaga people execute seven large ceremonies a year in accordance with their traditions and customs. These ceremonies include Midwinter, Maple Sap, Planting, Bean, Strawberry, Green Corn, and Harvest. Each ceremony involves the entirety of the community, giving thanks to the Creator for all that is provided. "Onondagas celebrate the gifts of creation throughout the year with ceremonies. Our principles are kept alive through family's participation in Longhouse ceremonies."[23] Ceremonies are categorized by the rituals they seek to fulfill and at times can be personal and smaller in scale. These rituals can be addressed to the Creator, Midpatheon, Food Spirits, or Animal Spirits, and/or can have Shamanistic Cures.[24] The more singing and dancing one does the more honor and praise are displayed. There are thirty-eight corresponding songs and dances that are part of the ceremonies.[25] Aside from the dancing and call and response singing that are performed, certain instruments are played.

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[21] Powless Jr., *Who Are These People Anyway?*, 117-118.

[22] John Berry, "Onondaga: People of the Hills - Part 3," The Post Standard, April 15, 2016, https://www.youtube.com/watch?v=ISdG0ZyVnoY.

[23] Ibid, 1:49-2:05.

[24] Gertrude P. Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses,* (Mineola: Dover Publications, 1964).

[25] Ibid.

The Gana'jyó•wih is made from cedar trees which are hollowed out and have a deer hide stretched over the top. Most songs are performed with just one Gana'jyó•wih. There are also two types of Gasdawéñ'shä•' used, the horn rattle and the turtle rattle. The horn rattle will be played along with the Gana'jyó•wih and lead singer by accompanying singers. The turtle rattle is utilized for sacred ceremonies only and thus is given special care.[26] Ceremonies often culminated with food, consummating the ceremony's ritual content.[27]

Communal living off the land happens between all Onondaga people regardless of wealth. Crops of corn, squash, and beans are common as is sharing buffalo meat from the herds that live on their land. The Haudenosaunee are a peaceful people, focusing on giving and providing for others before themselves. The Peacemaker who, according to legend, created the Confederacy said, "Think not of yourselves, O Chiefs, think of continuing generations for our families. Think about our grandchildren and of those yet unborn whose faces are coming from beneath the ground."[28] To this end, Chief Lyons quotes geographer George F. Carter, who said, "No civilization arose in isolation, as the flowing genius of a single people. Great civilizations illustrate that genius lies in the ability of a group of persons to assemble ideas borrowed from far and wide into some new pattern suited to their needs, tastes, and opportunities."[29]

Research in Onondaga Music

The people of the Onondaga Nation observe many customs including that of year-round ceremonies held in honor of certain times of the year or situations. These ceremonies incorporate

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[26] Powless Jr., *Who Are These People Anyway?*, 109.; "Song," Onondaga Nation.

[27] Berry, "Onondaga: People of the Hills - Parts 1 and 2," 12:43-13:17.

[28] John Berry, "Onondaga: People of the Hills - Parts 4 and 5," The Post Standard, April 15, 2016, 15:04-15:25, https://www.youtube.com/watch?v=sQRibiC5aHc.

[29] Lyons, *Exiled in the Land of the Free: Democracy, Indian Nations, and the U.S. Constitution,* 7.

the use of music and dance. Instrumentation and singing are central practices of the Onondaga musical tradition and are important to the presentation of dances. While they do occasionally have public performances, they often have private performances that are not shared with those outside of Haudenosaunee territories. An investigation into their musical practices could: 1) help to identify traits that are common in their music theory and performances, 2) link which instrumentation is being used and in what capacity, 3) determine the characteristics of both public and private performances and how they are similar or different, 4) demonstrate for what reasons music is used amongst the Onondaga people, and finally 5) show how often music is incorporated into everyday life.

There is a limited amount of documentation on the music specific to the Onondaga people. Some information has been published by Onondaga leaders over the years, namely that of Chief Oren Lyons who was a professor at State University of New York - Buffalo and an ambassador to the United Nations and Chief Irving Powless, Jr., who for decades spoke publicly about the Onondaga Nation's struggles. Much of Chief Lyons and Chief Powless' focus is on that of equality for indigenous people and this is evidenced in their writing. Chief Powless, in his book *Who Are These People, Anyway?,* outlines the particulars of life for the Onondaga. It provides beliefs and explanations for why ceremonies are performed and insight into the thought process employed by members. Personal anecdotes are woven throughout along with clear descriptions. A list of ceremonies honored by the Onondaga is integrated and the original indigenous language is often used: "The Onondaga ceremonies give thanks and reflect the surrounding living world."[30] It also outlines the treaties and laws the Nation has established for centuries and a history of the people from someone who is considered an expert. Although more

[30] Powless Jr., *Who Are These People, Anyway?,* 109.

details about ceremony specifics are omitted, as is the nature of the music performed, it provides an inside look at the lives of the Onondaga in ways that other books cannot describe.[31]

Another Haudenosaunee writer, Doug George-Kanentiio, published a book that describes the information that is suitable for sharing with the general public. It is a very subjective book in that George-Kanentiio repeatedly declares the injustices he feels have been endured by the Iroquois people while describing their customs. However, it provides an insider's view of Haudenosaunee life, ceremonies, and culture.

A resource for the Haudenosaunee ceremonies involves an address which is recited at each event. This pamphlet, entitled *Thanksgiving Address: Greetings to the Natural World,* accompanies ceremonies of the Haudenosaunee and serves as a reminder to thank the Creator for all things. The text dates back to the founding of the Haudenosaunee and is believed to be over a thousand years old. This supports the Haudenosaunee saying, "Ohén:ton Karihwatéhkwen" or "Words before all else." This ancient text guides ceremonial participants through a spiritually motivated prayer of gratitude and reaffirms their connection with other people, nations, creation, and the Creator. [32] It is obtainable by anyone who writes to The Tracking Project in New Mexico. The publishers believe it is imperative that this address be available to anyone who wants a copy, regardless of ethnicity or nationality as they are universal truths according to the Haudenosaunee people. The version of the book used for this thesis was suggested by Diane Shenandoah. It is written in both English and Mohawk languages.

[31] Ibid.
[32] Swamp, *Thanksgiving Address: Greetings to the Natural World*.

Haudenosaunee Researchers

Researchers Speck and Fenton each spent a considerable amount of time amongst the Haudenosaunee and maintained long term relationships with them. Speck's interest in the Native American people developed during his formidable years when he went to live amongst the Mohegan as a child. The Iroquois were just one tribe of many that he studied over the course of his lifetime. Speck was a revered anthropologist who achieved success in his studies early on. He moved from reservation to reservation, only taking but a few months in between exploits before living amongst Native American people again. His dedicated approach meant for years of not mere observation, but participation as a member of these tribes. His time spent with the Iroquois produced an example of the comprehensive lists he was able to create based on his experiences amongst the Native American people. Unfortunately, Speck believed himself to be an expert and thus, would arrive on a Nation's land unannounced and expect to be able to assimilate himself. His extensive catalogs detailing Native American cultures contained private and personal information to many of the tribes he lived with. While his work contributes a tremendous amount of information to academia, he shared sensitive material that was never meant to be disseminated to others outside of these Nations.[33]

William N. Fenton lived and befriended quite a few members of the Haudenosaunee when studying them, creating what he felt were enduring relationships. His family connection led him to study the Seneca people in his early twenties, where he met and married his wife of Seneca descent. He dedicated this life to writing about and analyzing the Iroquois people. His books include detailed accounts of his time with them, as well as detailed information about the

[33] Anthony F. C. Wallace, "The Frank G. Speck Collection," Proceedings of the American Philosophical Society, vol. 95, no. 3, (1951), pp. 286–89, JSTOR, http://www.jstor.org/stable/3143066.

lives of each of his informants. Fenton also collaborated with other researchers from the field. He leaves the musical and choreographic analysis to Kurath, who has a section for this in many of Fenton's books. Aside from his writings of the Iroquois culture as a whole, he has written exhaustive analysis of their ceremonies, rites, medicine societies, and rituals. While he may have been in regular contact with the Haudenosaunee people, he did not always attend the ceremonies or rituals; but yet reports on them. The ones he did not attend were collected from insiders he utilized as informants. While this seems practical, there are some instances in which Fenton seems critical of his informants. In addition, he compares much of the Haudenosaunee Eagle Dance and other rituals to that of other Nations around the United States. He fully believes that historically the Haudenosaunee have adapted some of their dances and rites from other tribes and sets out to prove this. The 1991 edition of his book on the Eagle Society was released some fifty-seven years after his first visit to the reservation, a problem he addresses in the book's introduction. His work overall is the best this research has read; in particular, his description of his ethnographic process in the book's introduction is invaluable. He is by trade an anthropologist, which is why Kurath has been employed to document the music and dance of the Haudenosaunee people. He allocates a great deal of his writings to acknowledging the aid he received from certain Iroquois people, thanking them for being his informants in the process. Fenton spent about seventy years of his career documenting the music of the Iroquois people.

However, similar to Speck, his chronicling of every aspect of Haudenosaunee life meant that things which were private to the Haudenosaunee people were shared and should not have been. Fenton mentions what he thought Iroquois prophet Handsome Lake might think: "...he probably did not anticipate that the Society would include non-Indians."[34] To this end, his

[34] William N. Fenton, *The Iroquois Eagle Dance: an Offshoot of the Calumet Dance*, (Syracuse, New York: Syracuse University Press, 1991), 33.

recordings were approved by the Library of Congress prior to his arrival amongst the Iroquois. In addition, he took artifacts that were given to him by the Haudenosaunee and he used them to create the Seneca Museum and New York State Museum. While he claimed he was merely preserving what he was given for generations to come, many Iroquois people, both at that time and today, have sought the return of these items to no avail. Despite his deep ties and love of the Iroquois people, he was deeply criticized for the amount of material and information he shared with academia and the rest of the world. In his own words, Fenton said: "The Indians do not volunteer information to strangers."[35] It is perplexing that, knowing this, he would still share such vital information.

Kurath was a renowned dancer, dance ethnographer, and ethnomusicologist. She was also a pioneer in the area of dance ethnography as well as the early years of ethnomusicology. Kurath was an expert in dance, cataloging both the dances of the Iroquois as well as their music set in descriptive notation, but with only approximate indications of melodic pitch, rhythm patterns, or text. The Society for Ethnomusicology named her one of the top ten women key in the development of the organization.[36] As was mentioned, Kurath was drafted by Fenton to document the details of music and dance of the Iroquois people. Inspired by this, Kurath continued her work throughout the United States, similar to that of Speck. She visited, studied, analyzed, and documented fifty different tribes from across the United States over the course of forty years, often learning the music and dances of her subjects.

When Kurath first began her documentation, she did so from Fenton's field recordings and those that were later published by the Library of Congress. Her initial writings are centered on two years with the Seneca and Onondaga and are transcribed from eighty musical recordings

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[35] Ibid, 77.

[36] Mary C. Caldwell, ""The Place of Dance in Human Life": Perspectives on the Fieldwork and Dance Notation of Gertrude P. Kurath," *Ethnologies*, vol 30, no 1, (2008), 21–40, https://doi.org/10.7202/018833ar .

given to her by Fenton. She draws some of her work from the studies other ethnomusicologists have published, including Fenton, Dr. Marius Barbeau, and Herzog. In addition, she compares the recordings from various members of the Haudenousaunee *without their input.* Her comparisons are based on what she is hearing and comparing in the moment rather than seeking explanation from the sources and understanding their cultural contexts.

Speck, Fenton, and Kurath were the main three anthropologists/ethnographers pursuing and cataloging the Iroquois people. Their literature is the most comprehensive available on the music, ceremonies, and rites of the Haudenosaunee people. Other researchers, such as Elizabeth

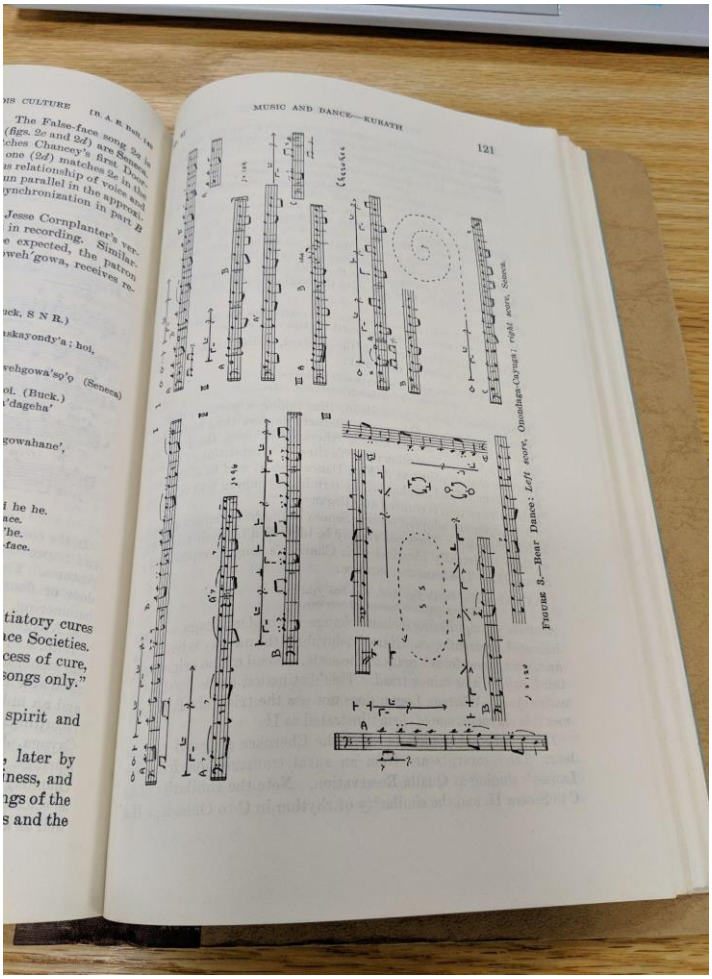
MUSIC AND DANCE—KURATH 121

FIGURE 3.—Bear Dance: *Left score, Onondaga-Cayuga; right score, Seneca.*

Figure 1: A page from Gertrude Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*, demonstrating some of her musical analysis.

Tooker, spent little time with the Iroquois and the bulk of their analyses centered on the documentation of previous researchers. They, as well as Fenton and Kurath, employed comparative analysis when drawing conclusions. Since more has not been constructed since the time of their writing in the early to mid-twentieth century, it is therefore believed that their thoroughness in reporting was not appreciated by the Haudenosaunee. Thus, the gap in research exists.

Onondaga Music and Dance

The most comprehensive data that can be found is documentation generated during the mid twentieth century by Frank G. Speck and collaborators William N. Fenton and Gertrude P. Kurath, though this compilation outlines their customs under the general heading of "Iroquois" rather than Onondaga specifically. Together Fenton and Kurath analyzed and published a complete list of dances and corresponding songs performed by the Iroquois people. Without their contributions, little to no information would be recorded on the music of the Nation. The publications contain details on the instrumentation and song styles used for each dance. A layout of the steps that are used and how the dances are performed as well as an analysis of the songs which includes musical transcriptions are found in their reporting.[37] A set of recordings that includes a program guide written by Fenton from 1941 is available through the Archive of American Folk Song by the Library of Congress. This program guide shares the history and details of Iroquois music traditions.

