
In Search of the Wind-Band: An International Expedition

By Daniel Rager

Rager, Daniel. *In Search of the Wind-Band: An International Expedition*. Chardon, Ohio: Wind-Band Music, 2013.

ISBN: 978-0615745169

This digital edition was prepared by MSL Academic Endeavors, the imprint of the Michael Schwartz Library at Cleveland State University (2015).



Permission for MSL Academic Endeavors to reprint granted by the original rights holder.

In Search of the Wind-Band: An International Expedition

By Daniel Rager



In Search of the Wind-Band: An International Expedition is a new interactive E-book, exploring 16 countries. The first-of-a-kind, interactive encyclopedic e-book uses text, video, mp3 and pdf files to bring the history and development of the wind-band to life.

The following pages contain a sample of
Chapter 11:

Native American Indian Wind Music

More chapter samples of *In Search of the Wind-Band: An International Expedition* can be found at

http://engagedscholarship.csuohio.edu/clmusic_bks/3/

In Search of the Wind-Band: An International Expedition By Daniel Rager
EXCERPT CHAPTER 11

In Search of the Wind-band

Table of Contents

Chapter 1

- Overture (What constitutes a Wind-band)
(Questions / Assumptions / Transcriptions / Nationalism)

Chapter 2

- Introduction into European History & Development
(France, Prussia, Germany, Spain)

Chapter 3

- Historical Homogeneous Wind-Bands
(Waits, Garden Spas, Church, Court)

Chapter 4

- American Wind Music

Chapter 5

- Denmark Wind Music

Chapter 6

- Finnish Wind Music

Chapter 7

- Industry Wind Bands
(Railroad, Hospital, Police, Company, Misc.)

Chapter 8

- Ireland Wind Music

Chapter 9

- Japanese Wind Music

Chapter 10

- Mexican Wind Music

Chapter 11

- Native American Indian Wind Music

Chapter 12

- Penitentiary Wind Music
(Prison & WWI & II, Internment Camps)

Chapter 13

- Russian Wind Music

Chapter 14

- Spanish Wind Music

Chapter 15-19

- South American Wind Music
 - 16: Argentina
 - 17: Brazil
 - 18: Colombia
 - 19: Peru

Chapter 20

- Strawberry or Bubblegum
(Industry Products)

Chapter 21

- 20th Century American Wind-Band Timeline
(Events, Composers, Repertoire)
- Acknowledgments
- Forward
- Bibliography

© Wind-Band Music
Distributed by

Wind-band Music
12722 Bass Lake Rd.
Chardon, OH 44024
windbandhistory@gmail.com

In Search of the Wind-band

Catalog # WB – 1004 \$49.95



CHAPTER 11: Native American Indian Wind Music

Every country with a wind-band history has evolved through ethnicity, religion, politics, education and ideological influences from neighboring countries and cultures. This chapter is unlike any other when it comes to cultural influences and assumptions. If ever there were a homogeneous group of people that has been stereo-typed, it is the Native American Indian. The name alone evokes the sound of drumming, wooden flutes and war dances to most Americans. There is, however, much more to the Native American Indian than meets the eye. Culturally diverse tribes have performed in wind-bands since the early 19th century. Whether they were a part of an arts organization, school music program or a United States government program, Native American Indian bands in the United States continue to flourish.

Throughout the 19th and 20th centuries, Native American Indian wind-bands existed. The main purpose and function of their existence was to educate and entertain in an array of settings. The bands mentioned herein are only a small portion of the Indian bands that existed as well as concert bands that actively perform today. Many were designed to teach music in Indian boarding schools and others performed as live acts in shows such as Buffalo Bill's Wild West Shows. The U. S. government also assembled Indian bands to show American's that the Indian could be civilized and educated.

The Onondaga Indian Reservation Band

The first in this series is The Onondaga Indian Reservation Band. Indian Council records claim that this group is the oldest Indian Band in the United States. According to the bands printed program, it was first organized on the Onondago Reservation in 1840. The Onondago is part of the Iroquois Confederacy made up of Mohawk, Oneida, Onondaga, Cayuga, Seneca and Tuscarora tribes. These tribes refer to themselves as the Haudenosaunee (people of the longhouse) or Six Nations.

The bands printed concert program states: This Indian comes with no apologies for the character and quality of its concerts, either on account of blood or age of its musicians, David Russell Hill Conductor.

The Onondaga Indian Reservation Band played an important role in gatherings throughout Central New York and particularly Syracuse, where the band performed for the Onondaga's Centennial celebration on June 6-7, 1894.

During the band's existence, they performed marches, ballades, orchestral transcripts and popular tunes of the day. The band performed in full head-dress, although instrumentation was not documented. A



The Onondaga Indian Reservation Band
David Russell, Director

In Search of the Wind-Band: An International Expedition By Daniel Rager
EXCERPT CHAPTER 11

photo of the bands printed program clearly shows their instrumentation the second half of the 19th century:

The Onondaga Indian Reservation Band Instrumentation
second half of 19th century: Complete listing of instrumentation.

[SOME PAGES ARE OMITTED]

**The U. S. Official Indian Band
Formerly The Carlisle Indian Band etc.**

An appropriation by the United States Congress was made to have an Indian exhibit at the Louisiana Purchase Exposition at St. Louis (April 30, 1904 to December 1, 1904). The Secretary of Interior selected Hon. S. M. McCowan, superintendent of the Chilocco Agricultural College of Indians, Chilocco and Oklahoma to develop the exhibit. McCowan conceived the idea of organizing an Indian band for the Exposition. His first director was N. S. Nelson who organized a 40-piece Chilocco Indian school band, made up of the best music and musicians from Indian schools. The result was an organization unlike any other in wind-band history, which excelled in every way. Long before the Exposition, the band began arduous rehearsals of eight hours per day while playing the most difficult repertory, which included marches, transcriptions, ragtime, foxtrots and popular tunes of the day. McCowan was not satisfied with the band's progress and would later replace Nelson with Colonel Lemon H. Wiley (1844-1912), famous bandsman and cornetist in the Gilmore Band.