In addition to Speck, Fenton, and Kurath's contributions on the subject, one can also read about some of the musical instruments utilized by the Onondaga people on the Onondaga Nation website and can gain more specifics on the exact instrumentation and its uses in Chief Powless'

[37] Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*.

book *Who are These People, Anyway?* and in Kurath's book *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*. Percussion instruments are the main source of instrumentation used at ceremonies, primarily to support the singing and inspire the dancing.[38] The water drum is the type of drum typically used as well as rattles, including the horn rattle, turtle rattle, gourd rattle, bark rattle, and the deer-hoof rattle.[39] The water drum has a base constructed from trees with wet deerskin stretched over the top. It incorporates a hole in the bottom to allow for water to be added to the base.[40] Each rattle is named after the object it was created from and each serves a different purpose in the ceremonies of the Onondaga people. The singers have always doubled as rattle players.[41]

Women are prominent, maintaining positions of leadership and presiding over their households for generations. Men are the hunters, warriors, and singers of the Nation.[42] Kurath outlines this further: "Musical ability decides the selection of singers. This ability appears particularly to belong to the male sex but does not entirely neglect the matrons."[43] Singing is incorporated into all aspects of life, be it out on the battlefield or casually performed at home. Songs are offered as thanks to the Creator for all things, provide blessings over the crops, and dispense luck for coming battles.[44] For the Onondaga people, song served as encouragement and

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[38] Ibid, 27.

[39] "Song," Onondaga Nation;
Darriene Martin and Davis Jacobs, *Learning Through the Music of Our People: an Onondaga Language Resource,* (Ohsweken: Turtle's Back Publishing, 2019).

[40] Powless Jr., *Who Are These People Anyway?*, 109;
Martin and Jacobs, *Learning Through the Music of Our People: an Onondaga Language Resource,* 13.

[41] Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses,* 27.

[42] William N. Fenton, *Songs of the Iroquois Longhouse,* (Washington DC: Library of Congress, Division of Music, Recording Laboratory, 1941), 1.

[43] Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses,* 27.

[44] Fenton, *Songs of the Iroquois Longhouse,* 1.

held a higher purpose. Fenton establishes this: "Song gave him courage in war, rhythm for dancing, a tune to hum on the warpath, and power to cure his wounds."[45] While Fenton's guide provides a glimpse into Iroquois music, it also illustrates the pervasive view that Iroquois music is inferior, stating clearly that the music is "a preponderance of nonsense or burden syllables [that] recur in regular meter" and that "Indian song texts largely do not say anything that one can translate into ordinary speech."[46]

Social dances and their accompanying songs also have a great amount of material presented due to the fact that they remain public and are therefore incorporated into this analysis. As will be shown in Chapter Four, considerable scrutiny of the writings of early researchers is needed with regards to the information of the dances and music of ceremonies and medicine society rites.

There are writings dating from the seventeenth century that were briefly reviewed for the purposes of understanding the mindset of early researchers and writers. Most of these attempts at documentation contain an extremely ethnocentric view. It is questionable that their testimonials reflect the true nature of the Onondaga people, their ceremonies, and their cultural practices. A closer look at the information drafted by early authors will be scrutinized in Chapter Four.

[45] Ibid.

[46] Ibid.

Chapter Three

Methodology

Introduction

Travel to Onondaga near Syracuse, New York, to meet with Onondaga leaders on the Onondaga reservation was scheduled so that interviews could be conducted and observation and participation in musical experiences could be possible. Data and evidence that supports a relationship between the Onondaga Nation and music that connects them to their past was pursued. Research relied heavily on the interviews and first-hand accounts collected in the field as well as whatever musical experiences were permitted by the Onondaga people.

Research Design

In order for there to be successful completion of research, several points of data were acquired. Data involving the music of the Onondaga people needed more investigation, particularly that of instrumentation. Initial research showed only two types of instrumentation, the drum and two types of rattle. Further determination of what additional instrumentation is used by the Onondaga and in what capacity it is used was required. Prior to investigation, the researcher questioned whether additional instrumentation existed and considered why it might have been excluded from published material. Specifics on the state of COVID-19 within the Nation and its influence on their music were also vital. Knowing how the Nation has dealt with the matter both through cultural gatherings and the use of music provided more insight. Further evidence of the types of music the Onondaga people employ is also important. While some performances may be public, there are others that are held privately for the Onondaga Nation. Data on the ways in which music is utilized aside from public performance provides a comprehensive look at the culture of the Nation.

Research showed that the Onondaga people perform music for religious purposes periodically in a private setting and do not allow others to witness it. It seemed that the best course of action would be a qualitative approach. Pursuit of a narrative from a cultural expert from within the Onondaga Nation was necessary both for gaining access to Onondaga people for interviews and for further information on the history of the Nation. Such a person could be able to explain the current situation and the beliefs held generally for those within the Nation. Conducting interviews with several musicians from within Onondaga could also be beneficial if possible. This could provide oral histories and biographies of the music in question as well as provide insight directly from performers. It is only through a collection of oral histories that a determination of changes over time were able to be drawn. In addition to interviews, it was the intent of this research to conduct a case study in which observations of the Onondaga people during an extended period would take place. An ethnography could then be developed based on interviews, oral histories, and observations made.

Questions and Hypothesis

The level to which the Onondaga people participate in their ceremonial culture was in question. One aim of this research was to determine if any changes in ceremonies have taken place, especially because of COVID-19. It is the belief of the author that COVID-19 has deeply impacted the Onondaga community and that music has been adjusted because of this. Since a connection with the Onondaga could not be established, why was this the case? What reasons do the Onondaga people have for distrusting researchers and can information be obtained from them despite this?

Participants

Transcripts of interviews conducted with musicians, music students, and community members on the meaning of music to them are integrated into the final project presentation. Thus, the lens of critical theory was applied to the research to determine the evident inequalities in the system and determine if any changes can be fostered. In Margaret D. LeCompte and Jean J. Schensul's book *Design and Conducting Ethnographic Research*, they mention that it is only through trust that this can comfortability emerge and researchers and participants might become partners.[47] The goal was to establish a relationship with long term potential with the Onondaga people similar to what Dr. Robert Venables of Cornell University did. Dr. Venables would meet weekly with Chief Irving Powless to share histories and document the Onondaga traditions.

While pursuing initial research on the Onondaga people, an email to the Onondaga Administrative team produced a response from Shannon Booth of the Onondaga Nation. Research conducted for literature review determined that Booth is a well-respected member of the Onondaga community, performing music and working to make the community a better place overall. Booth was mentioned in an Onondaga documentary and appears in some of the group's published materials. A relationship with Shannon would have been ideal so that a time could have been coordinated for a visit to the Onondaga Nation. Prior to visiting, it would have been beneficial to know how many of the Nation's leaders from published works are still alive today and could be met with directly. Through fostering a long-term relationship with singer and clan member Shannon Booth, access to the music and stories of the Onondaga people could have been easily attainable.

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[47] Margaret D. LeCompte & Jean J. Schensul, *Designing and Conducting Ethnographic Research*, (United Kingdom: Altamira Press,2010), page 70.

Setting

Data was collected in the city of Syracuse and on the Onondaga Reservation. Interviews were conducted in person if possible but otherwise took place via online meetings. Any interviews that were recorded have transcriptions from which the informants can be quoted. Visits with members of the Onondaga Nation took place in the locations they determined whether on Haudenosaunee land, in Syracuse, at a Pow Wow presentation, or online.

Procedures

Face to face interviews with Haudenosaunee members provided first-hand historical accounts, gave insight on the current beliefs, and explained tribulations with COVID-19. Interviews of musicians as well as other members of the Nations determined their support of music as well as revealed the impact that COVID-19 has had on the community. Such conversations provided answers as to how they managed meeting and celebrating if at all during the past few years. Also of benefit was a trip to the Onondaga Public Library in order to determine what additional published material was available. The local library provided a history section for local history. This is a one-of-a-kind reference section in the local area. Since the Onondaga library has a similar section, time was spent working with the reference librarian directly in order to find more material.

A thorough analysis of music recordings from the Library of Congress archives as well as those recorded in the field are incorporated into the study. Documentation onto staff paper as well as in-depth analysis of the musical elements by prior researchers exhibited the intricacies of Onondaga music.

In order to ensure a timely completion of data collection, analysis, and writing, a timeline was created. The deadline had to be adhered to in order to successfully work alongside the

Onondaga people, the thesis advisor, and graduate by May of 2023. The field experience began in June of 2022 by traveling to the Onondaga Nation to meet with Shannon Booth, Nation leaders, musicians, and the community. This took several visits over the course of a few months. After interviews and other additional data was collected, time was spent over the next several months with the thesis advisor managing and documenting the field experience properly and analyzing it. Subsequent conversations with Diane Shenandoah have ensued, sharing updates and progress as well as other musical tastes outside of those related to the Haudenosaunee.

Since a relationship with Shannon Booth could not be established, travel to Syracuse was necessary in order to gather and document written materials for the thesis. Visits to the Onondaga Public Library and the Onondaga Historical Association were then implemented. As previously mentioned, additional leads were developed through this visit and were pursued, such as the interview with Syracuse University Professor Diane Shenandoah.

Data Analysis

A meticulous and careful review of all the materials was gathered and conducted. Respect towards those members of the Onondaga Nation took precedence over reporting of facts and figures. Information that was allowable for sharing was only that which was analyzed and included in the final thesis presentation. Comparing the work of prior researchers was also utilized in order to determine if music has changed over time and to what end. It also honors the Onondaga Nation and Haudenosaunee people in ways that are appropriate and respect their culture and lives. It is believed that such an investigation has yielded a deeper understanding of the Onondaga Nation, creating more acceptance by others, and broadening the view of their music and its utilization.

Chapter Four

Research Findings

The collection of materials gathered reflect a synopsis of the Haudenosaunee people as a whole. Much of the early reporting incorporated detailed explanations of the ceremonies and musical experiences of the Haudenosaunee people as well as provided explanations for the alliance. The unification of the Confederacy brought with it certain rules for the ways in which ceremonies and rites were to be performed. Comparative musicology is also employed by several researchers who worked in the field with the Haudenosaunee comparing each of the Iroquois Nations to one another. Reliable Native American sources include members from all of these nations as well. Thus, I have decided to analyze my findings through a broader lens, including the other member nations of the Iroquois Confederacy. References to the Seneca, Cayuga, Mohawk, and Oneida will also be made based on statements made by both members of these nations and previous researchers who investigated them. If possible, details that directly relate to the Onondaga people will be discussed; however, many of these features are the same in all Iroquois Nations.

The Beginning of the Great Law of Peace

The first matter that must be addressed is the founding date of the Iroquois Confederacy. Researchers from the field who do not have any Native American origin have claimed that the Confederacy was founded in the late sixteenth century. They believe that the Haudenosaunee founded this partnership to end the fighting occurring between them and to band against the invading Europeans. However, the Haudenosaunee claim a different founding date. According to Doug George-Kanentiio of the Mohawk Nation, the Iroquois Confederacy was founded somewhere between 1000 and 1450 AD after the visit from the Great Peacemaker.

"Skennenrahawi [or the Peacemaker] persuaded the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas to abandon war as a means of resolving disputes and to adopt his teachings of reconciliation, reason, compromise, and consensus."[48] The arrival of the Peacemaker ushered in a new way of life and thus hope was restored. This story has been passed down through oral tradition for generations. However, the alleged founding date was later confirmed scientifically.

Dr. Barbara Mann and Jerry Fields set out to determine who provided the exact truth of the starting date of the Iroquois Confederacy. According to Mann, "Since there have been one hundred forty-four Tadodahos since the founding of the League, they estimated the average number of years that a person would have been in office and subtracted that from the present date."[49] Using the knowledge that there was also a solar eclipse around that time and the corn festival was also taking place, scientists were able to prove the exact date, which was August 31, 1142.[50]

The discrepancy of the League founding date is important to note. It demonstrates one of the many things that were misunderstood and mis-analyzed by researchers. While much information was gathered with regards to ceremonies, rites, and their corresponding music, the author has viewed the reporting by non-Iroquois through a critical lens. When describing key events in the historical context of the Haudenosaunee people, it is preferred to utilize the accounts of members of the Iroquois who have had this information passed along to them for generations. In the ensuing paragraphs, historical information and details of Iroquois ceremonies and music will be from sources who are either members of these nations or from researchers who lived among and befriended the Iroquois.

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[48] George-Kanentiio, *Iroquois Culture and Commentary,* 10.

[49] Ibid, 27.

[50] Ibid, 28.

The Iroquois Confederacy and Great Law of Peace

The Great Law of Peace, which was created during the founding of the Iroquois Confederacy, comes from the Creator and guides the Onondaga Nation in preserving their history. The Peacemaker's arrival heralded the end of warring and brought about the current system of democracy still practiced by the Haudenosaunee people today. The combined force of the once five now six nations were originally called "The Completed Longhouse." Anthropologist William N. Fenton believed that this "likened the member tribes to adjacent fireside families that lived as blood relatives beneath a single, extended roof."[51] Thus, the longhouse became the symbol of the Haudenosaunee people. This alliance removed the tensions that were evident between the nations and furnished each individual nation with mutual support and assistance.[52]

The Haudenosaunee Alliance, or Iroquois Confederacy, is considered to be the oldest living democracy on earth. The leadership is a combined group of fifty chiefs from all six nations, referred to as the Grand Council. Onondaga is the central location for the Council and all meetings take place there. Tadodaho is the political and spiritual leader of the people, the head of the Grand Council, and is always represented by a member of the Onondaga Nation. Chiefs and other male leaders are chosen by Clan Mothers, or female leaders of the Nations. Women are revered and respected in Iroquois culture for many reasons, the first being that they are the child-bearers. Second, it is due to the legend that women first accepted the Peacemaker's message. Women hold positions of power and retain the right to remove a chief from his office. However, both men and women serve alongside each other in the position of Faithkeepers, tasked with organizing and running ceremonies throughout the year.

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[51] Fenton, *Songs of the Iroquois Longhouse,* 1.

[52] James W. Bradley, *Evolution of the Onondaga Iroquois,* (Syracuse, NY: Syracuse University Press, 1978), 104.

The Onondaga are composed of nine clans, namely the Wolf Clan, Turtle Clan, Beaver Clan, Snipe Clan, Heron Clan, Eel Clan, Deer Clan, Eagle Clan, and Bear Clan. The Mohawk and the Oneida are comprised of three clans, the Cayuga have five, and the Seneca have eight. It is expected that couples marry outside of the clan, as those within the same clan are considered family. Thus, each Iroquois citizen is a combination of two clans with the maternal side being what the individual identifies as. The laws and ceremonies drafted at this time have served to remind the Haudenosaunee people that they are to be in harmony with nature and the Creator, always grateful for all that they have. Mohawk author Doug George-Kanentiio said, "These instructions formed the basis of the many elaborate rituals that define our religious beliefs and practices. In addition, the messenger affirmed the ceremonies as a way of preserving the human-earth relationship through music and dance."[53] Thankfulness is incorporated into all aspects of culture and is a driving force behind many of Iroquois beliefs and actions. More than half of the residents of Onondaga still adhere to the traditional Longhouse religion.[54]

Iroquois Population

According to the 2010 United States census, the population of Onondaga Nation was 2,244 persons. As of 2016, there were about 1,473 people. According to the United States Census Bureau, only 28 members of the Onondaga were reported in 2020. While this has the potential to be a result of COVID-19, it is not likely that, as reported, these 28 were all women between the ages of forty-five and fifty four. It is more probable that the Onondaga simply did not complete the census in 2020. In the 2020 census, the other groupings of members of the Haudenosaunee included the Seneca population at 6,604, the Cayuga population at 3,111, the

[53] George-Kanentiio, *Iroquois Culture and Commentary*, 23.

[54] Berry, "Onondaga: People of the Hills - Parts 1 and 2."

Mohawk population at 3,491, and the Oneida at an impressive number of 63,542.[55] This is remarkable in that it further proves that the present-day Onondaga people prefer to be withdrawn from United States society, shunning government-based research and statistics.

Haudenosaunee Ceremonies

Researchers such as Frank G. Speck and William N. Fenton documented ceremonies, instrumentation, music, and rites in collaboration with members of the Haudenosaunee. The partnership they fostered provided the last precise evidence gathered of these prime parts of Iroquois life. Without their contributions, along with that of Alexander General, George Heron, Chief Joseph Logan, Jesse Cornplanter, and around twenty more of Iroquois descent, little would be known about these characteristics or their functions in culture.

There are thirteen ceremonies that the Haudenosaunee participate in throughout the year. Each ceremony includes several song types, dances, and rites based on the subject of the ceremony. It is the responsibility of the Faithkeepers and Clan Mothers to ensure that the ceremonies are performed at the appropriate time of year and follow the correct procedures. Ceremonies customarily take place close to or on the arrival of a new moon. The ceremonies are Midwinter, Maple Sap, Thunder, Sun and Moon, Seed, Planting, Strawberry, Green Bean, Green Corn, Harvest, Raspberry, and End of Seasons. It is perplexing that all references to the Haudenosaunee ceremonies written by both researchers and members of the Confederacy mention thirteen ceremonies while providing twelve names. One hypothesis for this is that the last one is to remain private and has always stayed that way. However, Fenton disproves this theory with the amount of private, sacred information he has shared. It is not likely he would

[55] "My Tribal Area," U.S. Census Bureau, https://www.census.gov/tribal/?st=36&aianihh=2555.

skip one. Another possible reason could be that one of the ceremonies happens twice during the lunar calendar, but there is no way to either confirm or disprove this claim.

Figure 2: Scene at Onondaga Pow-Wow, *circa* 1940-50. Photo courtesy Onondaga Historical Association, Syracuse, New York.

Generally, each of the ceremonies happens at a certain time of the year based on the lunar calendar. For example, the Midwinter Ceremony typically takes place in January while the Green Corn Ceremony tends to happen at the end of August or beginning of September. Haudenosaunee authors have corroborated researchers' statements about the timeline of ceremonies throughout the year. Midwinter is always the first ceremony of the year, usually taking place in January. As the largest, most elaborate, most extensive, and most important of the year, it is also the longest ceremony of the year, lasting up to eight days. The purpose of the Midwinter Ceremony is to give thanks to the Creator and to celebrate life on earth. Speck states

that, "It stands as an integration of practically all the separate elements of ritual (medicine society rites, sacred and social dances, symbolical and sacrificial acts) which are known to religious leaders of the group, and which appear either as independent performances or as grouped elements in the other periodic ceremonies."[56] The next ceremony on the lunar calendar is the Maple Sap Ceremony, in honor of the maple sap that the Iroquois equate with the life-giving elements of spring. This is followed by the Thunder Ceremony, marking the rains of a typical April which bring life back to the plants. After this is the Sun and Moon Ceremony and then the Seed Ceremony. With the conclusion of the Strawberry Ceremony of late June, the remaining ceremonies continue to revolve around sustenance. These are, in order, Green Bean Ceremony, Green Corn Ceremony, Harvest Ceremony, and the Thanksgiving Ceremony (or End of Seasons Ceremony).

Ceremonies do not always transpire in the same sequence. In addition, rites may be switched based on factors such as time of year and requests of participants.[57] According to Speck, the ceremonies have specific functions based on the time of year as well. "The winter series of rites, from November through February, which is sponsored by the chiefs representing the ceremonial officiation of males, functions as *thanksgiving* worship directed towards all spiritual entities. The other half of the ceremonial calendar, from March through August, is sponsored by the females, and the rites function principally as *supplicatory* and are addressed to the benevolent spiritual agencies for the maintenance of life and health and the food supply."[58] All ceremonies, however, incorporate thankfulness. As mentioned, this permeates all of Iroquois life. Chief Irving Powless of the Onondaga Nation said in his book *Who are These People*,

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[56] Ibid.

[57] Frank G. Speck, *Midwinter Rites of the Cayuga Long House*, (Philadelphia, Pennsylvania: University of Pennsylvania Press, 1949), 37.

[58] Ibid, 34.

Anyway, "The Creator gave us a way of life. It is important that we remember our duties as Onondaga people. One of our duties is to take care of Mother Earth. Part of taking care of Mother is doing ceremonies and giving thanks to the Creator and all of creation for still performing their duties."[59] Ceremonies are reminders to the Haudenosaunee people that they are responsible for the proper care of earth and all of creation.

Figure 3: Scene at Onondaga Pow-Wow, *circa* 1940-50. Photo courtesy Onondaga Historical Association, Syracuse, New York.

The Thanksgiving Address is recited at all ceremonies. The Ohen:ton Karihwatehkwen (words before all else), is an imperative prayer that honors the Creator, the Earth, other people, and all of nature.[60] The Peacemaker's regulations establish that the Iroquois must always honor and reflect on the Creator and all living things, allowing the Earth itself to hear the sound and be

[59] Powless, *Who are These People Anyway?*, 117.

[60] Swamp, *Thanksgiving Address: Greetings to the Natural World*.

assured that humanity will continue to care for it. The gratefulness that permeates their culture mandates that the Thanksgiving Address also be recited at all social and political meetings as well.

Along with the Thanksgiving Address, ceremonies also include dances, songs, and rites that vary depending on which ceremony is being performed. Kanentiio states that "Each person who attends these sacred events is an active participant, lending his or her voice and prayer to the rituals."[61] The level of participation differs based on a person's role within a ceremony. The chiefs are assigned to lead the ceremony itself. Some are specifically assigned to be lead singers and others take on the role of dancer. Typically, the same singers are often asked to sing the main parts of the ceremonies. The same is held true for the dancers. These roles are filled based on the skill level presented, so those with strong musical capacity are assigned to be singers.

Men commonly hold the positions of lead singer at ceremonies. There is some creativity in their performance; however, Kurath states that "the flow of the melody and its relationship to the instruments is safeguarded by tradition."[62] In other words, each lead singer's individuality in their singing does not affect the melody of the song or its importance as part of the ceremonial structure. Personal songs and rites are often incorporated into ceremonies and require the use of others who do not always lead the main ceremonial section to step forward and take part. If one is attending and is not fulfilling any of these capacities, they are still expected to sing and join the prayers throughout the course of the event. To this end, Kanentiio says, "We find great satisfaction in repeating the speeches, dances, and songs of our ancestors."[63]

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[61] George-Kanentiio, *Iroquois Culture and Commentary,* 42.

[62] Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*, 28.

[63] George-Kanentiio, *Iroquois Culture and Commentary,* 43.

Ceremonies do, however, fluctuate with regards to layout and content based on the location and leadership of the ceremony. An Onondaga ceremony may look different and incorporate different songs and rites than a Seneca ceremony with the general outline and intent remaining intact. For this reason, Haudenosaunee members who switch reservations or move to another area have found themselves confused and misunderstood at times during a new ceremony situation. These discrepancies are not reflected in the content of the ceremonies nor with the important dances and rites that are required per Confederacy law.

According to researchers, the Four Sacred Rites can be found in all ceremonies, regardless of type and location. These include the Thanksgiving Address (Ohen:ton Karihwatehkwen), Feather Dance, Skin Dance, and Bowl Game. Ceremonies often incorporate several rites. Speck mentions that "The rites of naming, choosing spiritual partners (comrades), dream guessing, burial, and condolence, and social dances may also be introduced,"[64] and "It provides occasion for the performance of the rites and dances of any and all of the fourteen medicine societies."[65] There are also a wide variety of songs and dances that are social, and personal chants and songs of thankfulness also have their place. At the conclusion of each ceremonial day, there is drumming and a feast in which food is shared with all who are present. This food is brought home and the Iroquois partake of it privately before returning to the ceremony the next day.

Ceremonial songs and dances are not performed for the public. According to newspaper clippings from the late nineteenth and early twentieth centuries, this was not always the case. Non-Iroquois were permitted to come into the longhouse and see the ceremonies. However, as several Haudenosaunee writers have stated, and Diane Shenandoah has confirmed, the theft and

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[64] Speck, *Midwinter Rites of the Cayuga Long House*, 49.

[65] Ibid.

abuse of their sacred music has caused them to return to privacy in these matters. Numerous newspaper announcements of the time incorporate such language as "the Noble Red Man" and "our Savages" when inviting the general public to attend. This is one small indication of the lack of respect given to the Haudenosaunee in these earlier years.

Haudenosaunee Music

Music permeates Iroquois life as much as gratitude. There are hundreds of songs and dances performed by the Haudenosaunee people. According to Diane Shenandoah, there are two hundred songs for women alone. Singing happens regularly and is utilized outside of the ceremonial structure. It is incorporated into the rituals performed by medicine societies. Kanentiio mentions paddling songs of Iroquois canoeists and Fenton talks about warrior songs. According to Fenton, music brought courage and healing to the Haudenosaunee for centuries.[66] With the amount and depth of the songs performed, it is not possible to examine all of them in this writing nor have previous researchers discussed all of these songs. Those that were the most performed or were key elements to ceremonies were reviewed and analyzed by researchers in the twentieth century. A complete list of sacred dances and songs are in Appendix D.

Haudenosaunee Instruments

There are certain musical instruments that are utilized for all music by the Iroquois, whether for ceremony, ritual, social dances, or other functions. Most songs require the use of a drum or rattle, and in some cases, several rattles. Singing is always accompanied by idiophones and membranophones in order to maintain a steady beat for the singers and dancers. Many different types of rattles are wielded by the lead singers; however, the turtle and horn rattles are

[66] Fenton, *Songs of the Iroquois Longhouse*.

the most frequently used. In Appendix D, rattles made of deer or pig's hoofs are shown in Speck's Plate XIII, rattles made from turtle shells are shown in Plate XIV, and rattles made with gourds are shown in Plate XV. Other instruments include the gourd rattle, bark rattle (which replaces the turtle rattle if need be), tin rattle, box turtle rattle, and a 'stamping stick.' Flutes are a more recent addition and are not incorporated into ceremonial or ritual circumstances. They are a recreational musical instrument. Speck[67] shows a "flageolet of hollowed cedar" in the Museum of The American Indian (Appendix D), and a Mohawk exemplar purchased by this writer is shown in Figure 4.2. The water drum appears in all ceremonies and rituals as well as most social dances. Other percussive performance modes incorporate the use of chanting or clapping. A comprehensive list of instruments is included in Appendix D.

Figure 4: Mohawk flute, purchased by the author from a member of the Mohawk Nation.

[67] Speck, *Midwinter Rites of the Iroquois Longhouse,* Plate XV

Medicine Societies

Medicine societies, as mentioned in the preceding paragraph, are the Haudenosaunee way of healing those who are sick. Tooker offers a full list of the medicine societies: "These medicine societies, each of which has its own rituals and myths, include the False Face and Husk Face societies, both of which use masks in certain of their rituals; the Bear, Buffalo, Eagle, and Otter societies; the Society of Mystic Animals (yéiʔdo:s) and the order of the society charged with renewal of the medicine --- the Little Water Society; as well as the Society of Charm Holders."[68] Membership into these societies is restricted to those who have been healed by them. For example, one can only be brought into the Eagle Society after having been rehabilitated by an Eagle Society ritual. Rituals conducted by medicine societies are complex affairs that require specific songs, dances, and prayers in order for the patient to fully recover. These rituals are also meant to be private proceedings from both the researcher and other members of the Haudenosaunee Nations. Fenton, however, penned an entire book on the ritual of the Eagle Society. According to his book, there are eighteen Eagle Society songs, all similar in nature and all comprised of vocables.[69] He provides the following information about the Eagle Dance Society:

> "The Eagle Dance ritual shares the ceremonial pattern of other medicine societies. The order is: (1) Thanksgiving to the spirit-forces from the earth up to the Creator; (2) a specific tobacco-burning invocation directed to the disease-controlling agency who presides over the society; (3) the ritual proper, addressed the presiding spirits but with certain concessions to the patient; (4) a symbolic feast of an animal head and corn soup for the participating spirits, for all who have come to help out. One may discover this

[68] Elizabeth Tooker, *The Iroquois Ceremonial of Midwinter*, (Syracuse, New York: Syracuse University Press, 1970), 16-17.

[69] Fenton, *The Iroquois Eagle Dance: An Offshoot of the Calumet Dance*, 151-152.

pattern of sequence telescoped many times within a morning of the Midwinter Festival."[70]

Comparative Analysis

Much of Fenton's book entitled *The Iroquois Eagle Dance: an Offshoot of the Calumet Dance* compares the Haudenosaunee Eagle Society to the Calumet Dance of the Delaware, Nanticoke, Huron, and various Native American tribes of the Plains, aiming to prove that the Eagle Society had adopted their ritual from these Nations. He also mentions a number of nineteenth century writers in order to prove the consistency of his claims. However, these early ethnographers did not record their field experiences accurately, often leaving out a large number of details. Fenton aims to fill these gaps using his knowledge of Iroquois customs rather than ask an informant for help; which is, again, confusing, especially considering the number of informants available to him and his lasting relationship with them.

Tooker used comparative analysis between the ceremony she witnessed and writers from the seventeenth through nineteenth centuries. The problems with this are cumbersome, in that many of these early writers recorded their interactions with the Iroquois through a subjective viewpoint. If Tooker had taken the opportunity to discuss this angle, her book may have been more accurate as a whole. Her incorporation of these accounts was to demonstrate the differences and similarities of Haudenosaunee ceremonies over time. However, without addressing the issue at hand, that of ethnocentric reporting, she appears to be ethnocentric herself. In addition, many of her claims have been proven false by Iroquois writers. This is not surprising considering she makes nearly forty presumptuous declarations in her analysis of

[70] Ibid, 144.