The new ensemble was named The U. S. Official Indian Band and its mission was to perform two daily concerts during the summer months of 1904. The project's goal was to create a reigning novelty act that would generate a big drawing card for the Exposition and give credit to the Central Lyceum Bureau, an adult educational movement in the mid 19th century. This organization schooled Native American Indians, but began to decline after the Civil War. It eventually blended into the Chautauqua movement, an organization covered later in this chapter. Their function was to broaden educational curricula and develop museums and libraries. The movement represented novelty groups such as Native American Indian bands and assorted family and minority groups.

After the summer performances at the St. Louis Exposition, The U. S. Official Indian Band played a national tour. The U. S. government and the Central Lyceum Bureau hoped the band would become a success after their Exposition and post tour. Success meant that the American people and other cultures of the world would look upon the American Indian as a civilized and educated culture. More information on this topic will be presented later in this chapter in the Chautauqua movement.

[SOME PAGES ARE OMITTED]

In Search of the Wind-Band: An International Expedition By Daniel Rager
EXCERPT CHAPTER 11

The Atchison, Topeka & Santa Fe Railway All Indian Band

The Atchison, Topeka & Santa Fe Railway Company's "All Indian Band" was organized in the summer of 1923 at the railroad's headquarters in Winslow, Arizona. Every summer, the railroad had a picnic and entertainment for employees. On this occasion, a Laguna Pueblo, and two Hopis Indian rail employees were asked to perform. According to Leslie Linthicum, writer for the ABQ Journal, the first musicians played on a cornet, a badly dented tuba and a bass drum. The conductor was a white American railroad worker who conducted with a broken yardstick.



Most wind-bands have modest beginnings, but this group was unique because it was a railroad band made-up entirely of Native American Indians. The band became known as the Santa Fe All Indian Band. By 1926, the ensemble grew to around 50 musicians. Early members were primarily male employees of the Santa Fe Railroad and their relatives. They represented approximately twelve Native American tribes including the Zuni, Hopi, Isleta, Jemez, Santo Domingo, Pima and Navajo.

The bands first performances were Sunday afternoon baseball games in Winslow, and the occasional political rally. In September 1928, the band received its first commercial job playing at the 'Return of the Conquistadores Pageant,' in Santa Fe, New Mexico. Other notable performances include La Fiesta de Los Angeles in 1931, a weeklong engagement at the 1932 Arizona State Fair in Phoenix, the San Diego International Exposition in 1935, and the dedication of the Los Angeles Union Passenger Railroad Terminal in Los Angeles in 1939.

In addition, the band performed Sunday concerts at La Posada hotel in Winslow and traveled on Pullman cars to New Mexico, to perform in the 1930 Gallup Intertribal Ceremonial. Their most notable performance was playing in President Dwight Eisenhower's 1953 inaugural parade, Washington, D.C.

The performance wardrobe included: white A-line skirts for the women, crisp white slacks with a velvet Navajo-style shirt for the men, moccasins, plenty of turquoise jewelry and a headband. The bands drum major wore a large feathered headdress. Repertoire included standard wind-band music of the era, popular music arrangements and a lot of Sousa marches.

It was Charles Erickson (??) who conducted the bands first concert with the broken yardstick. He managed, promoted and booked the band in hundreds of concerts. The group traveled and performed across the United States in parades and concert venues. Among their accolades included grand opening performances at Harvey House Hotels. Owner Fred Harvey, contracted and supplied the Santa Fe railroad with food and lodging. The Santa Fe All Indian Band performed for these opening events, which were along the major rail terminals from Chicago, Saint Louis, Oklahoma, New Mexico and Texas to the west coast of California.


[SOME PAGES ARE OMITTED]

In Search of the Wind-Band: An International Expedition By Daniel Rager
EXCERPT CHAPTER 11

Finding Indian musicians for the Santa Fe All Indian Band was not difficult, because many railroad employees were from the Laguna region of Arizona, California and southwest territories, where Indian tribes had been taught to play instruments at the Albuquerque and Santa Fe Indian schools, and Indian boarding schools throughout the country. Director Erickson, realized the potential of having a music activity at headquarters in an area known as boxcar village (Winslow, AZ). He used the opportunity to promote ridership of the Santa Fe Railroad to tourists thru music. He also arranged for rail workers to receive time off with pay, when traveling to performances. In addition, the railroad paid musicians \$5.00 each to have a rehearsal twice week.

[SOME PAGES ARE OMITTED]

“Sousa on the Rez” was created by independent producer Cathleen O’Connell. The half-hour documentary observes the vibrant but little known tradition of band-wind music in Indian country. Her film profiles two Indian communities, the Iroquois Indian Band from up-state New York and secondly, the Fort Mojave Tribal Band, located in Needles, California. The film traces the origins of these groups which were founded over a century ago and uncovers an unknown history of the 20th century, when Indian bands toured the United States and abroad. The documentary challenges viewers to examine their definition of Native American music and broaden their understanding of modern contemporary Indian life.

View other instrumentation, videos, and mp3 

[SOME PAGES ARE OMITTED]

END OF CHAPTER 11 SAMPLE

For more information, or to purchase the *In Search of the Wind-Band*, contact Daniel Rager at windbandhistory@gmail.com

Wind-Band Music
12722 Bass Lake Road
Chardon, OH 44024