Iroquois ceremonies. Before these speculative comments are addressed, it is important to examine the discriminatory accounts of her predecessors.

In the seventeenth century, much of the written information about the Haudenosaunee came from the French Jesuits. In an 1867 issue of *The Atlantic*, G.E. Ellis describes the Jesuits as missionaries to the Native Americans in the Northeast. It is evident in his writing about them --- in the nineteenth century --- that he too was also subjective in his reporting. For example, Ellis states, "There can be no reasonable doubt that the missionary Jesuits, whose life so sore a martyrdom that they must have found relief even in a cruel death inflicted by the Indians, did balance their view of what would consist with the glory of God by some equivalent benefit which they thought to secure *for the barbarians*."[71] (Emphasis added). While the Jesuits believed they had an important role to play in the conversion of the Native American people, they harbored a belief that the Iroquois were inferior. They mostly referred to the Haudenosaunee as "savages" or "barbarians." References to their behavior convey a belief that the Native Americans were manic and thoughtless, lacking impulse control. They often stated that their actions were "ridiculous," and "foolish." The following statements were documented by Jesuits living amongst the Iroquois during the seventeenth-century:

> "All are at liberty to run through the cabins in *grotesque* attire, both men and women, indicating - by songs, or by singing in enigmatical and obscure terms…"[72] (emphasis mine)
>
> "...three days and three nights in which this nonsense lasts, such a din prevailing while that scarcely a moment's quiet is to be had."[73]

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[71] G.E. Ellis, "The Jesuits in North America in the Seventeenth Century," *The Atlantic*, September 1867 Issue.

[72] Tooker, *The Iroquois Ceremonial of Midwinter,* 85.

[73] Ibid, 90.

> "I do not undertake to mention in detail everything *our Savages* are accustomed to do in virtue of their dreams: I should be compelled to display on this paper *too many absurdities.*" (emphasis mine)[74]

This type of loquacity permeated the writings of eighteenth and nineteenth-century writers as well. While it may have made sense to include these works to prove a theory, it instead supported the Onondaga reasons for no longer allowing researchers to attend their ceremonies. Much of the third section of the book, which starts on page 83, is the author drawing conclusions based on the writings of other ethnographers. These cited writings are from academics who have also written about each other. This means that his entire segment is conclusions drawn by academics based on each other's writings *rather than on what the Iroquois have said.* In addition, Tooker draws the following conclusion: "*Despite the lack of information* in the seventeenth-century documents, *it seems likely* that there was a Midwinter ceremonial at the time."[75] (emphasis mine)

Tooker, as was previously mentioned and can be seen in the preceding quote, concludes her comparative analysis with speculative statements that are unconfirmed by Haudenosaunee people. It is unclear why Tooker chose not to consult the Haudenosaunee with questions she had about their faith. One such instant of this is seen in the following statement: "Those in charge of setting the dates of the ceremonials held in the longhouse and planning them are the 'Faithkeepers' (probably a slight mistranslation of the term hono^{n}di:o^{n}t)."[76] This is a perplexing statement. Why did Tooker choose not to ask the Haudenosaunee about Faithkeepers for clarification? It should also be noted that she does not aim to explain the term either. Her

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[74] Ibid, 92-93.

[75] Ibid, 103.

[76] Ibid, 21.

concluding statements utilize the terms “seems to be,” “seems entirely possible,” “seems to have been,” “may have come,” “may indicate,” “it seems likely,” and “probably.” “Seems” is used 21 times and “may be” is used 13 times. At the end of page 6 she admits that she may have missed some things, but if conversations were had with the Haudenosaunee people, guesses would not have been necessary. Thus, many of her statements have been refuted by Iroquois writers, such as the quite plausible suggestion that the Haudenosaunee faith in the Great Law of Peace is an assimilated form of Christianity.[77]

Government and Strained Relations

Research on long-term relationships with the Iroquois demonstrates suppression and degradation by the United States government that has continued to this day. Chief Lyons addresses this: “When a civilization thinks it holds the key to the solution of human-kind’s problems, sometimes such a civilization may also think it is justified to ‘break a few eggs,’ and in Western history that has meant sometimes exterminating a few species of plants or animals, human cultures, or whole populations of distinct peoples.”[78]

The history of degradation stems from the creation of the United States in the late eighteenth century. Once the newly formed country had a steady footing, leaders such as George Washington called for the elimination of Native American peoples on the eastern coast, particularly that of the Haudenosaunee. A campaign was carried out throughout 1779 in which Native American settlements were burned to the ground in an effort to destroy their property and

[77] Ibid, 3.

[78] Lyons, *Exiled in the Land of the Free: Democracy, Indian Nations, and the U.S. Constitution*, 3.

population.[79] Much of the Haudenosaunee population was displaced or perished. Fortunately for the Onondaga, they were only partially displaced. Although many returned to their original settlements in 1780, the tone was set that the United States saw the Native American people as a threat that needed to be removed. Being that George Washington released the order to terminate them, "the Haudenosaunee refer to the office of the President of the United States as Honnahdahguyuss, which translates as 'He Who Destroys Villages,' or 'Burner of Villages.'"[80] This tradition continues to this day.

Acknowledgement of the influence of the Haudenosaunee on the formation of the United States government has never been formally recognized by Government Officials. There are some that believe the Iroquois founded their government based on the principles of the United States when it is actually the other way around. In his segment of Chief Lyons' book, Donald A. Grinde, Jr. provides evidence that men such as Benjamin Franklin held the Native American people in high esteem and were particularly fascinated by them. This interest is believed to have been carried into the founding of the country.[81] Curtis G. Berkey aims to prove that the wording of the U.S. Constitution does in fact recognize the Native American people separately and with equal rights and recognizes the impact the Native American people had on the new government. He states: "Although political theory played a part in influencing the framers' concepts, the practical experience of the Continental Congress with Indian nations was more influential in shaping ideas about how to manage Indian relations."[82]

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[79] Philip P. Arnold, "What Are Indigenous Religions? Lessons from Onondaga," Journal for the Study of Religion, (2003), Vol. 16, No. 2, Special Issue: Religion and the Imagination of Matter 2003, 37-41.

[80] Ibid, 40.

[81] Donald A. Grinde, Jr., "Iroquois Political Theory and the Roots of American Democracy," *Exiled in the Land of the Free,* (Santa Fe New Mexico: Clear Light Publishers, 1992).

[82] Curtis G. Berkey, "United States - Indian Relations: The Constitutional Basis," *Exiled in the Land of the Free,* (Santa Fe New Mexico: Clear Light Publishers, 1992), 195.

It seems that the early history of the United States Government demonstrates a clear connection between its origins and the significance of a solid relationship with the Native people. Once power was established, the rights of the indigenous people were quickly stripped away. They were robbed of their land and rights and have continually been treated as though they are not human. It was not until the time of this writing that the Vatican declared that Native American people are human beings with equal rights.[83] When visiting the Onondaga Historical Association, I was able to handle, look over, and make copies of original photographs of Onondaga Ceremonies that dated back many years (see Figures 4.1a and 4.1b). I later learned that these same photographs were items members of the Onondaga community have been fighting to reclaim for some time. This is one small example of the lack of respect they have endured over time.

The Haudenosaunee Today

It is fortunate that modern technology provides opportunities for interviewing while the interviewer and interviewee are in two separate locations. It also offers the chance to be a witness to many Native American Pow Wows, dances, and cultural experiences. For members of the Native American community, it is a platform through which they have a voice and are able to share their culture on their own terms. These advantages afforded me the opportunity to connect with Diane Shenandoah through Syracuse University as well as Perry Ground, Al Cleveland, Eli Thomas, and the Haudenosaunee dancers at the Pow Wow at Painted Post. The Haudenosaunee dancers performed some of the social dances mentioned in Kurath's book. I was able to compare the recording I made of the Fish Dance to the complete analysis provided by Kurath. I was also

[83] Bill Chappell, "The Vatican repudiates 'Doctrine of Discovery,' which was used to justify colonialism," NPR, March 30, 2023.

able to locate on YouTube several other types of Haudenosaunee dances. Kurath's writing is completely accurate to what I witnessed.

Figure 5: Images of the Robin Dance, a Haudenosaunee social dance performed by the Thunderbird American Indian Dancers at the Native Nations Pow Wow in Painted Post, New York in September 2022. Photos courtesy of author.

The attire of each Thunderbird dancer represents the Native Nation they hail from. Social dances are performed as an acknowledgement to the Haudenosaunee whose land the Pow Wow takes place on. The Robin Dance is typically performed in the spring to herald the season, but was given as a special performance.

The Haudenosaunee social dances performed at the Native Nations Pow Wow at Painted Post were performed by the Thunderbird American Indian Dancers. This performance group consists of Native American people from several different tribes including the Hopi, Mohawk, and Winnebago. They travel across the continental United States learning from other Natives

Nations and performing various types of Native American dances at Pow Wows in an effort to preserve traditional songs and dances of indigenous peoples. At the Native Nations Pow Wow, they performed several Haudenosaunee dances including Fish Dance and Robin Dance. These are part of the well-established dance and music forms that are frequently displayed publicly at Pow Wows by the Haudenosaunee people.

Although I was unable to obtain YouTube videos of the Fish Dance, a musical sample of the Robin Dance was published. In this video two singers sit on a bench in the longhouse side by side, one male and one female. It is clear that this is the interior of the longhouse, as the benches are set exactly as Fenton has them marked in his writings, including the stove to one side of the space. The language and pronunciation of the song are identical to that which I witnessed in Paint Post. Each singer accompanies the singing with cow horn rattles that are first vigorously shaken. After the opening verse, the singers beat the rattles against their hands in order to maintain a steady pulse. They are also able to sustain the rhythm by tapping the heal of their feet on the ground. The male singer sings first and after several repetitions of the melody, the singers shake the rattles to indicate the end of the segment. The female then sings a variation of the melody and the beat is once again continued with the rattles. When she completes her segment, the entire song is repeated starting with the male singer. Robin Song is completed in this performance when both singers have sung their entire segment three times through. Both performers are wearing black and blue. These colors represent the Cayuga Nation.[84]

The performance of the Robin Dance that I witnessed in person did not include a female singer performing the second segment. It did however have the men singing the first segment repeatedly until the dancers had completed on full loop around the dance circle in a counter-clockwise motion. The notated music provided by Kurath in her book *Iroquois Music and Dance*

[84] Kana Zacarias, "Robin Dance – Tsikokowahne," February 9, 2022, demonstration video, http://youtube.com/watch?v=F-MhkNdfJ3Y

is identical to that which appears on YouTube and I observed in person. Figure 6 is Kurath's transcription of the Robin Dance from her visit to the Seneca Longhouse in 1949. It is apparent that Kurath accurately documented the music and dance of the Haudenosaunee people. It also proves that the Iroquois people have continued their traditions without any modifications into the twenty-first century.

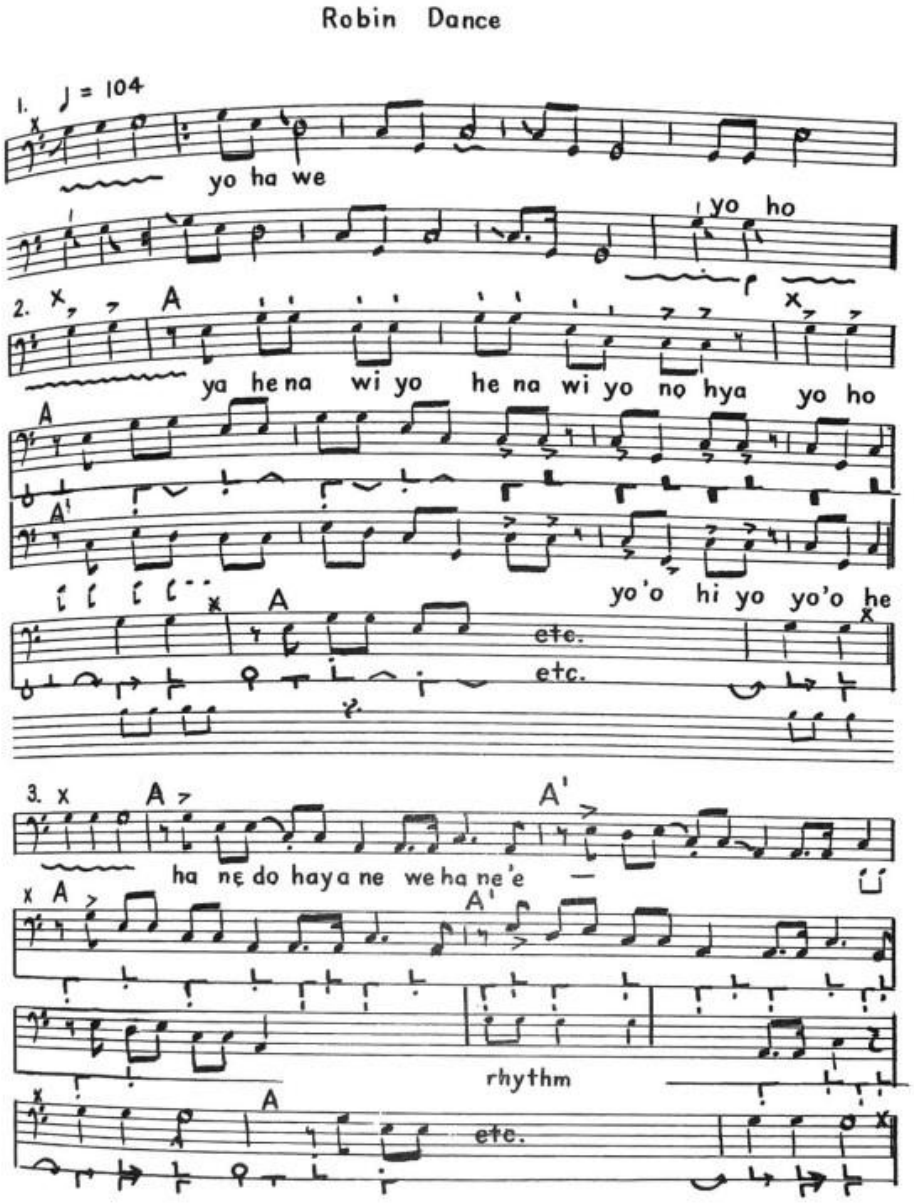

Figure 5: Kurath's notation of the Robin Dance[85]

[85] Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*, 181.

Al Cleveland's flute performance demonstrated another use of music for social means at the Pow Wow at Painted Post. His lesson on the Haudenosaunee flute I purchased was enlightening. In order for the musician to play half steps they simply cover half of the finger hole. Based on how much of the finger hole was covered affected the semitones produced by the instrument, meaning that performing on the instrument was a difficult and arduous task for the untrained. A photo of the flute I purchased can be found in Figure 4.2. It is pitched in the key of G and the slide on the top allows for the player to change the key.

Figure 7: Al Cleveland performing a solo on a double flute he constructed following Iroquois prototypes. Photo courtesy of author.

Perry Ground is a dynamic speaker, remodeling the ancient Haudenosaunee legends into children's stories that dazzled the crowd at Painted Post. In a YouTube video posted by the SUNY Empire "Year Of" Cultures Presidential Ad Hoc Committee, Perry describes the history of storytellers in the Haudenosaunee tradition and their significance to their culture. He considers

himself both a traditional and contemporary storyteller in that he is extremely physically animated, an attribute that was not present in traditional storytelling. Perry believes that this mode of storytelling is more compelling, drawing younger individuals in and encouraging them to carry the tradition forward. He also expresses that storytelling is still a staple of the Haudenosaunee tradition in that it continues to share their history while educating the listener about important values and lessons. During my conversation with him at the Pow Wow he mentioned that he travels to schools and universities throughout New York State to teach these legends. When I mentioned that I was a college professor teaching World Music, he said he would be interested in traveling to the college to conduct an assembly on the lives of the Haudenosaunee people. In the aforementioned YouTube video, Perry says the following:

> "Sometimes when we learn about Native Americans we hear some of the bad things that happened: that people stole land, or brought disease, or brought alcohol. And those are all horrible things that have plagued us throughout history and its important that we learn about them and grow from them. But when I teach about our people, I want to leave people with a very positive image of who we are.[86]
>
> Storytelling continues to be something important to us and as Haudenosaunee people we are still here into the twenty-first century. Many of us still live on our traditional lands or on our reservations where we have lived for hundreds if not thousands of years and these parts of our culture, from our headdresses and clothing and wampum belts to stories and songs and dances, these things still have a lot of meaning to us right to this day. We may live as twenty-first century people but these things continue to be important to us and they will continue into the future to be important to us. And as a storyteller keeping the stories alive so they continue on to the seventh generation and into the future is critically important to me."[87]

[86] Year of Indigenous Peoples, "Onondaga Storyteller Perry Ground: Storytelling," Produced by Rhianna Rogers, Amber Rinehart, and Flip White, 4:43-4:59, https://www.youtube.com/watch?v=Rw77HCsXPJg&t=48s

[87] Ibid, 5:32-6:25.

Figure 8: Perry Ground performing his adaptation of a children's story from an Onondaga myth. Photo courtesy of author.

Eli Thomas, an Onondaga artist, uses his watercolor paintings to both honor the Creator and to tell the stories of his people. I purchased from him a piece titled, "Feather Dance" which depicts the sacred Feather Dance surrounded by the animals of the nine clans (see Figure 4.3). The turtle in the painting represents Earth, which is called "Turtle Island" by the Haudenosaunee people. Eli was nice enough to sign the art for me after our discussion.

Diane verbally validated many of the statements made by researchers with regards to the use of music in ceremonies and Haudenosaunee culture. She confirms that the Haudenosaunee do in fact have thirteen ceremonies a year, that they incorporate several songs and dances including the sacred Feather Dance, and that singing is an important part of who they are. To quote Diane, "singing is a very big part of who we are because that's like, again, how we show our Creator that we're happy. Same as the birds, the birds don't wait for a certain time to sing."[88]

[88] Diane Shenandoah, interview by author, August 1, 2022.

Figure 9: “Haudenosaunee Feather Dance.” Watercolor by Eli Thomas, an Onondaga artist, Circa 2020-2022, 5’x7’ print. Signed and numbered. Author’s collection.

As a Faithkeeper, some of the responsibility to keep ceremonies running falls to her. The ancient customs have been consistently observed for centuries and are still performed today. She mentions that some of the younger leaders are creating their own social songs and are putting their own individuality into the ceremonies, however this does not mean their structure has changed. She states that there are certain things that are not performed in public due to the abuse of others before me and from a very young age, Haudenosaunee are taught which songs can be performed publicly and which cannot.

Diane was also able to openly discuss the impact COVID-19 has had on the Haudenosaunee communities. During COVID-19, families performed the ceremonies in their own homes rather than at the longhouse. The longhouse did not reopen for ceremonies and events until the summer of 2022 and masks were still required at that time. Fortunately the

Haudenosaunee customs are so ancient that COVID-19 did not alter them. The Iroquois also saw the pandemic as a learning opportunity in order to grow and move forward from it. Most relevant were her thoughts and opinions on the negative impact that members of the United States have had on the Haudenosaunee community and Native Americans as a whole. However, her final thoughts as the interview ended were most poignant:

> "It really is just only about our ability to look around. Our ability to look around. What's around you? What's surrounding you? Do you know your neighbors? …when you're in community you take care of one another."[89]

[89] Ibid.

Chapter Five

Conclusion

Several varying methodological techniques were employed as the research process unfolded. Initial research found a small amount of published information on the subject. Many of the printed materials on the Onondaga Nation are a reflection of the culture as a whole with little reference to the specifics of musical use and function. With the aid of a local librarian, connections were made with the Onondaga Historical Association Research Center as well as a local history librarian at the Onondaga Public Library. Each of these resource centers are located in the city of Syracuse, which is a few miles north of and resides on land that was formerly of the Onondaga Nation. With the lack of response from members of the Onondaga Nation, it was deemed necessary to travel to Syracuse, New York.

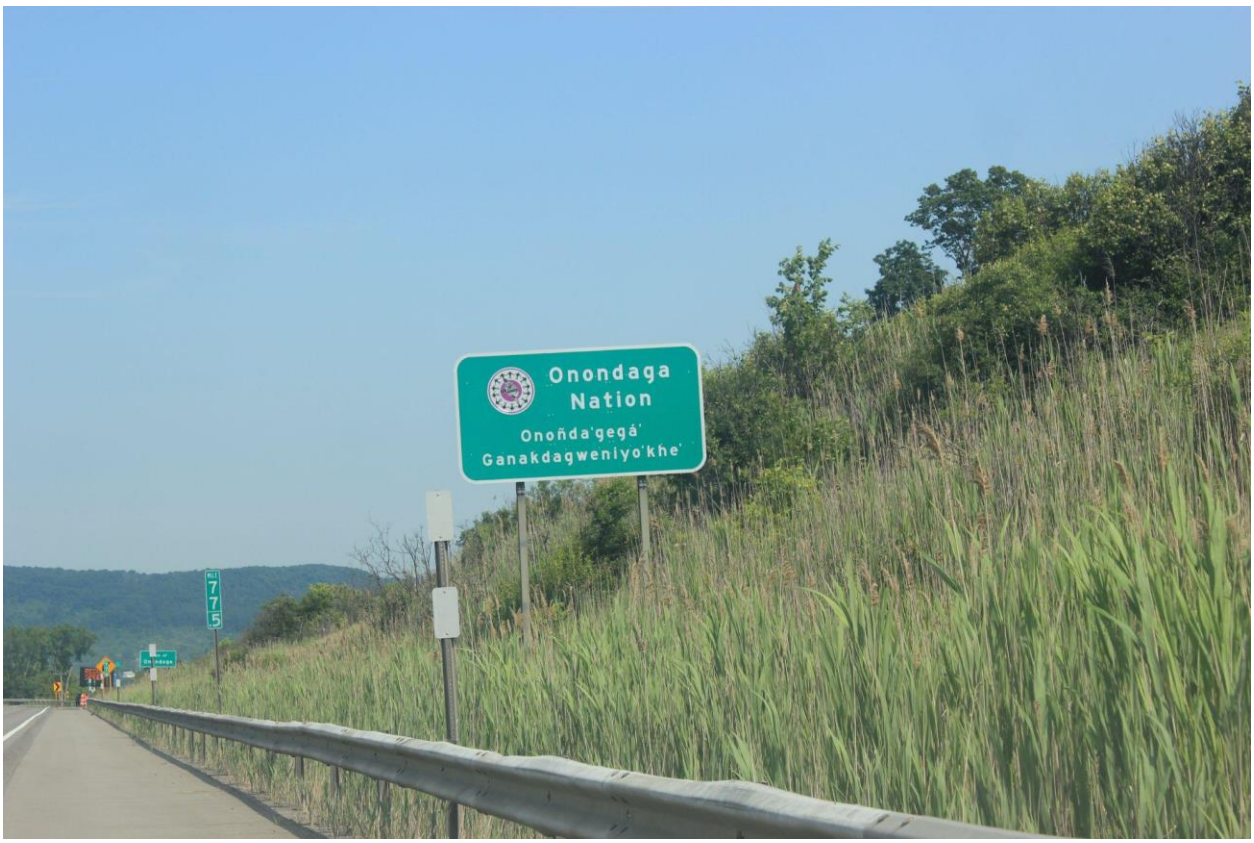

Figure 10: Onondaga Nation border sign on Interstate 81. Photo courtesy of author.

Exhaustive research was conducted in Syracuse with the assistance of Onondaga Historical Association Research Center Archivist Maria Lore and an Onondaga Public Library Librarian. The Research Center provided several books, articles, newspaper clippings, and photographs from within the collection, requiring several hours of cataloging and reviewing the material. Information on the Green Corn Dance and Festival was acquired, as well as many newspaper clippings from the late nineteenth century. Four books about the Onondaga Nation from ethnographers in the late nineteenth and early twentieth centuries provided insight on the Onondaga people, their culture, and their underlying beliefs. Some of the photographs can be seen in Appendix C. Archivist Lore also shared details about the Peace Center/Tribal Office, a thorough museum and walk through dedicated to the lives of the Onondaga people. Inquiries about visiting the establishment were met with resistance due to COVID-19. A later visit to the Peace Center allowed for a chance encounter, providing intel that upon the closure of the museum due to COVID-19, the Onondaga people who ran the establishment decided not to return.

At the Onondaga Public Library, Taylor provided nine books over the course of several more hours, all of which proved to be helpful in continued research. The books of newspaper clippings contained different stories than the ones reviewed at The Research Center so these were insightful. As for the remaining books, six were purchased for further review as they contained detailed information on the music, instrumentation, ceremonies, and dances of the Onondaga and Iroquois people. Many of the books also incorporated detailed musical analyses complete with musical notation and graphs. These books have furnished the foundation for this musical analysis and historical overview. The library visit also secured additional leads, including books from members of the Haudenosaunee, such as that by Chief Oren Lyons, and a contact at Syracuse University. Diane Shenandoah is a Professor and Haudenosaunee liaison

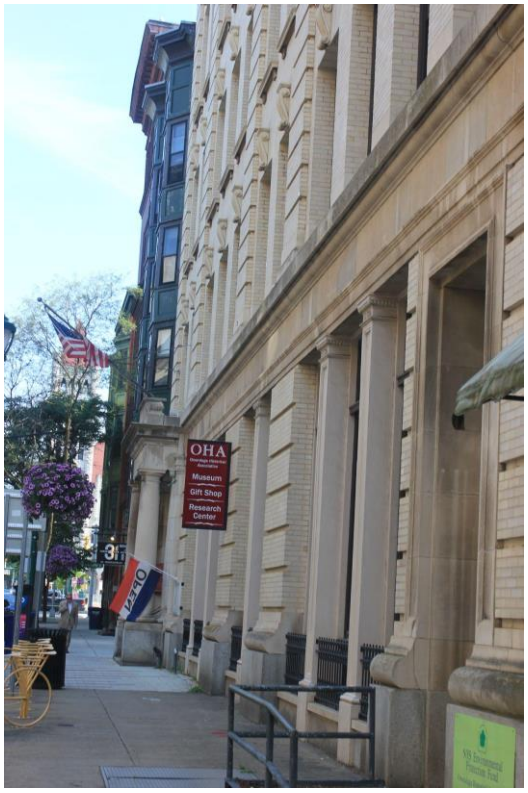

Figure 11: Exterior of Onondaga Historical Association building, Syracuse, New York.

Figure 12: *(left)* Exterior of Onondaga County Public Library, Main Building, Syracuse, New York. *(right)* Onondaga County Public Library, Syracuse, New York. View of the Local History Section. Photos courtesy the author.

who later agreed to a meeting. It also introduced the Native Nations PowWow that was to take place late summer with Onondaga members present and performing.

Figure 13: The Road Sign of the Skä•noñh – Great Law of Peace Center. Photo courtesy of the Author.

Figure 14: The Exterior of the Skä•noñh – Great Law of Peace Center, located across from Onondaga Lake Park. Photo courtesy of the Author.

This trip to Syracuse and the Onondaga area concluded with a visit to the Onondaga Reservation itself that demonstrated the extent to which the Onondaga people wish to be undisturbed. The following is a personal account of the author of this thesis on the Onondaga Reservation which is integral to the direction of research and analysis conducted:

> As I approached exit 16 (the exit off of I-81) for the Onondaga Reservation, I thought it might be prudent to simply drive through the reservation to get the lay of the land before getting back on the main highway. Immediately off the exit ramp just north on route 11, I came across the Onondaga arena with the administration building next to it. I seized the opportunity and parked at the administration building and decided to head in being that this was the location I had been emailing for months. I was greeted at the door by an Onondaga teenager named Mason who, after I explained why I was there, informed me that there was no one I could speak with at that time. He suggested I return at 5pm when someone may or may not be present to help me with my query. I asked Mason for a card, however he was unable to produce one. Instead he recommended I leave a message and that he would forward it to whomever would be able to help me. Not only did I leave a detailed message with Mason, I also signed into the visitor's log with my personal information. When I walked back out front and got back into my car, a gentleman in a gray sedan pulled up next to me. It was instantly apparent that this middle aged man was a member of the Onondaga Nation. He asked me if I was ok, to which I stated my purpose for stopping and said I was hoping to find more on their music and customs. The man replied, "ok" and drove about 500 feet away from me, parking in front of the administration building before I could say anything else. He remained there on his phone as I pulled back out onto route 11 and did not leave.

Being that a response was never received, it is strongly believed that the Onondaga people do not wish to speak to researchers about their culture or customs. This was later confirmed in an interview with Professor Diane Shenandoah. The full transcript of the conversation with Diane is included in the Appendix A. In addition to being a professor at Syracuse University, Diane Shenandoah is a member of the Oneida Nation, one of the Haudenosaunee Nations. Diane spent over a half hour discussing the culture and music of the Haudenosaunee people, answering questions about their beliefs and more. Her knowledge of the Haudenosaunee music and customs confirmed the details and analysis found in the books obtained.

Figure 15: Road Sign outside of the Onondaga Nation Administration Building, 4040 Route 11 at Exit 16 off Interstate 81. Photo courtesy of the Author.

In September of 2022, I attended the Native Nations Pow Wow in Painted Post, New York which was mentioned previously here as another lead. At this event, I obtained video and audio recordings of some of the Haudenosaunee social dances, as well as native flute performances by Mohawk instrument maker Al Cleveland and story performances by Perry Ground of the Onondaga Nation. Al Cleveland gave me a lesson on the Haudenosaunee flute I purchased from him and I was fortunate enough to spend time talking with both Perry Ground

and Onondaga visual artist Eli Thomas. While I was unable to retain recordings of interviews with these men out of respect, the conversations were informative.

It is apparent that persistence in these matters was key. I learned how critical it was for Haudenosaunee people to be able to share their voice and stories on their own terms while also giving them a safe space in which they felt they could. In addition, I understood when to withdraw from a conversation and not press issues that may make the person I was speaking with uncomfortable. While I did not get to personally experience the ceremonies and rites I have spent so much time reading about, my conversations were still fruitful and enlightening. I was able to learn what was appropriate for a non-Haudenosaunee to know while respecting the fact that I would not be able to encounter these ceremonies for myself. Persistence aided in much of my success, but respect for the Native American people ultimately affected my research techniques and methodologies. By being open to changing my research tactics, I have learned about all of the Iroquois Nation's ceremonies and musical experiences which I would not have been able to do before. While my initial focus was on the Onondaga people, my reporting shifted based on the lack of Onondaga-specific material. It also changed because much of the writing in which my research analysis is based on hails from researchers who employed ethnocentrism in their reporting. I was also able to examine the materials I had gathered with a critical lens, noting the suggestive and racial commentary that did not serve the Iroquois well. Such reporting is why the Onondaga people, and the Haudenosaunee as a whole, refuse to share their private ceremonies and rites with non-Nation people.

In general, writing by ethnographers and archaeologists from the early twentieth century and the centuries prior use verbiage that was racist and slanted in reporting. Even Fenton who, as previously mentioned, was a dear friend of the Seneca people used terms such as "Whites" and "Natives" when discussing the Haudenosaunee people. Although some would say this is a

product of the time, it is unfortunate as this writing has given the Haudenosaunee people the impression that researchers and non-Haudenosaunee will twist their ceremonies and stories and cannot be trusted to disclose information properly.

Mohawk author Doug George-Kanentiio spends much of his book candidly offering his opinions on researchers of the past. He states:

> "There have been many books and articles written about the Iroquois ceremony of Midwinter. Without exception they are analytical by definition since the writers are inevitably social scientists with a passion for details and ritual interpretation. The Iroquois find such material amusing, because the anthropologists and historians are so busy observing detail that they neglect to feel the power of Creation as it speaks through our music or guides our feet as we dance. These grim professionals found no joy in our gatherings and made our people uncomfortable. We could not shake off the feeling we were being analyzed and placed in sterile categories. Since we were so ill at ease in their presence, our leaders decided to exclude all non-Natives from our ceremonies. We needed a place of our own, where we were free from the strains and demands of the larger world, a place where we could laugh and share without qualification."[90]
> "For generations the Iroquois have served as a subject for many academic and social writers, all of whom have attempted *in their own way* (emphasis added) to explain who the Iroquois are and why we are such compelling subjects. Yet there are very few books that describe our history and culture from within, by those who have had the intimate experiences that are the unique prerogative of an Iroquois person."[91]

He fully explains both why the Haudenosaunee have chosen to no longer share their music and ceremonies and conveys the lack of competent material available and succinctly helps both myself and the reader understand why I was unable to connect with members of the Onondaga Nation. Evidence of this is also found in the previous chapter, as authors such as Tooker analyzed without the aid of Native American informants and had statements that demonstrated a clear lack of understanding of the Iroquois customs.

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[90] George-Kanentiio, *Iroquois Culture and Commentary*, 44.

[91] Ibid, 9.

Bruno Nettl agrees with this statement, stating plainly that those researched want to know what is in it for them. Nettl is an experienced ethnomusicologist who has drafted several books on the subject, specifically on that of the modern ethnomusicologist. His research and discussions about the field are well respected and have challenged the positions of researchers prior to him. It is Nettl's expressed opinion that by coming alongside those studied rather than looking down on them, we enter into a partnership that demonstrates the common humanity between us and them.[92] Nettl also explains that studies completed by early ethnomusicologists demonstrate the assumption that all music is the same across cultures. There are few concrete studies of characteristics prior to 1957 leading to a lack of knowledge in the field which has been demonstrated in the writings of the Iroquois. The earliest documentation is poorly recorded and is often misleading. Inquiries that followed closely after were steeped in ethnocentrism and comparative studies were frequently employed. When conclusions were not obvious or unrelated to Western musical concepts, guesses were made. According to Nettl, this has left many people in non-Western cultures apprehensive of researchers and has fostered negative beliefs about what research is about. Indigenous people have felt exploited and controlled, feeling as though their music was stripped from them. Haudenosaunee members such as Doug George-Kanentiio and Diane Shenandoah have directly expressed this.

Although some of Fenton's reporting had its flaws, I believe he is a non-Iroquois that succeeded in his analysis in that he incorporated a large number of informants. He also used a method of anthropological research he termed "upstreaming." When faced with several cultural factors, such community histories, individual histories, and varying ceremonies based on location, he used this technique. As Fenton describes it: "In linking the present to the past I

[92] Bruno Nettl, "A Harmless Drudge: Reaching for the Dictionary," *The Study of Ethnomusicology: Thirty-three Discussions*, (Chicago, IL: University of Illinois Press, 2015), 13.

developed an approach that I termed 'upstreaming,' a term I borrowed from Sir Flinders Petrie of Egyptian prehistory fame, in which I worked steadily backwards from my own observations to the historical sources."[93] Fenton claims that he was on the forefront of ethnohistory. I believe his methodology reflects the manner in which I approached this thesis. In further reference to this method, Fenton states: "When I at first proceeded from ethnology to the earlier historical sources and tried to reconcile the two types of data across the chasm of several centuries by reading history chronologically up to the present, I met with small success. It works better to begin with the present and work steadily backward." I have found this statement to be true, as the current situation has helped to inform what I would research and how I would do it. The final results are different than I anticipated, however much has been gained from the experience.

Many of the non-Haudenosaunee scholars used comparative musicology, as mentioned in Chapter 4. It is my belief that the comparisons of these academics is a product of their time. As was already suggested, ethnomusicologists of the early period often employed comparisons to sustain their arguments and support their findings. While it may seem on the surface that various Native American Nations from across the continental United States may be compared, further investigation of these other tribes is necessary in order to determine whether or not such similarities truly exist. However, as Nettl has specifically suggested in his writings on comparative musicology, it is worth comparing the music of those from within the same culture. Therefore, any comparisons made between the Onondaga, Oneida, Seneca, Cayuga, and Mohawk would be fair and helpful. This would mean that Fenton or Kurath's comparisons of the Seneca to the Onondaga, for example, indicate the differences and similarities of Haudenosaunee ceremonies based on location. Comparisons to other tribes such as the Hopi are not beneficial without further investigation of the tribe as a whole.

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[93] Fenton, *The Iroquois Eagle Dance: An Offshoot of the Calumet Dance,* XI.

The analysis provided in this work reflects the available digital material as well as books and articles on the subject. These materials vary in source from both the Haudenosaunee people and academia over time. More recent evidence, found in books, articles, and media, is penned, produced, and supplied by members of the Haudenosaunee Confederacy. Academic facts and statistics cannot be found beyond 1970. Without the contributions of modern day Iroquois, we would have little to no information on the functions of music in Iroquois culture. Early twentieth-century reporting has offered detailed accounts of Haudenosaunee musical customs and ceremonies, however researchers are no longer permitted to witness these events. This has meant research on the effects of COVID-19 also warrants further investigation. Diane Shenandoah graciously offered in her interview that some provisions were made in order for ceremonies to continue, however the particulars of this were omitted for reasons discussed repeatedly in this paper. Any analysis of COVID-19's effect will have to come from Iroquois members themselves. It is believed that due to COVID-19 and maltreatment by prior researchers, it is near impossible to forge bonds and gather information from the Haudenosaunee people beyond what was discovered.

For researchers aiming to pursue an investigation of indigenous people and their customs, I would highly recommend having a relationship with an insider to start. Fenton was fortunate in that his family had prior connections with the Seneca people prior to his investigative work. The benefits of a long-term study and relationship can also be seen when examining Tooker's work being that she created her book based on a one week visit to the Tonawanda Reservation in 1958 without insider interpretation incorporated. Since the time of this writing, I have maintained a relationship with Diane Shenandoah in the hopes that I can continue to learn about Iroquois music and customs over time. As Nettl has said, long-term committed partnerships are how ethnomusicologists can gain access to the information they seek while forging bonds that are

enduring. The question remains: how do scholars learn about them and from them without offending them and what can the researcher do better to reach them?

For the ethnomusicologist just starting out, I would say that patience and persistence are the keys to successful research. They should seek to meet with and develop a relationship with an insider long before investigative work begins. Should this relationship become strained when research is to begin, then it is always best to honor the wishes of the people one is aiming to study. If the insider does not want to share the information being pursued, then it is the researcher's responsibility to respect that person's wishes. Analytical approaches that center on historical analysis have a strong place in academia and should not be underestimated. Further exploration of the connections that can be made with those who have been hurt in the past is required, with the aid of those indigenous people who have a mistrust of the academic world. Such a study would aid ethnographers, anthropologists, and ethnomusicologists with regards to building bonds and reaching those who have a firm belief that all researchers come with an ethnocentric viewpoint. This future study has the potential to develop long-lasting collaboration that could greatly impact the academic world.

Appendix A
Diane Shenandoah Transcript

The following is a transcript of the interview conducted with Oneida member and Syracuse University Professor Diane Shenandoah. The conversation took place via Zoom video conferencing software on Monday, August 1, 2022 at 9am and lasted for forty minutes and twenty seconds. Words that appear in italics are those of the thesis author and others are that of the interviewee.

Hi Diane how are you?

Good morning, how are you?

I'm so happy to meet you!

Yeah, you as well! I'm glad we connected. (laughs)

I appreciate your time.

Yeah, sure! So this is your Master Theses, is that right?

Yes, absolutely. I'm getting my degree in Ethnomusicology and I'm hopefully working to my PhD in the same topic.

Nice!

Yeah, so I want to let you know I've always kind of been very interested in the Native American culture cause I live on Long Island and so I grew up in Ronkonkoma, I went to Connetquot, the next town over was Hauppauge so I've always kind have been surrounded by it. So when I was given the opportunity to write about it I was totally ecstatic. I'm very excited to be doing a project on it. But listen, if there's any questions that you feel like you can't answer don't feel obligated.

Okay.

One of my huge passions aside from music is social justice, so I'm absolutely respectful. So if you feel like at any point I'm pushing a line or you don't want to answer a question, that's totally fine.

Okay.

Don't feel obligated if there's something you just don't want to share.

Okay, yeah!

Alright, so my first question is, I know that there's, from what I've studied so far, generally the Haudenosaunee people have about 7 community ceremonies? Like Green Corn Festival, Midwinter Festival - those kinds of things. And I also know that there's a number of songs and dances associated with those. Is there any details or information you can give me about the ceremonies? What they're like or about the music that's involved with them?

Well, with the ceremonies there's actually 13 ceremonies that go on throughout the year. Throughout the, you know, the lunar year. And each ceremony is to give thanks for a particular thing. For example, we just had the Strawberry Ceremony, we give thanks for the strawberries. I can tell you about the strawberries - the strawberries are not only a heart medicine, they're a medicine that we. we say that when we cross over on our way to Creator's land it is the Milky Way's lined with strawberries. That's what we eat on the way to Creator's land when our ancestors come to meet us, come to greet us. It's strawberries. So we give thanks for the strawberries. And so each ceremony has a particular reason why we have it. We have the Maple Ceremony to give thanks for the maple trees. You know, the maple are the leader of the trees. It's the sap that we drink with our strawberries and during our ceremonies. And all of our ceremonies we serve strawberry drink because of the medicinal properties but as well there are certain songs and dances that we have at every ceremony. For example, the Great Feather Dance. We have that at every single ceremony and that's to give thanks to the Creator where part of our instruction is to sing and dance to show our Creator how happy we are to be here. So, we also open with a thanksgiving address. I don't know if you're familiar with the thanksgiving address?

No, no.

But the thanksgiving address is something that we recite at every gathering, every ceremony. And that is to make sure we give thanks for all things and then we start out by giving thanks for the people, for our community. We give thanks to Mother Earth - she provides all that we need. We give thanks to the water that's upon the earth, we give thanks for water and that it'll stay pure and clean. This is part of our instructions that we give thanks and are grateful for it, that way they will continue their duties and provide for us. We give thanks to all of the fish that are in the water. We give thanks to all of the lands. All of the lands provide the plants and the plant medicines that… as a matter of fact, I have a little book I could show you that's really cool. Just let me find this.
This little book is called the Thanksgiving Address.

Oh wow…

And this book was actually written by Chief Jake Swamp.

Oh cool!

Yeah! [holds up Thanksgiving Address book] This we'll sell at the Barnes here at SU which is really cool. But it goes through the entire… we give thanks to the people - the very first page is the thanks to the people. And it will give you a lot of amazing insight into everything that surrounds and nourishes and takes care of us. [starts to flip through book] We give thanks to Mother Earth… of course it's a very brief little book that, you know, the actual Thanksgiving Address goes into a bit more detail. [flips to next page] But you know that we say the waters… and you know, it's in our language and it's also in the english language. [continues to flip through booklet] And then we say of course to the fish we say thanks to the fish. Then all the plants, all the medicine plants, all it provides. These are things that we really have to pay attention to and give thanks to because so many people go through their days and kind of see themselves as I think as better than or, you know… the plants, they're all our relatives. They're…everything, all living is our relatives.

Yeah, yeah!

So we're not better than. [continues to turn pages] We give thanks to all the fruit plants and then we give thanks to all the medicine herbs, we're very particular in making sure to give thanks to all things. And all the animals that provide us food and nourishment. We give thanks to the trees. We give thanks to the birds, all the birds. And it's the birds, like when you hear the birds chirping in the morning? They remind us to be happy everyday, to lift ourselves up every day.

I love that.

So that's part of the bird's duties. We give thanks to the four winds, the winds that help pollinate, the winds that cool us off, the winds that carry… You know, in fact I could read this to you but it's really beautiful. It's really a beautiful, really good thing. [turns to next page] So the thunder, the thunders are what regenerate the earth so all of life can continue on. It regenerates the earth. And we give thanks to the sun of course, we couldn't live without the sun so we must give thanks to the sun. And then we give thanks to Grandmother Moon, she controls the tides of the ocean, she controls the cycle of women, and she controls the way - she determines when we have our babies and when we have our ceremonies. And then we give thanks to the stars, the star beings - as we say, we're from the stars. That's who we are, we're star beings. So we come from the stars and we will return to the stars. And um, I'm almost skipping pages. [continues in booklet] We give thanks to the enlightened teachers that we learn things from. All the people that have ever taught you anything throughout your life, we give thanks. We give thanks to the Creator, we give thanks to all those that have shared their good with us. And we give thanks to

them and acknowledge them. And of course we give thanks to the Creator who made us all, the Creator that made all we see. So yeah, that's our book. And as we recite this, everything that we say 'thank you' to, we say "now our minds are one." Because that's what we're doing, we're putting that energy of being grateful to all things so that's important that we hear this at every ceremony to remind us - we are all one, we are all connected.

I love that.

That's pretty, huh?

Yeah, I wish that more people had that mentality. [laughs]

[laughs] Right??

That's so awesome.

Yeah, it would make a huge difference in our earth for sure.

Yeah! Now you said that book is available at the Barnes Center?

Well, now it's for sale at the Barnes Center, but you can order it online.

Oh! Where can I order that? I would love a copy of that.

You can order it from this little place in New Mexico. There's this little company that actually sells them. It's called The Tracking Project. I probably have the information here. Cause I got some in the Barnes Center in the gift shop and I want to get it in the Student Center next. That's my next goal, is to get it in the Student Center.

That's great. I love it.

Yeah, it's awesome, huh? Um, it's… gosh, I can probably tell you in a second. [looks up information on computer] I just have thee… let's see… Yup, it's called The Tracking Project and their number is 505-898-6967.

[writes down information] Awesome.

And that's, yup - www.thetrackingproject.org.

[jots down remaining info] Got it. Awesome! That's fantastic, thank you!

Yeah, for sure!

So when it comes to the ceremonies that you're giving thanks for, how is the music incorporated into that?

Well, there are over 200 songs just in honor of women.

Wow!

So, yeah. And the women hold an elevated status because life flows through us.

Right.

So it's women who choose the leadership, it's women who remove the leadership if they're not following what the Clan Mothers and the community says. In our songs actually are, um… you know like I said we start out with the Feather Dance to thank - well, that's what we call it, but there's a native name for it - but that starts out for all the people. And our first song is giving thanks to the Creator then the women then the men, and that's how that opens up. And then now part of our ceremonies what we are doing, part of what we need to do as a community. And then we have a Women's Dance and it's kind of up to the singers which songs they're going to sing. Well, together there are 200 songs about women so there's a lot of songs and depending on what the ceremonies are, it's a particular song to that particular ceremony, what's going on - Green Bean Ceremony or whatever it might be.

Okay. Awesome. Is music incorporated as an activity into just everyday life? Is it something that's common that people just, do you know what I mean? Is it only used for giving thanks during ceremony time or is it something that happens regularly?

Oh, it can happen anytime. I mean, we have what we call Socials and a Social is when we get together and with these types of songs and dances can be performed in public. We'll have it either in our community or around different events. In fact, we're probably going to have one here on campus on the 29th. We're going to be having an Edge of the Woods here on August 29th. And Edge of the Woods is also a gathering that we had a long time ago where we would welcome visitors into our territories. So this is going to be where our Haudenosaunee welcome in the SU campus into our territories because this is the Capital of the Haudenosaunee territories.

Right, that's very cool. Can you, when we finish talking, could you email me the information about that? I'll drive up for that. I would love to come to that.

Yeah, sure, sure!

That sounds wonderful, I like that.

Yeah! So we'll have a couple of dances out there as well and the public's invited to join in. We'll have several singers from the Onondaga Nation, few from the Oneida Nation. We say that everyone is given gifts. Everyone is given a certain amount of gifts when you come here and it's up to us to develop and find those gifts. And our singers, they've been given the gift of singing. So you can just drive by their house and you can hear them outside singing just because that's part of their gift is they're singers.

Yeah.

So singing is a very big part of who we are because that's like, again, how we show our Creator that we're happy. Same as the birds, the birds don't wait for [laughs] a certain time to sing.

Yeah.

[coughs] Excuse me. Dry throat here.

It's totally okay, I understand.

Yeah so, like I said there are, of course, sacred ceremonial songs that we don't sing in public. But the Social Dance songs are part of how we perform. There are different performances going on throughout New York State. They just had one in Ganondagan in Victor New York and they had a whole dance troupe from there that performed all our Social Dances.

Oh great.

Yeah, that was cool.

That's very cool. Yeah, I assumed that the ceremonies were private and very much, you know… You guys share information about it but it's very personal to you and that's completely understandable.

Yeah.

So I was curious how it worked to do a public performance, so thank you for answering that.

Yeah, yeah sure. Of course! Well, you know a long time ago it was open to the public. A long time ago all of our ceremonies were open to the public. But what happened, and it's very very sad, what happened is of course some people decided to record and sell and exploit.

Yeah.

And so the leadership just shut everything down cause it's just for our people, period. So it kind of made everything, you know because it was exploited… which is sad, which is sad but…

It is and it's unfortunately not surprising

Yeah!

…cause people are terrible. I understand that. I mean, I've been reading so many things to try to stay on top of this and I'm not just reading about music, I want to make sure I'm educated about all of it. So I read this very interesting book by Chief Oren Lyons

Uh-huh!

about how originally the treaties and things that the Haudenosaunee had come up with were what a lot of the American government is based on.

Oh absolutely.

I appreciate that so much and he talks about how it's been exploited over time.

Uh-huh.

Which, I mean, I'm embarrassed to be an American when I read stuff like that.

Aw, oh. [puts hand to heart]

Cause it's just… it makes me upset that there's an entire population of indigenous people who've just been abused and wiped out for centuries. And there's no respect given so. I mean it's…

It's very true and you know, when you look at the American history and you read in the history books, the mention of the Haudenosaunee is about 3 paragraphs long.

Yeah, and it's ridiculous.

It is ridiculous and you know, the United States… like, we just finished a video called "Where Are Your Feet?"

Mmm!

And when you look on the land you're standing, who was the original inhabitants of that land and how did you come to be on this land? You know, not many people think about that. And truthfully if you're not indigenous, if you're not an indigenous person, you're more or less an

immigrant. You follow down that line of immigration, you know, you have immigrated. But now it's, they've turned into a [laughs]

[laughs] A whole other thing!

Yes! A whole other thing! Yeah, yeah! In the land that you stand upon, you're standing on it either by treaty or it was stolen.

Yes.

It's one or the other. So I'm working on getting that part of the core curriculum here at SU. [laughs]

And I have to say that's how I found you, because I drove up to Onondaga to work in Syracuse. I went to the Onondaga Historical Association Research Center, and I went to the public library around the corner. And I was at the public library and I was like, you know there's got to be someone around here that is intelligent and can speak to this. [laughs]

[laughs]

And I found, when I was researching, I came across your name and your information and working with Syracuse at the library and I LOVE that Syracuse has partnered and they're trying to open people's eyes. I feel like more people need to be doing this. [laughs]

[laughs]

And more colleges should be doing this. I'm also a college professor so

Ah!

For me it's nice to see that we can expand our students' minds beyond just the traditional, this is what you learn and then you graduate you get a job. You know?

Right, right. And it should be part of a core curriculum.

Yeah!

It's part of EVERYONE'S history. This really did happen. The governments I'm sure are embarrassed or, "oh, we better not tell people about that." I mean, even with the Pope's visit, the Doctrine of Discovery

Yes.

My daughter was one of the ones that went to Italy to meet with the Pope and she had a cradle board with her.

Oh wow.

To represent the children that never made it home. And she was able to speak with the Pope there. And while she was there she spoke with the Cardinals and everybody and they were saying well they were coming to Canada. So they came to Canada and my daughter went again with the leadership from Ocasesnee, some from Canada, the Haudenosaunee leadership, and they absolutely refused to see any of the Haudenosaunee leadership.

Wow, WOW.

Yeah! And the Pope was like, "I issued an apology." Apology? We raped and murdered and tortured your kids? Oh sorry. [laughs] Sorry.

Good job, thanks for the great apology there. [laughs]

Yeah, yeah, yeah [laughs] So it's kind of crazy, I mean, when you look at the Papabiles and the Doctrine of Discovery it was cited as recent as 2005. In there it says we're flora and fauna, we're not human beings. We're not, you know… we're just part of the flora and fauna cause we're not Christian.

Which is ridiculous, so ridiculous.

You see? Yeah! It's insane, it's insane! Wait a minute here! [laughs]

Eliminate an entire population of people just because they don't believe what you believe, I mean.

Right, right! AND coming here for freedom of religion. That's the irony of it.

Yeah, YEAH! [laughs] The ironic part, yes.

[laughs]

I want freedom for my religion but you can't have yours.

Right, exactly, exactly. [laughs]

[laughs] Makes no sense!

None whatsoever. [laughs]

Oh my gosh. Um, I have so many more questions! [laughs]

[laughs]

So I feel like you've probably kind of answered this one already through our conversation but, do the Haudenosaunee people still actively participate in their heritage and I guess

Oh absolutely.

You would say yes. Absolutely, right?

Absolutely. Traditionally I have the title of Faithkeeper. I'm a Faithkeeper in that's part of my, part of my duty is to share our teachings in our culture. So that's part of my duty so it made this job really, really wonderfully easy.

Uh-huh.

We say that all the, all the people hear the messages of peace and we came together under those messages of peace. So it's kind of almost like, woo [gestures in a flowing fashion] [laughs] but I also do energy work, I do hands on energy work, I do spiritual advising, I use tuning forks and I do pressure points, I do dream interpretation, and a lot of fun things in the creative landscape.

I was going to say, I love that too cause I see a Reiki healer every week.

Oh wow! [laughs]

So I do energy work too! [laughs]

Oh! Nice, nice. [laughs]

That's awesome.

Yeah, yeah. We have a full moon ceremony here every month of a full moon and we've also been doing A Witness to Injustice blanket exercises. Which is really cool but it's like, educating just so very little. It takes about 2 hours to do the actual exercise and we can only do about 30 people at a time. So we're like

Wow.

Yeah, it's kind of hard and trying to get students to come is like pulling teeth. You know? And we've had quite a bit of faculty involved and we had 6 exercises this last year and so I've been trying to plan them more frequently this next semester.

I would drive up for that. [laughs]

[laughs] Yeah! Come on up!

[laughing] Keep me posted cause I'll come up!

It's pretty amazing. It's very poignant and very, uh… there's history in there that not even all of our own leadership knew. So they really did a lot of research, you know there's a lot of research done and it's actually done as part of the Forgiveness and Reconciliation Act. Out of Canada there was a group that developed it. So the group here in Syracuse, the Syracuse Peace Council, purchased the rights and worked with the Onondaga Chiefs and Clan Mothers to expand that history to include the Haudenosaunee and some Nations out west. So when they did that, they developed this 2 hour program and it's pretty amazing. I mean, just to witness it and then we had to go to Zoom because of the pandemic.

Yeah.

And the images they pulled out for the Zoom was like, shocking. I mean, I've heard my whole life about for example, the smallpox - you know how they brought the blankets with smallpox? The blankets.

Yes.

I'd never seen smallpox, I just heard it. But in the Zoom they had photographs of someone with smallpox

Wow….

And it was like, oh my God - literally huge pox just covered the body, covered everywhere.

Wow…

Just huge pox. They had to have been at least, at least a quarter of an inch pox. It was like, oh my God - to hear it is one thing, to see it is another. You know?

Yeah.

And even with the buffalo, the government ordered all the buffalo killed so that natives would starve. And so there was this photograph of who knows how many buffalo, a huge mountain of buffalo skulls,

Oh my goodness.

and some guy standing at the top with a gun all proud of himself. And some people brought up the fact that it reminded them of when the Jewish people were killed during the Holocaust, you'd see the piles of shoes, the piles of glasses, you know that kind of thing.

Yeah.

You don't see those images in anything here in the history of the United States.

Yeah.

You know, so I'm really hoping, that's really why I'm pushing for the core curriculum. I mean, it can be emotionally hard to witness but we have support staff on hand to talk with whoever, you know.

It's important.

It is!

It's as you're saying, it's a history of where we're sitting right now.

Right, right.

It needs to be more taught and more known.

Right, right. Exactly. So I'm hoping. [laughs]

That's really awesome. Have musical traditions changed over time or have they kind of been consistent?

Very consistent. Very consistent. Especially by the Haudenosaunee. I mean, some have kind of, the ones that we sing in public - the young singers, they'll make up their own songs. And we have these events every year, once or twice a year called Sings. And different communities will come in from all Six Nations. They'll come in with their own groups and make up new Women's Dance songs or whatever. They'll make up songs and it's huge. It's huge and we have different singers from each Nation sing at. And they kind of, it's not a competition persay. But everyone comes in with their new songs. It's like a social gathering. It's really awesome.

Kind of like a song share too.

Yeah, yeah.

Like, check out what we've done. That's beautiful.

Yeah, yeah. But the ceremonial songs stay in the Longhouse. Those aren't sung anywhere in public.

And they've stayed the same?

Yeah.

For centuries essentially?

Yeah, yeah, yeah. And everybody knows it. Everybody. Nobody tries to do otherwise. Singers at a very early age are aware of what they can sing and what they're not supposed to sing so.

Right. So that leads, since we, you had mentioned too, things had moved to Zoom because of COVID so how has COVID impacted the Haudenosaunee communities?

Well naturally, you know, I mean in COVID we did a ceremony to protect us against COVID. We did ceremonies that will, you know… we eventually treated it almost as a being that we've communicated with and not to say that our communities haven't got COVID. I had COVID myself.

Oh I'm sorry!

Yeah, yeah I landed in the hospital.

Oh no!

Yeah! Yeah that was rough, that was rough but I survived thank goodness. And I had a cousin who contracted the same time I did and he passed away after 3 weeks so.

Oh…Wow…

I mean, we say, definitely we say that all things happen for a reason. Everything happens for a reason. When you think about COVID, I mean look they said the dolphins hadn't swam in Venice in over 100 years.

Yes! That's right.

And there they were swimming.

And the lions were roaming free in South Africa.

Yes, the lions were roaming free. There were no chem trails in the skies so it was kind of like, it was almost like it was a good thing but it had to happen and had to take place to remind people. For myself I did a lot of meditation on breathing. I really had to focus on breathing cause I had COVID pneumonia.

Ah!

You know, we take breathing for granted. It's just something that's a given, you know?

Yeah.

We just breathe but do we stop to recognize we're actually breathing the air of our ancestors. We're breathing the same air. So there's all things to be grateful for. Being grateful is a huge part of all of our teachings.

So when was the last time that music happened in person? Cause I figure ceremonies were probably put on hold initially, like I'm saying probably 2020, maybe the beginning of 2021 right? And then…

Yeah.

So how has that flushed out since and all that?

Well, what happened is a lot of people did their own ceremonies at home with their own families. The Longhouse people would do the ceremonies. We'd do our own ceremonies at home during COVID. They just started opening up the Longhouse again for community members. For a while when they opened them up this past winter you had to wear a mask. Everybody wore masks. We're trying to be safe and conscious of course but they continued in the heart of our people I think.

Yeah, I figured that must have been… you know, my next question related to that is: so COVID obviously affected the musical experiences of the last couple of years. Do you think that COVID has had any permanent impact on how the people will celebrate ceremonies going forward? Or are things just coming back to normal and it hasn't really changed anything?

It hasn't changed anything in terms of our ceremonies or how things are conducted. That's very, very, very old instructions that we have. Very, very ancient instructions that we have as to how to run our ceremonies and our history, our entire teachings are all on oral history. They're all handed down, passed down. And so it hasn't really changed anything in terms of how we have our ceremonies, how we conduct our ceremonies. We shifted, did the best we could at home but it hasn't really changed anything permanently. Things are coming back again. The Longhouse is beginning to hold the ceremonies again.

That's good.

Yeah. We're still coming together.

I feel like COVID has really kind of knocked so many things out of whack, you know what I mean? So it's nice to hear that there are things that it hasn't completely ruined. [laughs]

[laughs]

It's ruined so many things in general and we're in a very weird world now because of it so

Yeah, yeah.

It's nice to hear there's some stability within that, you know?

[laughs]

[laughs]

Well, you know like our teachings tell us, everything happens for a reason. What is the reason? Even though people had to pass away from this and had to go through the suffering of it and so many people passed away from it, what are the greater lessons that we can learn from it? We always have to look at that. What are the greater teachings that are in front of us that we need to see, that we need to understand.

Right.

That we need to… What do we need to learn from this? We need to learn to look out for one another. I mean, with these heat waves coming across the country we need to look out for one another. We need to take care of one another and that's always been part of our teachings. But I think that it's taking more for the masses to understand and realize. Are there people dying from heat exhaustion, are there people who are sick that can't afford healthcare? There are just so many variables that we need to pay attention to and are we paying attention. Now how can we help, what can we do.

Yeah.

I love to tell this one… this one story of - and I cannot for the life of me remember where I heard it, where I saw it - but I saw this… I'm trying to remember if maybe it was a food advertisement for food, I don't remember what it was. But there was a huge bowl, huge bowl and there was all these people sitting around this huge bowl. And they all had super long arms, super long arms and they all had these great big spoons. And their spoons and arms were so long that they couldn't feed themselves. Their arms were too long. And so they realized they had to reach across and feed the person across from them and they had to feed them back so nobody would starve cause there was a big bowl of food there.

Ohhhhhhh!

That is such a perfect imagery of how we need to look at one another and be aware of, are we helping? Are they helping us when we need it? And there was just… I love that imagery. I wish I [laughs] remember where I saw it. That is so perfect, oh my gosh! You know, isn't that amazing?

Beautiful!

Yeah!! Right? And do we do that? And I think of all the homeless people and all the haves and have nots and that's where the imbalance is, you know? We're not being aware. All the people that are billionaires trying to get to another planet.

[laughs]

And there are people who are dying here, that are starving.

Yeah, yeah.

Or abandoned children or whatever the issue may be, I mean - kids in cages and I'm like, come on! The humanity is what needs to be brought in the forefront. We need to bring that in the forefront.

Yeah.

Yeah.

That is so true. That is so unbelievably true. Just a side note, aside from my project, I'm a human rights activist working to stop human trafficking.

Oh wow! Good for you!

It has nothing to do with my professional life but it's just a side thing I do. I started a not-for-profit on Long Island to help stop it in our communities because it's prevalent here down on Long Island in the city.

Oh, that's so beautiful.

You said "kids in cages" and it triggered that in my brain. You and I share a lot of the same sentiment and I think that's why I'm so attracted to the Haudenosaunee and the concept of peace and calm and community. I just think it's so beautiful and it saddens me that it's so squashed. So I appreciate all of the work that you're doing

Aw, thank you.

Especially on campus. Is there anything else you would like to add to what we were talking about today?

Well it really is just only about our ability to look around. Our ability to look around. What's around you? What's surrounding you? Do you know your neighbors? Do you know your, do you know… because that's what I think… cause that was the beginning of the societies eroding if you will because there's no longer community.

Uh-huh.

And when you're in community you take care of one another. But there's no community. It baffled me when I heard somebody say "well I haven't talked to my mother in ten years." And not that I'm trying to judge or anything, but it's just that disconnect of how people become so disconnected. And what is important? You can't walk down the street without somebody on their cell phone walking. And I always crack up when they show that one woman that she's walking and she flopped into a little pond.

Yes!

[laughs]

Look up! Look up! [laughs]

[both laughing]

The whole world is passing you by!

Right, right, but yeah, that's a… [laughs] That's just some of my thoughts on the importance of community. Even here on campus I tell students "well you are a part of this community now, for 4 years or however long you're here, you're part of this community. Look out for each other and care for one another." We tell them to take care and I love that Hendricks Chapel. Hendricks Chapel is amazing. Brian Konkol. Oh my gosh, I think they are just amazing people over there. They have a food bank over there that if you need groceries you can go there. And I graduated from here in 2011 and I lived in Oneida and drove to come back and forth to school. I could have used groceries and I was really struggling [laughs] I mean, when I found that out I thought, "my God this is just amazing!" Amazing. I mean, I really admire the work that they do as well.

That's great. Thank you so much for your time. I really appreciate you meeting with me. Please send me the information about August 29th.

I will.

And then any time you are doing an event like you mentioned, I am more than willing - as long as it works with my teaching schedule - to drive up.

[laughs]

I have friends that live close so when I went up to Syracuse in June I just stayed with them.

Oh sweet!

So it's a good excuse to come up! [laughs]

[both laughing]

Oh good, good! Yeah! I'll send you the invitation for the August 29th. 4 o'clock on the quad.

Awesome. Awesome.

Yeah!

Thank you so so much!

Oh, you're welcome, you're welcome. Thank you for your work as well!

Well, I'm sure we'll be in touch again.

Yeah, yeah nice to meet you.

Take care!

[End of Interview]

Since the conclusion of the interview, there has been several emails back and forth initiated by Diane in which she offered further help if necessary. Discussions about the music we listen to in our spare time has begun. It is believed that this will continue over time into a partnership that extends beyond the confines of this thesis project.

Appendix B
Phonetic Note

PHONETIC NOTE

The orthography employed in this paper is the same as that used in previous publications (Fenton, 1936 b, 1941 a). It reduces Seneca transcription to a minimum of characters required by the economy of the language. The vowels *a* (of English *father*), *ä* (of English *hand*) *ɛ* (of English *met*), *e* (of French *été*), *i* (of French *fini*), and *o* (of English *mote*) may later be reduced to four: *a*, *e*, *i*, and *o*. They occur frequently in diphthongs and less frequently triphthongs. Nasalization is denoted by a hook beneath the vowel. A raised comma indicates the glottal stop. The character *š* is "*c*" (of English *shoe*); *ž* varies between "*dz*" and "*dj*" (of English *adz* and *judge*) depending on the speaker; *s* and *t* are ordinarily somewhat aspirated; heavily aspirated *s* and *t* are followed by *h* (e. g., *sh* and *th*), *h* everywhere indicates aspiration; and *T* indicates a terminal whispered *t* which is articulated after a terminal glottal stop in a few words.

Fenton, William N. *The Iroquois Eagle Dance: An Offshoot of the Calumet Dance*. With Gertrude Kurath. Syracuse University Press, Syracuse New York, 1991. Page 12.

Appendix C
List of Songs and Dances from
Gertrude P. Kurath's *Iroquois Music and Dance* (1964)

Rituals Addressed to the Creator

1. Great Feather Dance
2. Thanksgiving or Drum Dance
3. Individual Chants

Rituals Addressed to the Midpantheon

1. Ashes Stirring
2. Eagle Dance
3. Striking-the-Stick (Pole) Dance, also termed Sun Rite
4. War Dance or Thunder Rite

Shamanistic Cures, Addressed in Part to the Animal Spirits

1. False Face Company
2. Husk Faces or Bushy Heads
3. Medicine Company or Society of Shamans
4. Buffalo Society Dance Songs
5. Bear Society Dance Songs
6. Dark Dance
7. Quavering
8. Changing a Rib
9. *Feast for the Dead - used by the Six Nations*

Rituals and Dances Addressed to the Food Spirits

1. Society of Women Planters
2. Women's Shuffle Dance
    a. Women's Old Time Shuffle Dance
    b. Women's Great Shuffle Dance
    c. New Women's Shuffle Dance - used by the Six Nations
3. Corn Dance
4. *Stomp or Trotting Dance, also called Standing Quiver - used by the Six Nations*
5. *Hand-in-Hand or Linking-Arms Dance - used by the Six Nations*

Social Dances - Stomp Type

Used by the Six Nations

1. Shake-the-Pumpkin or Shaking-the-Jug
2. Garters Dance
3. Passenger Pigeon or Dove Dance

4. Duck Dance or Song
5. Shaking-the-Bush or Naked Dance
6. Robin Dance

Social Dances - Fish Type

1. Fish Dance
2. Racoon Dance
3. Chicken Dance
4. Sharpen-a-Stick
5. Choose-a-Partner

Miscellany of Songs Not Adequately Recorded at Coldspring, but in Tonawanda Series

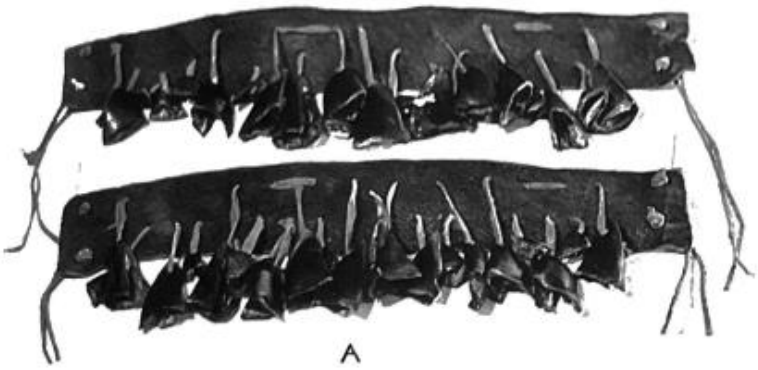
1. Fishing
2. Cherokee Dance
3. Grinding-an-Arrow
4. Knee-Rattle
5. *Alligator - used by the Six Nations*
6. Marriage Dance

Source:

Gertrude P. Kurath, *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*, Dover Publications, Mineola New York. 1964, Reprinted in 2000.

Appendix D
Various Haudenosaunee instruments from
Frank G. Speck's *Midwinter Rites of the Cayuga Longhouse*

PLATE XIII



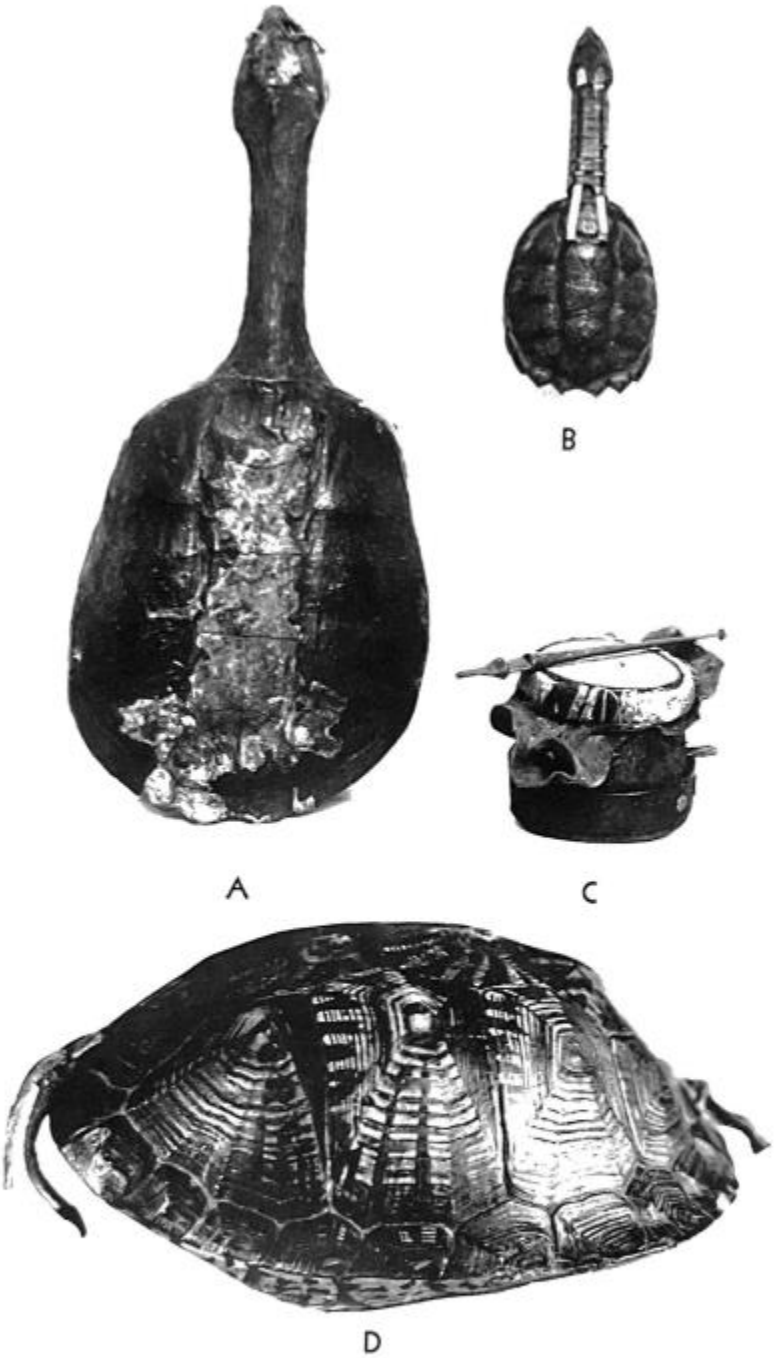
A

B

CAYUGA MUSICAL INSTRUMENTS

A. Garter rattles made of deer hoofs, worn by men dancers in Feather Dance and other costume rites. (Length 14").
B. Same, made of pig hoofs. (Length 15"). (18/4749)
Museum of The American Indian, Heye Foundation, N. Y.

PLATE XIV



CAYUGA MUSICAL INSTRUMENTS

A. Full grown snapping-turtle rattle used by members of Wooden False Face Society in formal rites. (Length 23"). (18/4727)
B. Half-grown snapping-turtle rattle used in Woman's Song Rite. (Length 10"). (18/4728)
C. Water-drum and drum beater used in ceremonial rites of societies and social dances. (Height 4"). (18/4748)
D. Box turtle shell rattle formerly used in Woman's Song Rite. The specimen is said to have survived from the Cayuga migration from New York State, having been retained by the Long House officers at Sour Springs. It is now replaced by the small snapping-turtle shell rattle (B above).

CAYUGA MUSICAL INSTRUMENTS

A. Cow horn rattle used in the majority of rites and dances, usually accompanying the water-drum. (Length 11″). (18/4729)
B. and D. Short and long elm-bark rattles of an old type; traditional prototype of A. (Length of D. 14″). (18/4730-1)
C. Entire pumpkin rattle with seeds dried inside used in planting and harvest ceremonies. (Length 10″). (18/4750)
E. Pumpkin rattle with wooden handle inserted and peach pits inside, used as is C. (Length 18″).
F. Flageolet of hollowed cedar used for musical purposes but never associated with ceremonies. (Length 17″).
G. Notched resonator or rasp and stick, used in Chipmunk Dance. (Length 24″). (18/4747)
Museum of The American Indian, Heye Foundation, N. Y.

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IRB Approval Certificate

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

May 1, 2023

Kristi Adams
James Siddons

Re: IRB Approval - IRB-FY21-22-1162 Music and culture of the Onondaga Nation

Dear Kristi Adams, James Siddons,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: May 1, 2023. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office